

The World of Beads Monograph Series: 4

A SHORT DICTIONARY OF BEAD TERMS AND TYPES

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INTRODUCTION

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A Short Dictionary of Bead Terms and Types

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Peter Francis, Jr.

This glossary is intended to help fill this need. It is based on a survey of much of the available literature on beads and is designed to serve both the beginner and the more advanced bead enthusiast. It is not strictly limited to words dealing with bead types, but also covers related and relevant terms used for the larger class of jewelry and for materials, including shells and stones, often worked into beads.

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traced it is placed in the same position. It is of interest, for example, to note that "gold" and "glass" probably have the same root or to note the tortuous development of the word "porcelain." The equal sign (=) used in the etymological entries does not signify equivalence, but derivation. Thus, BEAD: (Anglo-Saxon = to pray) means that the word "bead" is derived from the Anglo-Saxon word meaning to pray.

A few short biographical notes of people who have in various ways contributed to the study of beads have been placed in the listings. For several reasons, no living people have been included in this manner.

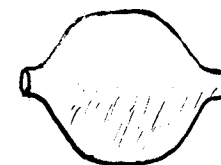
A

ABACUS: (Greek = slab) An instrument used for calculation, especially in the East. It consists of a frame unto which sticks are mounted. On the sticks beads are strung so that they can be moved to perform the operation. Plurals: abaci, abacuses.

ABO: (Hausa) Western African term for beads made of bauxite, either disc or tubular in shape. See BAUXITE.

ABRAXAS: Gnostic god, ascribed to Basilidas, 2nd century A.D. The figure of the god with a rooster's head, a human body and two serpents for feet, was engraved on amulets and ascribed numerous powers.

ACACIA: (orig. Greek) The seed of the acacia tree was a model for beads worn especially by young girls from Middle Kingdom Egyptian times (c.2000 B.C.). The species includes the gum arabic trees. The beads were made singly and as double spacers.



Acacia seed bead.

ACCAREY: See AGGREY.

ACID ETCHED GLASS: See FROSTED GLASS.

ADJAGBA BEAD: (Krobo) A native-made African bead formed in a clay mould of glass powdered from European-made beads. The matrix is yellow and decorated with longitudinal stripes. The bead is usually biconal in form with oblique ends,

though more tubular forms and, rarely, oblates are made. They are highly prized in their home of Ghana and are made and worn with pride. See POWDER GLASS BEAD.

AGATE: (Greek?) Any of a wide variety of banded chalcedonies, employed widely as a semi-precious stone for beads. See CHALCEDONY, ONYX.

AGGREY BEAD: (Western Africa) Ancient, esteemed beads among the Africans, whose exact origin and even type remains a mystery. The present consensus distinguishes between true and false Aggreys, the latter glass imitations, but the true Aggreys are also undoubtedly of glass. They are thought to be mostly blue, perhaps dichronic, beads dug from graves in the Cameroons and Dahomey and sold by white men in the 17th and 18th century to Ghana. Some authorities believe the term is more general referring to any old beads, while many earlier writers consider the chevron bead to be the true Aggreys. The point may never be settled. See DICHRONIC, CHEVRON. Alternate names: Accarey, Akori, Cori.

A JOUR: (French = by day) A type of enamel made of glass held in wires with no backing, allowing light to pass through. Can only be applied to pendants, not beads. See ENAMEL.

AKORI: See AGGREY BEAD.

AKOSU: A native-made bead from eastern Ghana made from broken bottles in oblate and barrel forms decorated with stripes or eyes. No longer being produced.

ALABASTER: (Greek = vase made of the stone) Either of two similar stones of calcium sulphate or calcium carbonate. As it is relatively soft, it is often used for small carvings, including beads, in countries like Egypt, Mexico and Pakistan. Often mistakenly called onyx. See ONYX.

ALKALI: (Arabic = ashes of Saltwort). Any one of several metal salts obtained from the burning of plants or from mining. The major alkalies used in glass making are soda and potash, which have the effect of lowering the melting point of silica. See GLASS, POTASH, SALTPETER, SODA.

ALLA LUCERNA: (Italian = by the lamp) The process of winding glass canes around a wire to produce beads. See LAMP BEAD.

ALLEPO STONES: (Syrian city) Medieval term applied to cameo onyx eye beads, as their touch was thought to rid a person of the Aleppo boil, an infection resembling an eye (and the stone) with a red center and a white surrounding ring. See CAMEO EYE BEAD.

ALLOY: (Latin = to bind) A substance formed by the fusing together of two or more metals, usually by being melted together.

ALMADINE, ALMANDITE: (Alabanda, city of Turkey) The violet or purple gem variety of spinel or garnet.

ALUM: (Latin) Potassium aluminum sulfate, which can be used as a substitute for potash, though it makes a lower quality glass. See GLASS, POTASH

AMBASSADOR BEAD: A Hexagonal drawn tube bead of blue. The twelve corners were hand ground into facets. From the 19th century the beads were made with light blue centers and smaller than the originals. The term is the East African (Zimbabwean) equivalent of the American RUSSIAN BLUE, used because the beads were worn by ambassadors between tribes as well as priests (ambassadors to the god). These beads are probably Venetian and were certainly copied in Bohemia.

AMBER: (Arabic) The fossil resin of the pine tree, Pinus succinifera, about 50,000,000 years old. There are many forms of amber and many imitations. The largest source is around the Baltic Sea, from where it has been made into beads and pendants and traded for millenia. See AMBROID, BURMITE, COPAL, RESIN, RUMANITE, SIMETITE, SUCCINITE.

AMAZONITE: (River Amazon) The green variety of microcline feldspar. It was highly favored as a bead material in the Egyptian Middle Kingdom.

AMBROID: A product made of true amber shavings of small pieces pressed into forms and re-cut. Ambroid differs from natural amber by having an appearance of distinctly formed "grainy" cloudy inclusions.

AMULET: (Latin) An object, including many formed into beads, designed to ward off evil spirits or evil effects. They have been widely used throughout the world for millenia. It is possible that many prehistoric beads had amuletic functions, but we can only speculate. See CHARMS, EVIL EYE, TALISMANS.

AMULET BOX: A Tibetan pendant box which serves as a charm case. See CHARM CASE

AMULET CASE: See CHARM CASE

ANGLESKIN CORAL: A light pink, highly prized type of precious coral. See CORAL.

ANKH: (Egyptian) A cross with the upper bar replaced by a loop. The ancient Egyptian symbol for life was widely employed as a talisman.



Ankh.

ANKLET: A piece of jewelry worn on the ankle, consisting of either a strand of beads or pendants or a metal circlet.

ANNEAL: (Old English = to burn) 1. To heat so as to toughen, as with metal. 2. To heat so as to make possible to work with metal. 3. To heat and then to cool slowly, as is done with glass, as slow cooling insures against the glass cracking.

ANNULAR BEAD: (Latin = ring) A round, ring-like bead with a large perforation and a thin width.

ANTHROPOMORPHIC: A bead or pendant in the shape of a human or part of the human body.

ANTIMONY: (Latin) A metal element used as a constituent in glass so as to remove the normal greenish color due to the presence of iron traces. It was used as a discolorant in Roman times, but its use was not revived again until the 17th century.

A NUIT: (French = at night) Enamel which is fused to a base so that light cannot pass through. The opposite of A JOUR.

APATITE: (Greek = deceit, from its variable colors and especially its resemblance to turquoise when blue) A large group of calcium phosphate minerals, widely spread over the globe and often employed for beads, especially before the metal ages, as its hardness of 5 is easily worked with stone tools, yet durable enough for beads.

APEX: (Latin) Point on a bead where the profile meets the perforation when the bead has no extensive end. See END, PROFILE.

APPLIED DECORATION: 1. Usually refers to glass decoration of a color of glass added to the matrix of a bead of another color. 2. Any decoration which is applied to the surface of a bead, such as paint, metal, etc.

AQUILEIA: City at the very head of the Adriatic Sea, where a glass bead industry flourished during the Roman Empire.

ARABESQUE: (from Arab, van der Sleen) A decoration employed widely on 18th and 19th century Venetian beads. It is formed by combing through a series of applied spots. See **COMBED DECORATION**. Alternate terms: **FANCY**, **FANTASY**, **FLORAL SPRAY**, **WEDDING CAKE**.

ARCA: Bivalve of the genus ARCA used for Hippo Teeth beads and other forms, especially in Western Africa. See **HIPPO TEETH**.

ARECA NUT BEAD: (Hindi = Betal nut) A bead, usually of clay, shaped like the betal nut with a flat or concave end, popular especially in India during first millenium A.D.



Clay Areca nut bead, India.

ARKELL, A.J.: (Born 1898) An administrator of Anglo-Egyptian Sudan and an archaeologist and historian of note. His interest in beads was concerned especially with the stone beads in wide use through Africa and he is usually given credit for the publication of the wide-spread trade of Cambay agates. See **CAMBAY**.

ARMLET: 1. A bead or group of beads made specifically for wear on the upper arm. Such beads usually have double perforations or two strands to pass through. Their popularity stems from the Indian Mogul courts and beads

of chlorite and other stones were used, as well as later mounted stones with two loops in the back of the mount and a Czech made glass bead with a specially constructed curved frame in back. 2. Any ornament, including metal rings, worn on the upper arm.

ARROWHEAD PENDANT: 1. Neolithic stone arrows found and perforated for use as pendants and thought to bring luck to the owner. 2. Any pendant in the form of an arrowhead.

ARROWHEAD SHIELD PENDANT: A pendant with an arrowhead outline, but flattened into a shield shape. They apparently were first made of chlorite in the days when guns were replacing the bow and arrow as weapons.

ARSENIC: (Old Persian = gold) A metallic element, which was substituted for tin in the making of bronze during the Bronze Age when certain people were cut off from the tin sources, especially in Persia and Spain. See **BRONZE**.

ARTIFICIAL COLORING: 1. The chalcedonies can be altered in their color by a number of relatively simple means which have been practiced, especially in India, since Indus Valley times. In particular, ordinary yellowish agate can be made into the desired red carnelian by heating and banded agate can be altered into onyx by soaking the bead in sugar which is soaked up by the clear veins and then blackening the sugared veins with acid. 2. Many bead substances may be artificially colored as well as stones, including coral, patina on ivory, and various materials colored to look like amber.

ASHANTI: (tribe in Ghana) Beads ascribed to the Ashanti are made of powdered glass and poured into clay moulds so as to produce

variegated layers of colors.

ATLAS: (Bohemian trade term) A glass used for beads which manifests a satin sheen.

AVE MARIA: (from the prayer) The small beads on a Christian rosary on which the "Ave Marie" is recited. See ROSARY

AVENTURINE: (Italian = accident) Glass into which small particles of copper are suspended in a colloid state so as to give a golden glitter. Discovered, apparently by accident, by Alvisi Miotti sometime before 1788 in Murano. Since duplicated in Bohemia, Japan and apparently China. Alternate term: GOLDSTONE

AWL: A pointed instrument; a borer. See BORER.

AXIS: An imaginary line drawn through the perforation of a bead.

B

BADAM: (Arabic = almond) See PAISLEY.

BAKED BEAD: (van der Sleen) See: POWDER GLASS BEAD.

BAKELITE: (after Leo H. Baekeland) The first thermosetting plastic invented by Baekeland in 1909 and widely used for beads and other costume jewelry by the Czechs and other manufacturers. See THERMOSETTING PLASTIC.

BALKH GRAVE BEAD: Large agate tabular lentoids which have been dug up by local people from the region around Balkh, Afghanistan, likely Bronze Age. See TABULAR LENTOID.

BALL SEAL: A stamp seal with an oblate body and one flat stamping side. See SEAL.

BANGLE: (Hindi) A glass circlet worn on the wrist like a bracelet. Often bangles are made by the same glass workers who manufacture beads. Bangles may also be made of wood, plastic and other materials.

BARIUM: Though the element of barium is not unknown in Western glass, the presence of barium and lead in Chinese glass from about 250 B.C. to 229 A.D. is considered a marker of that production. Barium lowers the melting point of silica as well as imparts a high refractive index. See GLASS, REFRACTIVE INDEX.

BAROQUE BEAD: (Italian) A bead moulded or cut into a curved form which otherwise defies classification.



Baroque bead.

BARREL BEAD: A long bead with a curved, but not pointed, profile and flat ends. A very old shape.

BARROS MUIDAS: (Portuguese = earthenware beads) Red beads described by the Portuguese as the only kind accepted by the Eastern Africans when the Europeans began trade. The Portuguese were forced to buy these beads from India. Controversy exists as to the exact nature of the beads, some believing that they were clay beads, which were made in great quantities in India and others thinking that the Portuguese mistook the India red glass beads for earthenware. Some have also suggested that the term refers to carnelian beads, but this seems unlikely. See: INDIA RED.

BAUBLE: (Middle French) A trinket or trifle, especially a hanging bead, pendant or amulet used for decoration either on the person or in a car, truck, house or wherever.

BAUXITE: (French from the town Les Baux near Arles) The reddish aluminum ore which is a product of the leeching of denuded forest soil. Used for beads in Western Africa.

BEAD: (Anglo-Saxon *bidden* = to pray) 1. An object designed to be strung (usually with a perforation, but also with a loop or, rarely, a groove) and worn as personal adornment. 2. An object designed to be strung and used for counting purposes as on an abacus or prayer strand. 3. Any of several objects often found strung with beads and collected along with them, but not primarily used as adornment, such as seals and spinning whorls. See: **ABACUS**, **PRAYER STRAND**, **SEAL**, **SPINNING WHORL**.

BEADS OF THE WATER: (Venda) Blue-green, semi-opaque beads of glass in disc, often wedge, form. Valued highly as heirlooms by the Venda of South Africa. They probably date from before 1700. Their names implies the watery appearance, as opaque material inside the beads appears to be floating in water.

BEADWORK: The sewing on of beads to cloth, leather and other materials used in clothing or as accessories or the weaving of beads into the cloth while being made. Beadwork is very ancient and dates back at least to Middle Kingdom Egypt (c. 2000 B.C.). Beadwork has been practiced by many cultures, whenever small appropriate beads were available. See: **SEED BEAD**.

BEADWORK BEAD: An alternate term for the

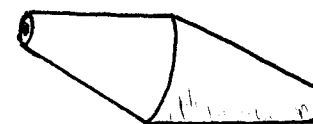
small beads used in beadwork. See **SEED BEAD**.

BECK, HORACE C.: (1873-1941) Beck's family made microscopes, but at the age of 51 he retired from the business to devote himself to his first love, archaeology. He earned himself the title of "The Bead Man" by his tireless work on the subject that had to that point been almost completely ignored. Although he never left England, his research, aided by a microscope which he built himself, ranged from Peru and Egypt to India and Zimbabwe, as excavators sent him their beads to examine. Though his work has come under criticism, he will always be regarded as the pioneer in the field, the first man to try to systematize beads and the first to attempt to put the study of beads on a scientific footing.

BEDEHOUSE: Old English term for almshouse, where bedemen and bedewomen prayed on their beads for their benefactors.

BEDEMAN, BEDEWOMAN: Archaic term for people who lived off private charity and were expected to tell their beads for the benefit of those who contributed to their upkeep.

BICONE: A bead shape consisting of two cones placed end to end. An early shape for beads as it consists of two continuous rounded surfaces.



Bicone.

BICONICAL PERFORATION: A perforation shaped like an hourglass, or two cones joined at the tips. The perforation arises from drilling

with a soft material, like a stick and an abrasive like sand. As the drilling continues the stick wears away and the hole gets smaller. Such perforations are generally a sign of older beads, made before the widespread use of metal drills. The perforation can also be caused by drilling with conical bits.

BIDA: Town in Nigeria where stone beads (often recycled Cambay agates) are worked and where crushed European glass bottles are made into beads, especially dark translucent blue disc beads. Also BIDO.

BILOBED BEAD: 1. Any bead with two distinct rounded divisions. 2. A pre-contact southwestern Indian bead of shell formed like a figure 8 and perforated only in the upper lobe.

BIRMINGHAM: (City in England) 1. Reputed to be a bead making center, though little is known of its glass beads. 2. A European bead in South Africa made of white glass with blue eye spots. See TRAINA BEAD.

BITUMEN: (Latin) A thick, sticky natural petroleum product, used for inlay work in the ancient Middle East and also formed into beads for the poorer classes. Alternate names: asphalt, pitch, tar.

BLACKBERRY BEAD: See MULBERRY BEAD.

BLOODSTONE: A form of green jasper with small red inclusions, which appear to be drops of blood. The stone has been prized as an amulet against bleeding and for women in menses, often made into beads or pendants. Alternate name: HELIOTROPE.

BLOTCHED BEAD: A glass bead, generally of Roman date, made from the pressing of many small particles of different colored glass into a mould, usually square tubular in shape. The bits of glass fuse to each other and impart a blotched, multi-colored surface to the bead.

BLOWN BEADS: 1. Large glass beads which are free-blown, like bottles. 2. Beads of glass blown into a mould, which gives them their shape. These were early 19th century products of the Bohemians. They are always hollow.

BODOM BEAD: Large beads with greyish-black granular cores and yellow surfaces decorated with stripes or eyes. They are an old form of native-made bead, highly valued in Ghana.

BOHEMIA: The region in northern Czechoslovakia which has produced fine glass since the 16th century and has become an increasingly important bead manufacturer since the 18th century. See: JABLONEC.

BONE: A common material for beads during the use of stone technology. Bones can be rather easily formed into tubular beads simply by being sectioned and the marrows hollowed out.

BOOMERANG BEAD: Alternate term for FLATTENED LEECH BEAD.

BORER: (ult. Latin) 1. A man who bores a perforation into a bead. 2. The tool used to form a perforation. See DRILL

BOTEH: Persian term for PAISLEY.

BOTTLE-GREEN: The light greenish color of many cheap bottles and other glass products, including beads. The greenish tinge is due to iron impurities, almost inevitable in the sand used for the glass base. In order to rid the glass of the tinge decolorants must be added. See DECOLORANTS.

BOW DRILL: A device used for speeding the perforating of a bead by looping the string of a bow around the shaft of a drill. The operator moved the bow back and forth and the rotary action produced at the drill head bored into the bead. Such drills leave regular, parallel striations within the perforation.

BRACELET: (Latin = arm) A strand of beads, chain or band worn on the wrist. See BANGLE.

BRACTEATES: (Latin = metal plates) Metal discs, generally round, but not true coins, which are used as pendants on strands of jewelry.

BRAIRE: Town in France where glass bead making has been carried on since 1840.

BRANCH CORAL: Precious coral grows in long branch-like sections. It is often cut into short sections and perforated to hang in irregularly-shaped lengths. See CORAL.

BRASS: (Old English) An alloy of copper and zinc.

BRAZING: The soldering of copper or bronze at a high temperature. See SOLDER.

BROAD COLLAR: An Egyptian necklace composed of many long, usually faience, beads. See USEKH.

BRONZE: (probably Italian) An alloy of copper and tin or arsenic or other metals. As the first successful alloy, the production of bronze was an important technological step in man's use of the materials about him. See ALLOY, ARSENIC.

BROOCH: (Middle English = pointed tool) An ornament attached by means of a pin stuck through clothing. An outgrowth of the garment pin and fibula, it is one of the few pieces of jewelry which did not have a direct ancestor as a strand of beads. See FIBULA, GARMENT PIN.

BUBBLES (IN GLASS): 1. Poorly made glass, fired at low temperatures is often marked by the presence of many trapped air bubbles. 2. Wound beads are distinguishable by the trapped bubbles being spherical in shape and running around the perforation. 3. One can tell drawn beads by noting elongated bubbles or series of small bubbles oriented in the same direction as the perforation. See WOUND BEAD, DRAWN BEAD.

BUCCHERO BEAD: (Latin) Beads of the Etruscan period made of bucchero nero, a fine black clay.

BUGLE: (trade term) Usually a small (diameter 1 mm. or less) bead shaped like a tube and employed in beadwork. See BEADWORK.

BULLA: (Latin = ball) 1. As applied to beads, the term refers to a rounded, usually lenticular pendant of metal used as a charm case or as a decoration by itself. It was especially popular among the Etruscans and later the Romans. The surface can be decorated or plain.

2. Any pendant of similar shape made of stone or glass. Plural: Bullae.

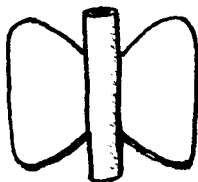
BULLSEYE: An eye device built of concentric circles of color. See **STRATIFIED EYE**.

BURIN: A tool with a beveled edge, stone burins were likely used to form and perforate beads, while metal burins are mostly employed in the decoration of metal. See **ENGRAVING**.

BURMITE: (Burma) An amber form, generally deep red in color, found in Burma. See **AMBER**.

BURNISH: (Old French = to make brown) The polishing of a surface, whether metal or stone, with the use of a light abrasive.

BUTTERFLY BEAD: Stone beads dating back to the Haleb period (c. 5000 B.C.) in the Middle East. They resemble butterflies and also appear to be related to the double-axe head beads. Butterfly beads have center tubes through which the perforation passes. See **DOUBLE AXE-HEAD BEADS**.



Butterfly bead.

BUTTON BEAD: 1. (Eisen) Beads made from two cabochon discs of glass cemented together, with the perforation through the cement. Used in Etruscan and Roman times, the separated pieces of glass have been called game pieces and other objects, but the bead explanation seems the most likely. Beck refers to this type as a disc button head. 2. (Beck) Any bead which might also be used to serve as a button, including toggles. See **TOGGLE**.

C

CABOCHON: (Old North French = head) Not a bead, but a stone cut with one flat side and one rounded side for mounting. The cut may be applied to a few tabular beads like the cameo eye bead.

CAPPED BEAD: A bead which has metal caps added to the ends encircling the perforations. Usually the caps are separate elements of the strand, but they may be attached to the bead in some way. In some cases a bead may not be perforated and strung by loops on the caps.

CAPPED CYLINDER: A cylinder of any material with metal caps on the ends. Such cylinders were in use in the Egyptian Middle Kingdom, hung vertically and presumably used as amulets. The form is preserved in Iran where iron bars are capped, strung horizontally and put on babies for protection against the jinn. See **CHARM CASE**.

CAPSTAIN BEAD: (Beck) A bead of spool shape.

CAMBAY: (? Gujarati = cliff; Hindi = pillar) City of southern Gujarat, India, at the head of the Gulf of Cambay. Since the 14th century or so the principal port for Indian stone beads, some of which were fashioned in the city. See **RAJPIPLA**, **NAGARA**. Alternate spellings: Khambat, Khambayat, Khambait, Kambay.

CAMEO (Italian) A stone carved in relief, especially the onyxes, to reveal different colored layers in the stone highlighting the carving. Especially popular in Roman times, it was revived in the late Renaissance.

Shell can also be carved in cameo to the same effect. See ONYX.

CAMEO EYE BEAD: Various onyxes carved in cabochon to reveal the differently colored layers as concentric circles resembling an eye. Such tabulars were very popular in the 2nd and 1st millennia B.C. in the Near East. See ALLEPO STONE.

CANDY STRIPE DECORATION: A glass decoration of spiraled, differently colored lines. Formed by the twisting of differently colored rods. Often used as a decoration on lamp beads. See CANE, LAMP BEADS.

CANE: A long cylinder of glass that has been drawn out. Such canes are often further employed in the making and decorating of lamp beads. Canes may be plain in color or may be quite complex, showing elaborate floral or star patterns or even complex pictures in the cross section. Such canes have been employed on the surface of millefiori beads and in many old glass paperweights. See DRAWN GLASS, LAMP BEAD, MILLEFIORI.

CANE BEADS: Beads made from drawn tubes, better referred to as DRAWN BEADS.

CANE EYE: An eye pattern made from a small piece of a complex cane cut in cross-section. Used in Roman times, in ancient India and in Venice. See CANE.

CANTON GLASS BEAD: Chinese glass beads. See PEKING GLASS BEAD.

CARAT: 1. A unit of weight of precious stones.
2. The value of an alloy with gold. Pure gold is considered 24 carats, thus 18 carat gold has 18/24 gold or 75%.

CARBUNCLE: (Latin = small coal, ember) May refer to any red stone, but especially to a red cabochon garnet. Now obsolete.

CARNELIAN: (Medieval French? = cherrywood, from the color) A red form of chalcedony which has long been highly prized for beads. Most of the world's older carnelians, found throughout Asia, Africa and the Middle East originated from the Cambay region of India. See CAMBAY, CHALCEDONY. Alternate spelling: Cornelian.

CARNELIONYX: Any onyx form which has alternating deep red and white bands. See ONYX.

CARTHAGE TREASURE: A jewelry hoard found near modern Tunis with jewels dating from the early Christian era, c. 400 A.D.

CATLINITE: A reddish stone highly prized by Amerindians as a material for beads and pipe bowls. It takes a high polish and was considered precious.

CAT'S EYE: Any number of semi-precious stones, particularly chalcedony, which exhibits an opalescence due to inclusions.

CATTLE BEAD: 1. Large, crudely wound glass barrel beads of solid color used for the protection of cattle in India. See PIGEON EGG BEADS. 2. Any bead used for the decoration or protection (amuletic) of cattle.

CELLULOID: (Trademark) The first synthetic plastic, invented in 1869 by John Wesley Hyatt and employed early by the Bohemians for beads. A thermoplastic, it is essentially composed of cellulose nitrate and camphor. See PLASTIC, THERMOPLASTIC.

CERAMIC: (Greek = clay) 1. An item made of clay. 2. Any non-metallic product made by fusing at a high temperature, including glass.

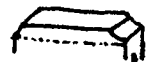
CHAIN: (Latin = net) A series of metal links forming a band which may be used to hold beads or worn as a decoration by itself.

CHAIN BEAD: A short tubular bead with a chevron profile designed to fit into its neighbors so as to produce the effect of a chain or solid collar being worn. Some specimens of this type of bead have been found in the Indus Valley c. pre-1800 B.C. and in New Kingdom Egypt, but most are of glass and of Venetian and Czech make. See INTERLOCKING BEAD, SNAKE BEAD.

CHAIN DECORATION: Glass decoration achieved by laying down a cane onto the surface of the bead. The cane is composed of twisted threads of glass within clear glass so that when the cane is applied only the flattened twisted threads are visible. See CANE.

CHALCEDONY: (from Chalcedon, Greek city in Asia Minor) 1. An amorphous quartz at least semi-translucent, including the agates, the onyxes, sard, carnelian and chrysoprase. 2. Specifically, the blue, grey or whitish form of chalcedony.

CHAMFERED: A bead with a beveled edge.

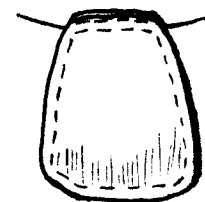


Top of chamfered cube bead.

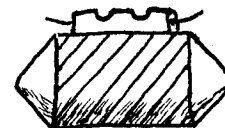
CHAMPLEVE: (French) An enamel technique in which a design is graved out of the metal; the resulting depression is filled with glass, and the whole is fired. See NIELLO.

CHARM: (Latin = song) Any object, including a bead, which is used to influence the spirits or one's fate. The term is larger than AMULET, which denotes a charm to ward off evil or TALISMAN, which is a charm to bring good fortune.

CHARM CASE: Any container designed to hold a charm. Such cases date back to dynastic Egypt, when they were made of leather pouches and later of metal cylinders. They have become standard items in jewelry from Morocco to Tibet. The commonest form today is a cylinder with rounded ends hung horizontally, but many forms, including vertical cylinders, square, round and triangular boxes, have also been employed. AMULET CASE and PRAYER ROLL are alternate terms, but they do not only hold amulets, and rarely prayers. Indeed, in some cases they hold nothing, but are empty.



Leather charm case, Morocco.



Charm roll bead, Carnelian, India.

CHARM CASE BEAD: A bead of stone or glass shaped like the horizontal capped cylinder charm case.

CHASED: (Medieval French = to set) The decoration of the surface of metal by making a relief design from pressing on the front of the piece. See REPOUSSE.

CHATOYANT: (French = to shine like a cat's eye) Any stone which shows a thin line of light along the surface. See TIGER'S EYE.

CHEAPSIDE HOARD: A treasure of jewelry, possibly belonging to a jeweler found near St. Paul's, London in 1912. The jewelry, dating from c. 1600, included many pendants, though no glass beads.

CHEQUER BEAD: A bead made of a millifiori plaque with a design composed of chequered squares. The plaque was then rolled up and glass attached to the ends. Apparently late and post-Roman European.

CHEVRON BEAD: (perhaps Latin = rafter) Called the "aristocrat of beads," the glass bead is made of multiple layers of differently colored glass laid down in corrugated layers so as to form a star-burst pattern when viewed on end. Originally a Venetian product, though copied in Holland and Bohemia as well, the bead is difficult to make. The first chevrons had seven layers of glass and the ends were faceted to reveal the patterns in varigated chevrons. By about 1600 they were produced cheaper with only four or five layers of glass and a core of white instead of translucent green. They are among the best known and most sought after of beads. At one time it was thought they were Roman-Egyptian in make, but now this has been discredited. Alternate names: ROSETTA (Italian trade term), PATERNOSTER (3), STAR, SUN, WATERMELON BEAD.

CHEVRON DECORATION: A decoration of one or more devices of two diagonal lines meeting at an angle. See EYE SYMBOLS.

CHICKEN EGGS: (American collectors' term) Any of a number of large, ovoid glass beads.

CHIEF BEAD: (See Tia Commashuck) A blue bead highly regarded by the Indians of the north-west. The word "chief" does not refer to who wears the bead, but to its importance vis-a-vis other beads. Probably the Ambassador bead. See AMBASSADOR BEAD.

CHIEFTAN BEAD: A stone or shell bead in an anthropomorphic shape used by the Tiarona Indians of Columbia.

CHILDRENS' SPIRIT BEAD: (Francis) Soft wooden beads painted black and used to string on babies for protection against evil spirits in Iran. In shape they are squarish tubes, sometimes chamfered or square tabulars.

CHLORITE: (Greek = green stone) Iron aluminum silicates often associated with and resembling mica, generally mottled green in color. They are soft and easily split into thin layers so that they are favored for use on flat pendants as well as other flat beads, including spacers.

CHOKER: A short necklace which lays against the neck.

CHRISTALLERI: (Italian) The glass bead maker's guild of Murano, ultimately divided into the PATERNOSTERI, MARGARITIERI and SUPPIALUME.

CHRYSOPHRASE: (Greek = golden leek) A green form of chalcedony. See CHALCEDONY. Alternate name: Prase.

CIRCLE/DOT DESIGN: A simple eye design consisting of a dot in the center of one or more circles. The symbol is found in both the Old and New Worlds as far back as the

Stone Age. However, the employment of the design as a regular geometric device needed the technology of metal and a compass to draw the motif. It is most commonly found engraved in the surface, but may be applied in other ways. Alternate terms: DOT AND RING, DOTTED CIRCLE.

CLAW PENDANT: 1. The Claw of a wild animal used as a pendant, probably as a charm.
2. A pendant of any material shaped like a claw. See CHARM, KATLA.

CLAY: (perhaps Latin = glue) An earthy material composed mostly of feldspars, which is plastic when wet but hard when dry and can be fired. In use for beads for at least 10,000 years, it was also the substance which seals were designed to stamp.

CLOISSONE: (French = cells) An enameling technique which is done by building compartments on the surface of the metal with wires and filling in the cell with glass. The cells keep the different colors of glass separate. See ENAMEL.

CLUB PENDANT: A tapered pendant which widens downward and is flat on the bottom.

COATHANGER BEAD: (Jernigan) A bead of shell used by pre-contact southwestern Amerindians, looking rather like a wooden coathanger.

COBALT BLUE: Dark, usually translucent, blue glass whose color is due to the presence of cobalt. Only a tiny trace of cobalt is necessary to color the glass, but the presence of cobalt is important, as there were very few known sources of cobalt in the ancient world.

COGWHEEL BEADS: Thin disc beads of steatite found in the Indus Valley with cogs or teeth along the edges and usually raised designs on the disc of the bead. Their use remains a mystery, for they are so fragile as to exclude any wearing other than in a protected point such as a nose ring or earring.

COINS: Coins can be either perforated or have a loop added to them so as to be worn as pendants. It is not possible to date all the elements of a necklace from the dates found on coins, but this procedure may give some hint as to dates, particularly if a large number of pieces can be examined. See BRACTEATES.

COLD ENAMEL: Not true enamel work, but the inlaying of cut pieces of glass into wire cells bound to a metal backing. See ENAMEL.

COLD WELDING: The welding of two pieces of the same metal without the application of heat. Only practical with gold. See WELDING.

COLLARED BEAD: 1. Any bead with an extra bit of material at the ends surrounding the perforation. 2. A specifically Indian glass bead with end collars and barrel body made from c 250 to 100 B.C. They are very rare outside of India. See LUG COLLARED BEAD.

COMBED DECORATION: Accomplished by drawing a stick along a still molten trailed decoration so as to cause the lines to bend in the direction of the stick's motion. Used widely in Egyptian and Syrian shops, also at Venice and Greece. See FEATHER DECORATION, OGEE, SCALLOPS.



Combed decoration.

COMPARTMENTED SEAL: (Piggot) Handled seal with a flat face designed with a geometric design divided into many compartments. A product of the Middle Eastern Bronze Age, the seals are inevitably of bronze. See HANDLED SEALS, SEALS.

COMPOSITE BEAD: 1. (Mackay) Agate beads of the Indus Valley made to resemble onyxes by cementing together pieces of unicolored agate to produce perfectly striped beads or beads with natural cameo eyes. 2. Iranian beads made by putting different colors of stones, glass or faience into golden frames preshaped to resemble oblates or pendants. 3. (Seligman and Beck) A Chinese glass bead made in the centuries before the present era of glass over a faience core. The beads are further distinguished by having thin bands of gold embedded in them, perhaps of a charm nature.

COMPOSITE GLASS: In India, the term used for any bead made of more than one layer of glass.

COMPOSITION: (Czech trade term) A glass discovered c. 1715 by the Fisher brothers in Bohemia which was composed of silica, saltpetre, lead and gold. The lead gave it a high refractive index and the gold colored it a deep red so that the glass could be used as a cheaper substitute for garnets and the town of Turnov could use it to cut into imitation stone beads. Thus, the Bohemian glass bead industry was born. See BOHEMIA, GLASS.

COMPOUND BEAD: Alternate term for Chinese COMPOSITE BEADS (3).

COMPOUND EYES: Eye beads with cane eyes made with several smaller eyes in a rosette pattern within a larger eye. Generally refers to early Chinese glass beads.

CONE PERFORATION: A perforation shaped like a cone, for one of several reasons: a stone bead may be drilled from one side, a glass bead may be mandrel pressed or a glass bead may be made on a tapering mandrel. See DRILLING FROM ONE SIDE, MANDREL, MANDREL PRESSED.

CONE SEAL: A stamp seal shaped like a cone, especially popular in Neo-Babylonian and following periods. See SEAL.

CONTERIE: (Italian = fine glass) The term was first applied to any fine glass product of Venice, but by the 17th century was being ascribed especially to lamp beads. Today the term is in general use for any Venetian beads. See LAMP BEADS.

CONTERIE, THE: The familiar form of La SOCIETA VENIZIANA PER L'INDUSTRIA DELLA CONTERIE.

COOKED BEAD: A bead altered by fire to produce a more desired coloring effect. See KOLI BEAD (2).

COPAL: (Spanish corruption of Central American Nahuatl Indian = resin) The hardened product of any number of resins. True copal is fossilized, generally 1,000,000 or so years old. False copal is from more recent plants, simply gathered and hardened. Copal is rather elusive, but apparently abundant in Ethiopia and certain other parts of Africa, where it is passed off as true amber. See AMBER.

COPPER: (Latin = Cyprus) The first metal to be used by man. The earliest known use is a pendant of the 9th millenium B.C. found in Iraq.

CORAL: (Greek) The exoskeleton of a marine animal, especially the precious deep red coral, used for beads and pendants. Many imitations of coral exist and cheaper coral can be dyed to a deeper color.

CORDS: Striations in glass giving a stringy effect and indicating that the glass had been DRAWN.

CORE: The part of the bead lying next to the perforation when a bead is made of more than one material or more than one color of glass.

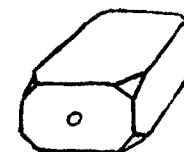
CORI: See AGGREY

CORNALINE D'ALLEPO: (Trade term = carnelians of Aleppo) Beads made of two layers of glass, the outer layer being red. In the 17th century they were long tubes with dark green cores, appearing black in reflected light. In the 18th century the forms changed to more oblate, still with the green core. In the 19th century most cores were of white, though yellow and other shades are known. The beads may vary in size and may be decorated. See OX EYE BEAD.

CORNCOB BEADS: Ellipsoid beads, generally translucent yellow, but also of other colors, with rows of granulation so as to resemble a corn cob, made in Bohemia.

CORNELIAN: Alternate spelling of CARNELIAN.

CORNERLESS CUBE BEAD: Cubes or rectangular solids which have each corner cut off at a 45° angle. Very popular in Roman times in many places, they were an early attempt at faceting and are an enduring type.



Cornerless Cube bead.

CORN KERNEL BEAD: European made beads designed to resemble kernels of corn for the North American and other trades.

CORRALLES BEAD: European red glass copies of coral. They were generally made as toggles, and most are probably Czech in origin.

CORROSION: (Latin = gnawing) The eating away of the surface of a metal, glass, etc. Corrosion takes many forms, including rust on iron, iridescence on some glasses and complete disintegration in some cases. When heavily corroded, glass is almost unrecognizable and lighter in weight. See IRIDESCENCE, PATINA.

CORTEX: (Latin = bark) The outer and unused part of several stones, especially of agates from India, which are chipped off and discarded.

COUNTER BEAD: (Francis) 1. Beads of a Muslim prayer strand used to break the strand into three sections of 11 or 33, usually dicoid or pendant in shape. 2. Any bead designed for counting purposes on a prayer strand, such as a Paternoster. See PATERNOSTER, PRAYER STRAND, ROSARY.

COUNTERPOISE: A large pendant worn on the back used to counterbalance the weight of the ornament in front, especially used in ancient Egypt.

COUNTERWEIGHT BEAD: A large, heavy bead used to counterbalance the weight of a heavy necklace by being placed down the back of the neck as in several Egyptian and Chinese necklaces.

COWRIE: (Hindi) A shell found especially in the Indian and Pacific Oceans and used widely as an ornament, an amulet and as currency. Alternate spelling: cowry.

CRENELLATED BEAD: (Latin = notched) Disc beads with notched sections.

CRETAN TALISMANTIC STONE: Beads with inscribed designs of sacred subjects like axes, horns and various animals, used for charms in Minoan times (c. 1700 to 1300 B.C.) on Crete. They are still regarded by the peasants as charms when they are found. In form they were usually triangular barrels, but other forms are found; they were not employed as seals.

CROSS-HATCHED DESIGN: Generally applied on impressed or incised beads, the design consists of obliquely crossing parallel lines. Alternate spelling: Crosshatched.

CROSS OF AGADES: A pendant of the western Sahara Tuaregs, generally made of silver and formed of three tapered arms with a large loop at top. See TALHAKIMT.

CRUMB BEAD: Technically, a decoration on glass beads, for the beads themselves may be any shape or size. The decoration consists of adding small bits of glass to the surface of the bead which melt in and form a speckled decoration. Crumb beads have been made in many places and are still being produced. Faience crumb beads were also made in ancient times, with bits of faience or quartz added to the surface.

CRYSTAL: (Greek) 1. The pure transparent variety of colorless quartz. 2. Glass made with lead to provide a high refractive index.

CUBE BEAD: Any bead of cubical shape.

CUT STEEL BEAD: See STEEL BEAD

CYLINDER BEAD: A bead of cylindrical shape, especially a tube bead with a small perforation and thick walls. See TUBE BEAD

CYLINDER SEAL: A seal of cylindrical shape with incised designs around the surface, designed to be rolled in the sealing medium and produce a continuous design. Long favored in the Middle East from c. 3000 to 500 B.C., and used in Egypt for a similar period of time, though there they took second place to scarabs. The advantage of the continuous sealing surface was that the whole of a clay tablet could be sealed and after being written upon could not be changed. See SCARAB, SEAL.

CZECH BEADS: Beads produced in the Jablonec region of Bohemia, technically only after World War I, when the state of Czechoslovakia was formed.

D

DATE BEAD: Egyptian or Syrian made beads of the Roman period that somewhat resemble dates in their shape. They are made of two colors of glass, usually green on the longer end with a cap of yellow recalling the cap on a actual date.



Date bead.

DECAL: A piece of paper or plastic with a design that may be attached to a surface with glue. Used for the decoration of Greek ceramic beads.

DENTALIA SHELL: (Latin = tooth, tusk) A long, tapered shell used for beads in Bronze Age Middle East and by Amerindians. They come in both a ribbed and smooth variety.

DENTATE: Any pendant resembling a tooth.

DENTICULATE: DENTATE.

DEPRESSION IN STONE DRILLS: A number of long stone drills from pre-metal levels in the Old World have depressions on the ends. At first these were thought to be caused by the wear of some tiny bits of abrasive, like emery, but as many of these drills have left a corresponding bump in holes drilled for decoration and within the perforations of unfinished beads, this is called into question and remains a mystery. One theory is that the depression indicates fast rotary action of the drill, perhaps by means of a BOW DRILL.

DIADEM: (Greek = to bind) A head band, either

of metal, cloth or a strand of beads, especially worn to denote royalty.

DIAMETER: The measure of a bead across its widest section.

DICHRONIC: (Greek = two colored) Glass which exhibits a different color depending upon the light being reflected or transmitted. A number of beads show this property, including some from Rome, medieval Syria and India and modern Europe. Perhaps the most famous are the Aggrey beads. See AGGREY, REFLECTED LIGHT, TRANSMITTED LIGHT.

DIKSHIT, MORESHWAR G.: (1915-1969) In his day, the foremost Indian expert on beads, who did considerable work on glass as well as etched carnelians and other types of Indian beads.

DISC BEAD: (Greek) A bead whose length is less than a third its diameter. Disc beads have small perforations compared to annulars. Alternate spelling: Disk. See ANNULAR, HIESHI.

DISC DRILL: A drill device with a round wooden disc attached to the shaft and a perforated plank mounted over the disc. The plank moved up and down the shaft, causing the shaft to turn as string attached to the ends of the plank wound and unwound around the top of the shaft. This imparts rotary motion to the disc which is attached to the shank. Used especially in North America and Oceania. Alternate name: PUMP DRILL.

DISCOLORANT: Any of a number of chemicals, especially antimony, used to produce a clear glass from the ordinary bottle-green. Antimony was known in Roman times, but not applied again widely until the 17th century. Alternate term: GLASSMAKERS' SOAP.

DJED: (Egyptian, pronounced Jed.) An Egyptian symbol for stability used from pre-dynastic times. Obsolete name: TET.



Djed pendant.

DOGON BEAD: Glass annulars made mostly of dark blue recycled European glass and made, or at least prized, by the Dogons of the upper Niger.

DONKEY BEAD: 1. See QOM DONKEY BEAD 2. Any bead used to protect donkeys from the effects of evil powers or spirits.

DORAK TREASURE: A hoard of jewelry dating from about 2300 B.C. and discovered sometime after World War II in north-western Turkey near the village of Dorak. The circumstances of the find are obscure, though it was apparently professionally excavated. James Mellaart was eventually allowed to see it and given permission to draw some of the pieces and eventually to publish, but the treasure remains hidden and no one knows where it is kept. It is one of the greatest intrigues of 20th century archaeology.

DO SZI BEAD: (Pronounced Do Zee) Large etched agates with mostly wave and eye designs considered especially valuable in Tibet. They are undoubtedly very old and most likely were made in India, though like beads are rarely found there. Several imitations of them have been made in glass and plastic. Also known as: TIBETAN BEADS OF MYSTERIOUS ORIGIN, DO TZI, TZI.

DOT AND RING DESIGN: See CIRCLE/DOT.

DOTTED CIRCLE DESIGN: See CIRCLE/DOT.

DO TZI: Alternate spelling of DO SZI.

DOUBLE AXE: 1. A design engraved on a bead in the form of two axe heads. 2. A bead shaped in this design, dating as far back as the Halef Culture (c. 5000 B.C.) and employed as far afield as Neolithic Denmark. See BUTTERFLY BEAD.

DOUBLE CONVEX BEAD: See TABULAR LENTOID.

DOUGHNUT BEAD: Alternate term for annular or quoit bead. See ANNULAR, QUOIT.

DRAWN BEAD: A bead produced in the following manner: a glob of glass is taken from the furnace by a master and given a cylindrical shape on a marver. He then blows, folds or sticks a hole into the gathering and a young assistant attaches a rod to the end opposite the rod or pipe of the master and runs down the length of a long gallery, stretching the glass out into a tube, which may be 120 meters in length. The tube is then cut into bead size pieces, the pieces are smoothed at the ends, polished and sorted. Drawn beads were made in late Roman and medieval Indian times, but are today mostly a product of Venice, which started making them c. 1490. See BUBBLES (3).

DRAWN DECORATION: Glass decoration formed by drawing a stick along still molten lines of applied colors to form waves, etc. See COMBED DECORATION.

DRAWN GLASS CANE: A drawn cane is made in the same way as a drawn bead, except that it has no perforation. Such canes are used for several purposes. See CANE, DRAWN BEAD.

DRILL: (Dutch) Any device used to perforate a bead. The earliest were probably organic: cactus spines, bone splinters and sticks for soft materials. In time the sticks came to be supplemented with abrasives, leaving characteristic biconal perforations. Stone was shaped into drills and used in Neolithic times, and metal introduced later. A variety of machines have been employed for speeding up the process. See **AWL**, **BOW DRILL**, **BICONICAL PERFORATION**, **BURIN**, **DISC DRILL** and following two items.

DRILLING FROM BOTH SIDES: Stone beads are often drilled from both sides to prevent breakage (see next item.) In most cases the two shafts of the perforation do not exactly meet, and a test for stone verses glass beads is to feel the joint of the drill shafts by running a needle along the wall of the perforation.

DRILLING FROM ONE SIDE: Stone beads which are drilled from one side stand the risk of being broken on the end which the drill breaks through. This type of drilling was performed in Old Kingdom Egypt, as well as in other places. Sometimes the driller had little choice as the bead was too thin to drill from both sides.

DROP PENDANT: A pendant shaped like a falling drop of water, perforated at the smaller tapered end.

DRY MOULDED BEAD: See **PROSSER DRY MOULD**.

DUTCH CANE BEAD: (Lamb) Multi-layered beads made of a dark blue core, a white layer and a blue coat with longitudinal white stripes. These beads are found in Western Africa and are oblate in shape. It is not known for sure if they were, in fact, made in Holland.

E

EARLY HUDSON'S BAY BEAD: A cornaline d' Allepo with a dark green core, appearing black in reflected light. See **CORNALINE D'ALLEPO**.

EAR PLUG: A piece of bone, wood, stone, etc. fit into the lobe of the ear. In India, at least, one of the oldest types of jewelry.

EARRING: A ring, usually of metal, made to fit through the lobe of the ear. Often very small beads were made for its decoration.

EISEN, GUSTAVUS: (1847-1940) Perhaps the first man to be seriously interested in beads, Eisen published a number of papers on beads in the first two decades of this century and did considerable work classifying seals.

ELECTRUM: (Greek = amber) A natural alloy of gold and silver, pale yellow in color. The two metals are often naturally alloyed and electrum is a common precious metal of the ancients.

ELLIPSOID BEAD: (Greek)
An elongated, rounded bead, similar to a barrel, but without flat ends.
Also called: **OVAL**.
See **BARREL**.



Ellipsoid bead.

ENAMEL: (Old High German = to melt) The process of decorating metal by applying a coat of glass. The technique is difficult because very pure glass must be used, but the first examples date from about 1425 B.C. Mycenae. A variety of

techniques are used and there are enameling traditions in many countries. See A JOUR, A NUIT, CHAMPLEVE, CLOISSONE, COLD ENAMELING, FLUX, FRIT (2), NIELLO.

END BEAD: (Francis) The bead attached to the end of a Muslim prayer strand, often shaped like a long drop or spool, and perforated lengthwise. See PRAYER STRAND.

ENGRAVING: (Germantic) To form a design, especially in metal, on the surface by cutting away the surface. This is done to decorate the metal or to form the metal into a mould, which is subsequently used to press a piece. Also: GRAVING, INCISING.

ESQUILINE TREASURE: A hoard of jewelry of the 4th century A.D. found on the Esquiline Hill in Rome in 1793.

ETCH, TO: (Old High German = to feed) The process of eating into a surface by chemical means. Concerning beads, etching with acid has been used primarily for pendants and plaques in Muslim states, especially Persia after the older soda-etching process fell into disuse. See next item.

ETCHED CARNELIANS (AND AGATES): A process which leaves lines on the surface of beads without disturbing the smoothness of the surface. The chemical used is soda, and after application the bead is heated. The process was practiced in the Indus Valley and similar beads also turn up in contemporary Mesopotamian cities, and were perhaps made there. The art was revived in the early centuries of the present era in India and later practiced in Sassanian Persia until the 7th century A.D., thereafter being used for plaques with Muslim phrases. Most etched beads

have white lines (Type I), others are whitened all over and have black lines (Type II), others have only black lines (Type III), and still others are made with black on white lines and black and white lines (Subvarieties A and B.) The last three types are extremely rare. See DO SZI.

EVIL EYE: An extremely common superstition around the Mediterranean basin and on into Asia, dating from early historical times, if not before. A witch may invoke evil powers through the eye by means of a stare. Many amulets are made to prevent this from happening, either by averting the Eye with an eye symbol or poking it out with a hand symbol. See AMULET, EYE SYMBOLS, HAND SYMBOLS, TURKISH EVIL EYE BEAD.

EVIL EYE BEAD: See TURKISH EVIL EYE BEAD.

EXTRUDED GLASS BEAD: Beads formed by a mechanical process of drawing glass out through a hole or tube. Seed beads are made by this method in Japan. See SEED BEAD.

EYE BEAD: Any bead with a dot, spot, circle or similar motif designed to avert the attention of the Evil Eye. Perhaps the most common type of bead made. See CANE EYE, CIRCLE/DOT, EYE SYMBOLS.

EYE CRACKER: (Qashqa'i) Name given by a western Iranian tribe to the cowerie for its power to crack (break) the Evil Eye. See COWERIE, EVIL EYE.

EYEGLOSS BEAD: See SPECTACLE BEAD.

EYE OF HORUS: See UDJAT EYE.

EYE SYMBOLS: Any one of a number of symbols that resemble or recall an eye. Their purpose on beads and other amulets is to draw the ill powers

from the Evil Eye to themselves by means of association. If the Evil Eye looks first at an eye bead the wearer will be spared, because the power has not struck the would-be victim in his own eyes first. Spots, dots, circles and circle/dots are obvious eye symbols, as are diamonds and guichettes. Perhaps less obvious are chevrons and zig-zags and other waves, for such lines recall the outline form of an eye. See EVIL EYE.

F

FACETING: (French = face) The cutting of the surface of a rounded bead into flat planes for the purpose of allowing a greater play of light, particularly on translucent materials. True faceting on a large scale was not practiced until the 18th century, although a few faceted beads are found at much earlier periods. Many older beads were faceted in simple ways, like cornerless cubes, hexagonal bicones and tubes, etc. Glass can, of course, be moulded into facets. See CORNERLESS CUBES, GRINDING, HEXAGONAL BICONES, MANDREL PRESSED.

FAIENCE: (From Faenza, Italy, source of a blue ceramic in the 18th century) A bead material used by all ancient Old World Civilizations, perhaps first produced in the late 4th millenium in Mesopotamia. It consists of a core of powdered silica which is glazed on the surface. As such, it is related to glass, but does not contain as much soda and is not as homogeneous. As much ancient faience is found in a corroded state and as there is much confusion over the material many terms have been used in the literature to describe faience and

similar compositions. True faience has a white core and a colored glaze. Corroded faience which was blue turns to white and that which was green darkens to brown or black. See FRIT, GLAZE, QOM, SELF-GLAZING, STEATITE PASTE, VITREOUS PASTE. Terms used for faience, but better discarded: COMPOSITION, GLASS PASTE, GLAZED COMPOSITION, PASTE.

FAIENCE-GLASS: (Francis) Not a description of a material, but a blue glass, often shaped into forms resembling faience, used in Persia with the apparent purpose of imitating faience.

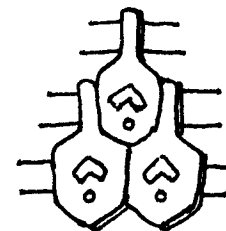
FANCIES: (Trade term) 1. Any of several designs used to hand-decorate Venetian lamp beads. See LAMP BEADS. 2. See ARABESQUE.

FANTASY: See ARABESQUE.

FAST TWIST: (Fenstermaker) A drawn bead which has given considerable torque while being drawn out so as to produce a tightly spiraling design or shape. See DRAWN BEAD, TWIST.

FEATHER DECORATION: The decoration achieved by combing simple lines both up and down the length of the bead. See COMBED DECORATION.

FEATHER DIAPER BEAD: (Beck)
A peculiar bead found with King Tut's materials. The beads are of faience with inlays of gold and carnelian. They are perforated four times and their shape and multiple perforation allow them to be used to produce a plated surface of a garment. See PLATED SURFACE BEAD.



Feather diaper beads.

FELDSPAR: (German = field spar) A group of complex crystalline aluminum silicates. Feldspars are very abundant, the most used one for beads being AMAZONITE.

FETISH: (Latin = artificially made; trade term) As used in the trade the word refers to anthropomorphic, zoomorphic or other imitative beads and pendants.

FIBULA: (Latin) A garment clasp, rather like a large safety pin used in the classical world for both holding garments and as decoration. See BROOCH, LEECH BEAD. Plurals: FIBULAE, FIBULAS.

FICUS: (Latin) A hand amulet, particularly popular in Roman times and used into modern times in Europe. The device consists of a closed fist with a thumb protruding between the first two fingers. See HAND SYMBOLS, HIGA.

FIG BEAD: (Eisen) Any one of a number of heavy, fig-shaped beads of glass used in and around Italy from about the 9th century B.C., when the fig was introduced. These beads are variously decorated and it is an open question as to whether they are really supposed to represent figs.

FILAGREE: (Latin = thread) 1. The decoration of metal with the addition of metal wires. See SOLID FILAGREE. 2. A technique of working metal wires into figures which stand without a backing. See OPEN FILAGREE. 3. The decoration of lamp beads by the trailing of very thin filaments of glass, devised by Peruzzi in 1830. See LAMP BEAD.

FILLER BEAD: A bead of a cheaper substance used to fill in between more costly beads in order to complete a strand. See SPACER (2).

FILLET: (Middle French = diminutive of ribbon, band) A metal band or ribbon which is worn as decoration on the head. See DIADEM.

FINDINGS: (American trade term) Refers to any metal piece which can be used in the construction of jewelry, but is not primarily decorative, such as a wire circlet, a clasp, the backings for earrings, etc.

FLAT DROP PENDANT: A pendant with a drop profile and flattened section. Used on Egyptian Broad (Usekh) Collars and found in Iran as well.

FLATTENED LEECH BEAD: (Beck)

A triangular or boomerang shaped flat pendant used in the Middle East in the late 3rd to mid 1st millennium B.C. See LEECH BEAD.



Flattened leech bead. Onyx, Iran.

FLATTENED OBLATE (AND ELLIPSOID): Oblates and ellipsoidal stone beads with a flat, ground area. These perhaps originate from a period when large stone beads on necklaces were in style and employed to reduce weight and rolling of the beads, perhaps in Sassanian times. These beads are employed by fakirs in India to rub against diseased areas of skin for medicinal purposes and it has been proposed that the flattening is caused by this friction, though that seems unlikely on such hard stones, and in one spot only.

FLATTENED SECTION: A bead is said to have a flattened section if one of the diameters of

the section are shorter than the others whenever an even section is expected, as on barrels, faceted tubes, etc. In general, flattened faceted tubes are older than the regular ones, particularly in India.

FLORENTINE BEAD: (Trade term) Refers to rounded or ellipsoid millefiori beads. See **MILLIFIORI**.

FLUSH EYE: An eye bead, particularly with a cane eye that has been marved flush to the surface. See **CANE EYE**, **MARVED**.

FLUTING: Rounded grooves along the length of a bead. See **GADROONED**, **MELON BEAD**.

FLUX: (Latin = to flow) An inert material, today mostly boron, used to promote the flow and fusion of parts either in soldering or enameling. See **ENAMEL**, **SOLDER**.

FLY PENDANT: A pendant shaped like a fly, perhaps introduced by the Hyksos and used as a military order. Used first in Egypt about the 17th century B.C. and found through the Middle East and Central Asia at about the same time.

FOIL BEAD: A technique for decorating beads with a gold or other metallic foil by heating the glass bead slightly and allowing some of the glass to run over the foil, coating it. Invented by Giobatta Franchini in 1827.

FOIL COATING: Before Franchini's invention (see above) beads had to be decorated by a coating of gold foil laid directly on the surface. This was not satisfactory, however, as the foil wore off.

FOLDED BEAD: 1. Beads produced in Roman times by folding and shaping a decorated, sometimes millefiori, plaque. The plaque was folded over a mandrel and later shaped. 2. A similar technique was practiced in medieval India with a double layered white and blue glass. 3. Glass beads, perhaps made in Egypt and dating from the 15th to 18th century in East Africa were first wound, then decorated, then folded so the decoration would fold in upon itself, and finally put into a mould.

FOSSIL BEAD: A number of beads have been made from fossils, including the earliest beads known which date from 50,000 B.C. or earlier from England and are made of graduated, naturally perforated sponge fossils, some of which have had their holes enlarged.

FOSSIL MATERIALS: Amber, Jet and some Copal are fossil materials used for beads. Some of the earliest beads were made by Paleolithic man out of fossil mammoth ivory. See **AMBER**, **COPAL**, **JET**.

FRENCH JET: (Trade term) Not true jet, but faceted black glass produced in Gablonz to imitate jet and serve as mourning jewelry. So common did this glass become that many people take it for real jet. See **JET**, **MOURNING JEWELRY**.

FRIT: (Italian = fry) 1. An Egyptian artificial bead material which is a double silicate of calcium and copper. Thus, it is a chemical composition similar to glass, which is, however, a physical bond. Used along with faience extensively in ancient Egypt, but rarely found elsewhere. 2. Glass which has been heated, quenched and washed, and ground up for use in enameling. 3. The incompletely fused components of glass. 4. A term sometimes used

to refer to heavily corroded faience, but is better avoided. See ENAMEL, FAIENCE, GLASS.

FROSTED GLASS: (Old English = to freeze) A surface decoration achieved by producing a roughened coat of fine granules by etching slightly with acid.

FROSTED QUARTZ: (Beck) A technique used to help a glaze stick to the surface of quartz beads by pitting the surface with many small chips.

FUSIFORM: (Latin = spindle) A bead shaped like a spindle. Generally, the term bicone is preferred. See BICONE.

G

GABLONZ: The German form of the name Jablonec. As it is German in form, it was used before Czech independence. See JABLONEC.

GADROONED: (French) The fluted decoration of parallel grooves. Also: FLUTED.

GALALITH: (Greek = milk stone) A plastic, similar to Bakelite, produced by the synthesis of milk. Used by the Czechs for beads and other jewelry.

GARDEN ROLLER BEAD: 1. (van Riet Lowe) A thick short cylinder made locally at Mapungubwe, Zimbabwe, by crushing European beads, winding a bead on a mandrel and moving the mandrel up and down through a clay mould until the mould was filled with the glass. The mould was broken and the bead removed. 2. Any bead of similar form; a thick, short cylinder.

GARLAND: (Middle French) A wreath of flowers or leaves worn as an ornament. Some contend that garlands were the first jewelry, and there is ample evidence in ancient jewelry that garlands were the inspiration for many pieces.

GARMENT PIN: A pin of bone, metal, etc. used to fasten garments, often with elaborate decorative heads. In use in the ancient world where the fibula was not. See BROOCH, FIBULA.

GARNET: (Middle French, from pomegranate, due to the color) A semi-precious silicate, usually valued most in its red shade. See ALMANDINE.

GASHI BEAD: (Western African = priest) Locally made Western African beads of powdered European glass formed in moulds, often with longitudinal stripes and reheated to produce a polish. Also called: PRIEST BEAD.

GASPERETTO, ASTONE: The foremost authority in this century on Venetian glass, including her beads.

GILT GLASS: See GOLD GLASS.

GIRDLE OF ISIS: See TYET.

GLASS: (Probably from Old English = yellow, which has many connections with much older Indo-European languages.) Glass is a non-crystalline, amorphous material, technically a super-cooled liquid, not a solid at all, which is why old window panes run. The most common glass is formed by heating silica, usually in the form of sand or crushed quartz. As the temperature needed to melt silica is quite high, an alkali, either soda or potash, is added as the sodium or potassium lowers the melting point significantly.

However, the cooled product is soluble in water (water glass), and thus lime is usually added to form glass. There are several variations in the formulae, but silica-soda-lime glass is the most common type.

Glass was first made in the late 3rd or early 2nd millennium B.C., but was not widely used until the mid-2nd millennium. All the ancient civilizations of the Old World were producing glass several hundred years before Christ. At first glass was considered a precious substance, but in time it became a cheap substitute for more precious stones.

GLASS BEAD: Due to its low cost, its strength and hardness and the ease of shaping and decorating it, glass is the premier material for the making of beads. The first glass beads are probably Egyptian from about 1500 B.C., though glass was made much earlier in the Caucasus and Mesopotamia.

GLASS BEAD CENTERS: For a long time it was silently presumed that glass, and especially glass beads, were only produced in a very few centers due to technical difficulties and/or secrecy on the part of glass makers. This picture is being revised as archaeologists discover more and more ancient and often rather remote centers that were producers of glass beads and other glass products. In our own day glass is not restricted merely to Venice and Jablonec, but also takes place in Ghana and Nigeria, Hebron, Turkey, Afghanistan, Pakistan, India, Japan, China, France, Germany and no doubt other centers as well. See: BRAIRE, GORECE, HEBRON, HERAT, HYDRABAD, KAUFBUEREN, INDIAN GLASS CENTERS, JABLONEC, MURANO, POWDER GLASS BEADS.

GLASSMAKERS' SOAP: A decolorizer, usually antimony. See: DECOLORIZER.

GLASS PASTE: A term with no meaning for beads, incorrectly applied to faience. See FAIENCE, PASTE.

GLAZE: (Middle English = glass) To coat a material with a thin cover of glass. This may be done to clay, faience or stone. Glass itself is its own glaze. The glaze on other materials often wears off in time due to the different coefficients of expansion of the material and the glaze. See FAIENCE, GLASS, GLAZED STONE.

GLAZED COMPOSITION: A term applied to faience, but uncommonly used. See FAIENCE.

GLAZED SILICEOUS WARE: A term proposed to take the place of faience, but never widely adopted. See FAIENCE.

GLAZED STONES: The glazing of stones, particularly steatite, was practiced in pre-dynastic Egypt and a bit before in Mesopotamia. The object was to color plain white stones into the favored turquoise hue and later the precious lapis lazuli. The glazing of quartz and agates also took place in Egypt and especially Persia, though we do not yet know just when this was widely practiced. See FROSTED QUARTZ, GLAZE, HIGH POLISH, PANEL BEADS, STEATITE.

GLOBULAR: An alternate term for oblate. See OBLATE.

GOLD: (Presumed same etymology as glass.) An element and precious metal. As it is often found in the native state as nodules it has long been used for ornaments of all kinds. Its use as a metal is only preceded by copper (and occasion-

ally lead), first being recorded around 4300 B.C. in Mesopotamia.

GOLD GLASS BEAD: A complex bead made from a small tube which was covered with gold foil and then further covered with a larger bead of glass to protect the foil. A similar technique was used for luxury table ware, both apparently first produced in late Roman times. The gold glass beads, however, present a mystery, as similar beads are found in Asia. While some of those from Indian sites might be Roman imports, others from further East have been tested and found not to contain any gold at all. Alternate term: **GILT GLASS BEAD.**

GOLDSTONE: (Trade term) Alternate term for **AVENTURINE.**

GOOSEBERRY BEAD: (Trade term) Drawn beads of Venetian manufacture formed from translucent greyish canes with white stripes, rather resembling the berry for which it is named.

GORECE: (Village in western Turkey, pronounced Go-rej-eh) The site of a complex of small bead factories producing primarily the Turkish Evil Eye beads. Bead and bangle makers from Lebanon moved to Izmir around 1880 and subsequently to Gorece about 1930. Some masters have left Gorece and started bead industries at Bodrum and Kamelpasha. See **TURKISH EVIL EYE BEAD.**

GORGET: An ornament, usually a flat piece, for the throat. They were in general use by Great Lakes Indians carved from stone and perforated on either side of the decorated rectangle.

GOUGAD PATERANNEAU: A term applied to strands of many different sorts of beads held to be magically powerful in Brittany, France. The strands are usually kept in churches, from where they are loaned out and have been blessed in this function from at least the 12th century.

GOULEMINE: (Town in southern Morocco) The town has long been the entrepot for caravans crossing the Sahara, and due to the importation of many millefiori beads, these beads have acquired the name of Goulemine beads. See **MILLEFIORI, MAURITANIAN STONES.**

GRANULATION: (Latin) A technique of decorating gold or silver with tiny balls of the same metal stuck to the surface. The technique is known from about 1400 B.C., but reached its height with the Etruscans. After the fall of Rome it was all but forgotten in the West, though still practiced in the Middle East. Granulation was also practiced in pre-contact South America. Granulation is achieved without ruining the balls by the differential melting points of impurities always present in ancient metals.

GRAVING: Alternate term for **ENGRAVING.**

GREENSTONE: 1. Chlorite. 2. More rarely, Malachite.

GRINDING: (Old English) To wear away a surface by continual rubbing with an abrasive. Used in the faceting of beads, the smoothing of mould lines and for ground ends on African made powder glass beads so that they will fit more closely with each other. See **FACETING, MOULD LINES, POWDER GLASS BEAD.**

GROOVED BEAD: A few beads, particularly among older assemblages, are not perforated, but have grooves to be strung by. They are found in late Paleolithic sites, particularly grooved teeth, and in early civilizations, such as the Indus Valley, Old Kingdom Egypt and at Troy.

GUICHETTE: (French) A design consisting of two or more connected circles in a series.

GUJARAT: A state of India in the north-west within which most of the mining, cutting and shipping of carnelian and other agate beads has been carried out. See CAMBAY, NAGARA, RAJPIPLA.

H

HAEMATITE: See HEMATITE.

HANDLED SEAL: A form of seal employed in the Middle East in stone from about 4000 to 3500 B.C. made with a flat sealing area and a long perforated handle. In the Bronze Age, c. 2900 to 1500 B.C. a similar form was made in bronze. In more recent years, after the coming of Islam in the 7th century A.D. handled seals came again into fashion, especially silver handles mounted on flat signet seals. See COMPARTMENTED SEAL, SEAL.

HAND OF ALI: A flat, opened palm hand pendant with outstretched fingers. Goes by this name in Iran, where Ali is a hero to Shiite Muslims. See HAND SYMBOLS.

HAND OF FATIMA: The same pendant in the western Islamic states as the Hand of Ali, but named after Mohammed's daughter-in-law. See HAND SYMBOLS.

HAND PENDANT: Any pendant with the form of a hand. See HAND SYMBOLS.

HAND SYMBOLS: The hand has to power to poke out the Evil Eye. Thus, pendants in the shape of a hand are effective against the malevolent Eye. Furthermore, several derived symbols may be used for the same purpose, among them a five pointed star, an equal-armed cross with a central boss and double squares, one set on top of each other, turned 45°. See EVIL EYE, FICUS, HAND OF ALI, HAND OF FATIMA, HIGA.

HARAPPA: One of the two great cities of the Indus Valley Civilization, also called the Harappan Civilization. See INDUS VALLEY CIVILIZATION.

HARDNESS: A physical test for minerals dependant upon their relative abilities to scratch one another. See MOHS SCALE.

HARD SOLDER: A soldering technique which is done at a high temperature to alloy the metals involved. See SOLDER.

HARMIKA BEAD: A bead shaped like the harmika of a Buddhist temple, the top reversed step portion which sits atop the dome and has a depression in the middle to hold the umbrella mounted above it.

HAUSA: A western African tribe, especially living in Chad and Niger, whose men specialize in selling beads throughout the western area of the continent.

HEART PENDANT: 1. Any pendant looking like the conventional symbol of a heart. 2. An Egyptian pendant looking rather like a genuine heart with small "wings" on either side. 3. See **ARROWHEAD SHIELD PENDANT**.



Egyptian heart pendant.

HEART SCARAB: A large scarab used in ancient Egypt as a amulet and placed above or in the cavity of the heart removed from the mummy. See **SCARAB**.

HEBRON: City located in the West Bank where beads, generally of the stratified eye variety, are produced. See **STRATIFIED EYE BEAD**.

HEIRLOOM BEADS: 1. (Davidson) Beads passed down among the Venda of South Africa, including the Beads of the Water. 2. Any bead passed from one generation to another. As this is a common lot of many beads, it makes the dating of beads difficult, even when found in an archaeological context.

HEISHI: (Santo Domingo Pueblo Indian = shell disc bead) 1. The shell disc beads of the American south-western Indians. 2. Broadly, any thin disc beads, especially those that are hand-ground. Also: **HISHI**. See: **DISC BEAD**.

HEI TIKI: See **TIKI**.

HELICAL BEAD: (Greek=sun) Disc beads of the Anglo-Saxon period made with two differently colored stripes of glass wound around the perforation and displaying spirals on end.

HELIOTROPE: Alternate name for Bloodstone. See **BLOODSTONE**.

HEMATITE: (Greek = blood from color of the streak) A dark, shiny iron ore, used for beads before iron was smelted. Also **HAEMATITE**.

HERAT: Town in western Afghanistan where a small glass works makes a limited number of translucent beads. The family emigrated from Russian Bokhara in 1917 to escape Communism.

HEXAGONAL BICONE: A bicone with ground hexagonal sides. The truncated variety, especially, was used for carnelians in India and the Middle East as early as 500 B.C. because it was about the nearest to faceted oblates that workers could come to. See **FACETING**.

HEXAGONAL SECTION: Any bead with a hexagonal section, especially popular in carnelian for hexagonal bicones, tubes and barrels. See **SECTION**.



Hexagonal tube.

HIGA: (Spanish = fist) The Spanish version of the ficus, especially made of Spanish jet. See **FICUS**, **HAND SYMBOLS**.

HIGH POLISH GLAZED STONES: (Beck) A technique of glazing quartz apparently accomplished by adding an alkali to the surface and heating the stone, resulting in a polished glaze. See **GLAZED STONE**.

HIPPO TEETH BEAD: Rectangular, sometimes convex tabulars cut from the Arca shell to resemble large teeth, also their glass imitations. Popular in Western Africa. See **ARCA**.

HISHI: Alternate of Heishi. See HEISHI.

HONE: (ultimately Greek = cone; Middle English = stone) 1. A stone used to grind down a bead, to shape or facet it. 2. The act of grinding the bead into shape or design. See GRIND.

HORN: Animal horn has been used as a bead material. Sometimes it is dyed and passed off as amber. Bohemian bead makers made horn beads as well as beads of several other materials besides glass. Horn can be easily imitated in plastic.

HORNED BEAD: A bead with horn-like projections from the body of the bead. The best known are the stratified horned eye beads of Rome and China, but horned beads are known in faience, Luristani bronze and Eskimo ivory beads as well. See STRATIFIED HORNED EYE BEAD.

HOT PRESSURE FUSION WELDING: A technique for joining two pieces of metal by applying high temperature and a bar of the same metal. See WELDING.

HOURLASS PERFORATION: See BICONAL PERFORATION.

HUBBLE BEAD: (after Don Lorenzo Hubble, trader) Beads of imitation blue glass made in Czechoslovakia in the mid 1920's to imitate turquoise and traded in the American south-west.

HUDSON'S BAY BEAD: (North American trade term) Term used for cornaline d' Aleppo in areas where it was largely distributed by the Hudson's Bay Company in the fur trade. See CORNALINE D'ALEPO, EARLY, LATE HUDSON'S BAY BEADS.

HYDRABAD: City in Sind, Pakistan, where a number of glass bead and bangle factories are producing a large range of bead types and decorations. The Pakistani industry was started by Muslim refugees from India following partition in 1947.

I

IDAR-OBERSTEIN: City in Germany long known for its gem-cutting and jewelry making. In the 1820's the local sources of agates began to run out and many of the cutters emigrated to Brazil. There they found agates of such quality and in such quantity that they went back to Germany and had the stone shipped. Idar and Oberstein were originally two neighboring towns, but grew together.

IMITATION: (Latin) Imitation is rampant in the bead world. Glass passed off as stone is a very old trick, plastic is a real culprit today, especially as imitation amber. The imitating of bead types is also a very old practice, both due to the flattery of copying and to less scrupulous motives. The master imitators of our day are the Bohemian-Czech bead makers, who have made innumerable copies of materials and reproductions of bead types, especially in the 19th century.

IMPRESSED DESIGN: (Old French) 1. A design pressed into the surface of a bead, especially a glass bead, either with a mould or a tool used for that purpose. 2. A second color of glass applied to the surface of a bead and impressed or marved into the matrix. See MARVED.

IMPRESSED RING EYE BEAD: An early Roman eye bead formed by impressing a ring of glass into the surface.

INCISE: (Latin = to cut) The cutting of a decoration into the surface of a stone, wooden, metal, etc. bead. Alternate terms: ENGRAVING, GRAVING.

INDIAN GLASS BEAD CENTERS: The literature describes a large number of centers of glass bead manufacture in India, especially in medieval and later times, including Chinchni, Nasirabad, Maski, Kadkal, Tiruttoni, Bellary and so forth. Current work is carried on at Papanaidupet, Andra Pradesh and around Agra, and no doubt at other centers as well.

INDIAN RED BEAD: A bead of any shape made from a glass which apparently was manufactured in India from the first few centuries of the present era. The glass is a distinctive reddish-orange hue, caused by copper oxide and is dichronic when powdered. It has a dull finish except where broken. See MUTI SALAH.

INDUS VALLEY CIVILIZATION: The civilization which flourished primarily in the valley of the Indus river, now in Pakistan, from probably 3000 to 1800 B.C. There are yet many mysteries about the people and their culture, but it is sure that they were in contact with contemporary civilizations in Mesopotamia. The Indus Valley people were masters at bead-making and they obviously regarded beads highly. They are likely the originators of etching carnelians and developed several other bead-making techniques such as composite beads, painted steatite, steatite paste micro beads, as well as artificially coloring stones and fine stone cutting. Alternate name: Harappan

civilization. See ARTIFICIAL COLORING, COMPOSITE BEAD (1), HARAPPA, PAINTED STEATITE, STEATITE PASTE.

INDUS VALLEY SEAL: A seal type peculiar to the Indus Valley civilization. Made mostly of steatite (early ones also of faience) they were mostly square with loops on the back and a design in front of an animal, usually a unicorn, and some of the yet-undeciphered script. Most of the seals have been glazed by some process that is not yet understood. There are a few other types, some of which furnish us with nearly all we know of the peoples' religious beliefs, which obviously have connections to modern Hinduism. See PERSIAN GULF SEAL, SEAL.

INLAID BEADS: There are a few beads with inlaid decoration, notably some Middle Eastern stone beads which have been inlaid with gold or silver wires and hard wooden prayer beads with many tiny silver nails used in Iran. The term is also used for glass, but is really not appropriate. APPLIED DECORATION being better.

INTAGLIO: (Latin = to cut) The cutting of a design on the surface of a bead, seal or cabochon. Can be thought of as the opposite of CAMEO.

INTERLOCKING BALL BEAD: A bead made in the form of a disc with four or five balls joined to form the bead. These are designed to fit into one another. They are Czech in origin. See INTERLOCKING BEAD.

INTERLOCKING BEAD: Any bead designed to interlock with its neighbor to form a solid chain effect. See CHAIN BEAD, INTERLOCKING BALL BEAD, INTERLOCKING DISC BEAD, SNAKE BEAD, WEDGE BEAD, KNUCKLEBONE, TOGGLE.

INTERLOCKING DISC BEAD: Disc beads with waved or crimped profiles designed to interlock with each other.

IRIDESCENCE: (Greek = rainbow) 1. The effect corrosion has on some glasses, producing a play of colors. 2. The artificial production of this effect on the surface of glass done with metal salts.

IRON: A metallic element which does not occur in the native state but must be smelted. When originally made it was considered more valuable than gold and so was early used as an ornament. See **HEMATITE**, **SMELTING**.

IVORY: (Egyptian = elephant) The modified dentine of the tusk of an elephant and certain other mammals. Long in use for beads, the first ivory used was fossilized forms from mammoths.

J

JABLONEC NAD NISOU: (on the river Nisou) A city in northern Czechoslovakia which has, since the late 18th century, been the center for Bohemian bead and costume jewelry production. Though no glass beads are actually being produced today in Jablonec, the city remains the hub of the industry and its Museum of Glass and Costume Jewelry a depository of much useful information. See **BOHEMIA**, **GABLONZ**.

JADE: (Spanish = loin stone, from the belief that it cures renal colic) A tough, generally green stone widely used for pendants and other ornaments and especially valued in China

and in the New World. Jade is, in fact, either of two minerals, jadeite or nephrite.

JASPER: The opaque form of amorphous quartz; opaque chalcedony. It comes in many colors and is widely used as a bead. See **BLOODSTONE**, **CHALCEDONY**.

JET: (Greek = Gagaz, Town and river in Turkey, an ancient source) The fossil product of wood, related to coal, but highly compact and valued as a bead stone as it is both light and takes a high polish. Major production centers are near Erzurum, Turkey, in Galacia, Spain and at Whitby, England. See **FRENCH JET**, **MOURNING JEWELRY**.

JEWELRY: (probably Latin = joke, play) 1. An ornament containing a precious jewel and made of precious stone. 2. Any personal ornamentation. Also spelled jewellery, particularly in England.

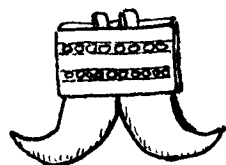
JINGLE: (onomatopoetic) Any ornament designed to make noise while the wearer is moving, especially used to scare off spirits, who do not like noise. See **RATTLE**, **TINKLER**.

JUG AMULET: Glass pendants shaped like jugs, especially those made in the 4th century, probably as Christian charms.

K

KABYLIA JEWELRY: Cloissone enameled jewelry produced by the natives of the Kabylia mountains in northern Algeria. See **CLOISSONE**.

KATLA: An amulet of Indian origin composed of two, oppositely pointed tiger claws, joined by a bar at the top. The actual claws are now replaced by plastic imitations, or even the shape cut into stone.



Katla. India.

KAUFBUEREN: Bead making center in Germany, settled by glass bead makers escaping from Jablonec when Czechoslovakia came under Communist control. Also called Neu Gablonz. See JABLONEC NAD NISOU.

KHAMBAT: See CAMBAY.

KIRDI BEADS: Bronze beads and pendants made by the lost-wax process by Kirdi tribesmen in northern Cameroons. See LOST WAX.

KNOT OF ISIS: See TYET.

KNUCKLEBONE: (Middle High German) Toggles shaped in a dumbbell form so as to be able to interlock with one another on a strand. See TOGGLE.

KOLI BEAD: (Krobo) 1. Ancient and highly valued beads in favor among the Krobo of Ghana. 2. European blue glass beads altered into a more opaque and less gaudy shade by heating for about an hour. The work is done by Ghananian Krobo women. See COOKED BEAD.

L

LACTATION AMULETS: Any one of several substances made into pendants or beads and used as amulets to ensure the right amount of milk for mothers feeding their babies. White chalcedony, glass and other substances are considered effective in Spain and Italy for this purpose. See AMULET.

LALIQUE, RENE: A French artist, who achieved fame with his Art Nouveau jewelry, including glass beads.

LALIQUE BEADS: 1. Any of a number of glass beads designed by Rene Lalique. 2. Often erroneously applied to any similar glass beads, especially frosted glass. See FROSTED GLASS.

LAMP BEAD: (Italian, from working with the heat of a lamp) Beads formed by hand, usually performed by women, and decorated by hand. The beads are wound from glass canes and then further decorated with canes of other colors to produce a great variety of styles. First made in Venice, about 1615, lamp beads were the first type of bead to be called Conterie. See CANE, CONTERIE, WOUND BEAD.

LAPIS LAZULI: (Latin, lapis = stone, Persian Lazuli = blue) A complex silicate often found with tiny sparkles of pyrite. A deep blue semi-precious stone especially valued in the ancient Near East. Though there are small deposits of lapis in various places, nearly all of the stone in ancient times came from Badkashan in northern Afghanistan and traveled thousands of miles to eager customers as far away as Egypt and India. The early faience and glass industries were both eager to imitate the deep blue of the stone.

LATE HUDSON'S BAY BEAD: Cornaline d'Allepo with a white core. See CORNALINE D'ALLEPO.

LATTICINO: (Italian = lattice) Spiral design of white glass set into clear glass rods and used for decoration of beads in making chain-like lines on the surface.

LATTIMO (Italian) See MILK GLASS.

LAZY STITCH: (Orchard) A bead-working stitch in which a thread would be filled with a few beads and then sewn through the material, refilled and resewn. Used especially for short distances, edges, etc. See MODIFIED LAZY STITCH.

LEAD GLASS: Glass with a high refractive index caused by the addition of lead to the batch, generally a Bohemian product. Also: CRYSTAL GLASS. See REFRACTIVE INDEX.

LEECH BEAD: (Beck, from Old High German = physician) A bead, somewhat resembling a leech in appearance, designed to fit over the outside bar of a fibula to give it decoration. Roman period.

LENTICULAR: (lens, from Latin akin to Greek = lentil)
1. Having a section shaped like a double convex lens. 2. Having a profile shaped like a double convex lens, perhaps better called a short bicone.

LENTOID: As with LENTICULAR, the term has been used with beads having either a section or profile shaped like a lens, though the terms are perhaps best reserved for sections.

LIGNITE: A form of coal. When lignite beads are referred to, it is generally jet. See JET.

LIME: (Latin = to smear) An alkali, calcium oxide, generally obtainable from deposits, used in

the making of glass to solidify it. See GLASS.

LONG BEAD: (Beck) Any bead whose length exceeds its diameter by more than one-tenth.

LOOM WEIGHTS: Not beads, but often mistaken for pendants, as they are generally small weights made of stone and perforated at the top. Their use is to hold down loose threads on a loom. They are sometimes collected along with spindle whorls. See SPINDLE WHORLS.

LOOP: 1. A ring of metal added to a piece to form it into a pendant or bead for stringing. 2. A bit of stone carved into a ring on a pendant for suspension.

LOOP HANDLED SEAL: A stamp seal with a small loop in the back for suspension. These were among the earliest types of seals in the Middle East, appearing in the 4th millenium B.C., but soon being replaced by tabular and handled seals, re-appearing again in the late 1st millenium. Nearly all Indus Valley seals are of this type. See SEALS.

LOST WAX PROCESS: A technique for casting metal by forming a figure in wax, enclosing it in clay, heating the mould to melt the wax out and pouring the metal into the space thus abandoned by the wax. Fine pieces could be made in this way, and it has been used for many of the best jewelry pieces. See KIRDI BEADS.

LOTUS BEAD: (Eisen) An alternative term proposed for melon beads, particularly those with central zones. See MELON BEAD.

LOTUS SEED POD: An Egyptian pendant consisting of a hanging cylinder ending in a oblate with a flat circular base. Thought to represent

a lotus seed pod. See OPIUM POD.

LOZENGE: (French) 1. An eye design consisting of four sides joined by two acute and two oblique angles: diamond-shape. 2. A bead of the same shape, generally perforated along the long axis, particularly popular in Roman times made of carnelian. See EYE SYMBOLS.

LUG COLLAR BEAD: (Dikshit) Indian beads of the collared type made after 100 B.C. to about 200 A.D. As opposed to the normal collared type, these beads are flat or tabular in shape and the collars on them appear as small handles. See COLLARED BEAD.

LUNULA: (Latin = moon) A gold collar of crescentric shape, made in Bronze Age Ireland, c. 1800 to 1500 B.C. The design is possibly derived from similarly shaped necklaces of jet and amber beads, as the markings on the lunula seem to correspond with the markings and perforations used on spacer beads on the beaded necklaces.

LURISTANI BRONZE: Bronze pieces, including many zoomorphic pendants and beads of different types, made by the Lurs, a mountain tribe of western Iran. Though production goes back perhaps a millenium before, the greatest period of this work is generally dated c. 800 B.C.

M

MACCA: (Italian trade term = in abundance) Small faceted tube beads used for beadwork.

MADE IN AUSTRIA PENDANT: Glass pendants shaped like Mogul shield pendants with Arabic religious phrases impressed in one side and

the words "Made in Austria" on the other. Presumably an early Bohemian product. See MOGUL SHIELD PENDANT.

MAGATAMA: (Japanese = crooked bead) A comma-shaped pendant, perforated through the head, particularly popular in Japan before the present era.

MAKARIKA: (Hindi) An Indian ornament which consisted of a central jewel flanked by two elephant heads looking in opposite directions. Strands were sometimes brought out of the elephants' mouths. Widespread before c. 500 A.D.

MAMELUKE BEAD: A glass bead, supposedly of the post-Islamic period in Persia with a yellow coat over a green core and decorated with red, blue or orange chevrons.

MANDARIN CHAIN: A chain of beads worn by court officials and their wives during the Manchu dynasty (1644-1912). The chain was derived from the Buddhist prayer strand and consisted of 108 beads, plus attached counter strands and counterweights.

MANDREL: (French) The rod around which glass is wound to form a bead. It is usually of iron and may be tapered or not. Also: Mandril. See WOUND BEAD.

MANDREL COATING: A coating of clay sometimes put on a mandrel to help the glass bead slip off with greater ease.

MANDREL PRESSED: (Ross) A specialized method of making faceted beads. The bead is pressed in a mould which leaves a conical perforation which does not completely pierce the bead. Then it is put on a tapered mandrel and faceted by grinding.

The last step is to give the mandrel a blow from behind, which breaks the mandrel through the small end of the cone perforation. Such beads were made by the Bohemians in the last half of the 19th century. See VASELINE BEAD.

MANDREL WOUND: A wound bead. See WOUND BEAD.

MANGO: (Tamil) The name for the Paisley shape in India. See PAISLEY.

MAN IN THE MOON BEAD: A round tabular, usually of blue glass, with a white design of stars and a crescent moon or occasionally stars and an anchor.

MARGARITE: (Latin = bead or pearl) Italian name for small beads made from drawn canes; drawn beads. See DRAWN BEAD.

MARGARITIERI: The autonomous section of the Cristellari guild which dealt with the making of drawn beads in Murano. See DRAWN BEAD, CHISTALLERI, MURANO.

MARLIK TREASURE: The hoard, apparently of royalty, dating from c. 800 B.C. found in northern Iran and giving us one of the few glimpses into the jewelry and beads used in that period.

MARTI GRAS BEADS: Beads thrown off the floats during the New Orleans Mardi Gras celebrations as favors to the crowds. Many different sorts of beads are used, though most of them appear to have come from Jablonc. At present plastic beads from Hong Kong and other places are used.

MARVED DECORATION: (French = marble) A decoration on a bead which has been rolled, or marved, flush into the surface. See MARVER.

MARVER: A plate of heat resistant material, originally marble, which is used to roll a bead or other glass upon so as to shape it or to smooth the body or applied decoration.

MATRIX: (Latin = womb) 1. The body of a bead on which decorations may be applied. See CORE. 2. The surrounding stone from which the desired mineral or fossil is removed. Plural: matrices or matrixes.

MAURITANIAN BEAD: Glass beads made by recycling European glass. Most of the beads are pendants, shaped in sea shells and formed around a small stick, though other shapes were also made by the women of Mauritania. They are generally very brightly colored. See POWDER GLASS BEAD.

MAURITANIAN STONES: Millefiori beads, as they are called by the Moroccan dealers. See GOULEMINE, MILLEFIORI BEAD.

MEDIUM TWIST (Fenstermaker) A drawn bead which has been given torque while being drawn out to produce a fair amount of spiraling in its design or shape. See CANE BEAD, TWIST.

MEERSHAUM: (German = sea foam) A clay-like hydrous magnesium silicate found near Eskisherir, Turkey, and used for beads as well as other objects, particularly pipes.

MELON BEAD: An oblate with gadrooning or incised longitudinal lines. The lines may or may not begin at the perforations, though this is the classic type. One of the most enduring bead styles, in use from at least the 3rd millenium B.C. and still produced today. Found all over the ancient Old World in many substances. Alternate term, rarely used: LOTUS BEAD.

MENAT: An Egyptian symbol consisting of the head of Hathor and a lower stem with other figures or the shape derived for this symbol, in use for most of the dynastic period as a pendant.



Stylized menat.

MESOPOTAMIA: (Greek = between the rivers) The area bordered by the Tigris and Euphrates river, now located in Iraq, northern Syria and south-eastern Turkey. Anciently a cradle of civilization and the location of the Sumerians, Babylonians and Assyrians.

MICRO BEAD: (American trade term) 1. Any very small bead, especially with a diameter of $\frac{1}{2}$ mm. or less. 2. Tiny seed beads made in Venice up until the early decades of the 20th century. See SEED BEAD, STEATITE PASTE MICRO BEAD.

MILK GLASS: 1. Creamy white opaque glass used for beads and other uses. 2. Opalescent glass. See OPALESCENT GLASS. Alternate Name: Lattimo.

MILLED DECORATION: A decoration of short vertical incisions around the edge or equator of a bead, particularly on a disc bead.

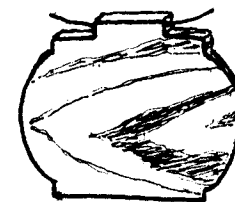
MILLEFIORI BEAD: (Italian = a thousand flowers) A bead decorated with a millefiori decoration. Roman Egyptian millefiories were made from plaques which were folded into shape. Venetian millefiories are lamp beads with small sections of cane stuck onto the matrix. See GOULEMINE BEAD, MAURITANIAN STONE.

MILLEFIORI DECORATION: A decoration achieved by the placing of many sections of specially prepared decorated canes onto a bead, plaque or other glass, including in old paperweights. See CANE.

MOCHA STONE: (Mocha, in Saudi Arabia) Alternate name for MOSS AGATE.

MODIFIED LAZY STITCH: (Ewers) A bead-work stitch similar to the lazy stitch but with an extra thread tying down the strand every few beads or so in order to keep the beads from bunching or hanging loose. See LAZY STITCH.

MOGUL SHIELD PENDANT: A specialized flat pendant shape consisting of an ellipse with squared platforms on top and bottom. Presumably originating in Mogul India, it has become a favorite shape in the Muslim world. See MADE IN AUSTRIA PENDANT.



Agate Mogul shield pendent.

MOHS SCALE OF HARDNESS: A systematic ranking of the relative scratching power of minerals devised by Frederick Mohs (1778-1839). Each higher-numbered stone scratches those below it. Despite, or perhaps because of, its simplicity, the scale is still used by geologists and hardness is one of the first and simplest tests for determining a mineral. The scale is usually given as follows: 1. talc, 2. gypsum, 3. calcite, 4. fluorite, 5. apatite, 6. orthoclase feldspar, 7. quartz, 8. topaz, 9. corundum, 10. diamond. Glass is about 5.5 to 6. It must be remembered that many substances will scratch themselves.

MOONSTONE: An opalescent feldspar, used for jewelry, though rarely for beads.

MOSAIC BEAD: (Latin = muse) 1. Millefiori bead.
2. Beads similar to a millefiori, but made with simpler canes and/or fewer canes and more plain applied glass. See MILLEFIORI.

MOSAIC FACE BEAD: Perhaps the most expensive and rarest of glass beads, these beads were made of elaborate canes which had pictures of women's faces applied to oblate or disc beads. Egypt, Roman period. See CANE.

MOSAIC GLASS: Any glass built up of one or more complex canes, such as the glass used on CHEQUER, MILLEFIORI or MOSAIC FACE BEADS. See CANE.

MOSS AGATE: A form of clear agate into which drops of a colored mineral has fallen while the stone was still plastic. The mineral spreads in dendric or moss-like patterns. Alternate name: MOCHA STONE.

MOTHER OF PEARL: See NACRE.

MOULD: A form with a negative cavity from which beads or pendants may be produced. The material may be beaten (as with gold), hand-pressed (as with clay or faience) or poured (as with glass or metal) into a mould. Moulds may be used only once as with the lost wax process or the garden-roller beads, or they may be made of durable materials and reused as the Bohemians do for their glass beads. The use of moulds for ornaments is very early and the practice continues among the more industrialized bead makers. See TONG MOULD, TWO-PART MOULD.

MOULDED BEAD: Any bead formed in any sort of mould. See PRESSED BEAD.

MOULD LINE: The seam running around a bead indicating where the two halves of a two-part mould joined and a bit of the glass squeezed out or the two halves of the bead met. At times the line is ground off by hand. Opaque beads often show a dark line indicating the mould line. Alternate terms: mould mark, mould seam.

MOURNING JEWELRY: 1. Jewelry made of jet or of French jet particularly in style in the Victorian period when the British Empire mourned Albert along with their Queen. See JET, FRENCH JET. 2. Any jewelry fashioned for mourning.

MULBERRY BEAD: Any of several beads of usually translucent glass decorated with bumps or granules of the same glass and somewhat resembling the fruit. These beads are thought to have originally been Roman and became popular when the silk worm and its favorite food was brought to the Empire. Most, if not all mulberries, however, are Dutch or Venetian products. Alternate names: BLACKBERRY BEAD, RASPBERRY BEAD.

MUMMIFORM PENDANT: A pendant shaped rather like a coffin used on Usekh Collars in ancient Egypt. See USEKH.

MUMMY BEAD: Popular term for faience beads, particularly long tubes and to lesser extent small discs, in use throughout dynastic Egypt. These beads served many uses other than for mummy nets, from which the term has arisen.

MUMMY NET: Net of long faience tubular beads wrapped around the dead, usually as a skirt, in ancient Egypt.

MURANO: Island in the Lagoon of Venice where, since a decree of 1291, nearly all glass making is done for the city of Venice. Murano is about a mile north of Venice.

MUTI SALAH: Beads made of Indian Red glass, as they are known in the Far East. See INDIAN RED.

N

NACRE: (Arabic = drum) The hard pearly interior of mollusk shells, widely employed for beads; Mother of Pearl.

NAGARA: Port near Cambay, India, now silted up, but from the first half of the first millennium B.C. until the founding of Cambay the chief port and bead cutting station of the Indian stone bead trade. See CAMBAY.

NATH: (Hindi) Nose-ring.

NATIVE METALS: Metals which can be found in a more-or-less pure state in nature without refining, especially gold, silver and copper.

NAVARANTNA: (Sanskrit = nine gems) Jewel of nine stones, considered especially good luck. In the center is a ruby surrounded clockwise from the top by a cat's eye, topaz, diamond, pearl, coral, zircon, sapphire and emerald. Also called: NAORATNA. See PANCHRATNA.

NECKLACE: A strand or strands of beads worn around the neck.

NEPHRITE: (Greek = kidney) One of two minerals called Jade. See JADE.

NERI, ANTONIO: Considered the "father of modern glass" for his publication of The Art of Glass-making, in 1612, which was subsequently published in all major European languages and spurred glass making in many centers.

NERITA SHELL: A shell of the Indo-Pacific system often used as a bead. The shell looks something like a slipper, as it has oval body and a shelf projecting in half-way on the underside.

NET DESIGN: A design consisting of connected lines forming diamonds, pentagons or hexagons between them.

NETSUKE: (Japanese) The end attachment of an inro, a small pouch which took the place of a pocket on a kimono. The netsuke is attached to the sash of the kimono and from it hangs the inro. They were much in vogue from the 18th century and carved into elaborate representations of animals. They are collected as beads, and also avidly collected for their own sake. See OJIMI.

NEU GABLONZ: Older name for Kaufbueren, Germany; New Jablonec. See KAUFBUEREN.

NIELLO: (Latin = black) A champleve enamel process which uses only black glass. Especially effective on silver, such work was very popular in the Middle East in the last century. It is said that part of its popularity was due to the fact that glass will only hold on silver of high purity. See CHAMPLEVE.

NITER (NITRE): (Egyptian) Potassium or Sodium nitrate, used in glass making substituting for soda or potash, especially in ancient Egypt. See GLASS.

NOSE PLUG: An ornament made to fit into the septum of the nose.

NOSE RING: A metal loop used as an ornament attached to the side of a nostril. See COGWHEEL BEAD, NATH.

NOTCHED BEAD: A long bead of flat lenticular section, finely made, but decorated along the two edges with irregularly spaced notches. Found in the Indus Valley and in Persia and Mesopotamia in the 2nd millenium B.C. The fineness of the body and crudeness of the notches has led to speculation that it may have had amuletic functions.

NOTCHED TOOL: A tool of stone with a small notch in one thin edge used for breaking off bits of material to roughly shape beads, especially disc beads of shell.

NUEVA CADIZ BEAD: Long glass beads in square tube or twisted square tube shape with blue or black centers, a layer of white and a blue coat overlaid with a clear layer, sometimes with white stripes. The origin of the beads is a mystery, as they are nearly all found in New World sites dating from the mid 16th to mid 17th centuries. If they were made in Europe no one knows where; perhaps they were made in the New World.

NUZI BEAD: (Nuzi, near Kirkuk, Iraq) Blue glass rectangular double perforated beads with one flat side and a highly decorated ribbed or beaded top. Thought not to have been used as a spacer, but perhaps as a slide for something, though its use is yet to be firmly determined. See SPACER.

OBERSTEIN: See IDAR-OBERSTEIN

OBLATE BEAD: The most common form for a bead, consisting of a sphere-like shape with flattened poles around the perforation. Alternate names: GLOBULAR, SPHEROID.

OBSIDIAN: (false reading of Obsius stone, its name in Latin after the discover.) A natural volcanic glass, generally translucent black or grey in color, used for beads as well as tools in prehistoric times.

OCTAGONAL SECTION: A bead, be it a tube, bicone, barrel or whatever, that has an eight-sided section. The section is named first: e.g. octagonal tube. See SECTION.

OGEE DESIGN: A design of a pointed arch, generally made by combing. See COMBED DECORATION.

OJIME: (Japanese) The often elaborately decorated bead which slides up and down the cord connecting the netsuke and the inro for the purpose of opening and closing the inro. See NETSUKE.

OLIVA SHELL: A salt water univalve shaped rather like an olive and employed in both the Old and New Worlds in prehistoric times as beads.

ONYX: (Greek = toe or finger nail) The regularly banded form of agate, usually with dark and light alternating lines, sometimes also alternating between opaque and translucent. Onyx, properly, is the white and black form of agate, while the other colors have their own names. See AGATE, ALABASTER, CARNELIONYX, SARDONYX.

OPAL: (Sanskrit = stone, jewel) A silicate related to quartz which holds water and thus reflects many colors from its surface.

OPALESCENT GLASS: Glass displaying a play of colors similar to natural opal on account of tiny crystals within the metal. In the 17th century, when such glass was first widely made, bone ash was used; from the 18th century arsenic has been employed. See MILK GLASS.

OPAQUE: (Latin) A substance that does not allow light to pass through.

O.P. BEAD: (American trade term) Translucent faceted beads traded in the mid-19th century to the Amerindians in the West.

OPEN FILAGREE: Beads or other ornaments made of metal wires without any backing or support. Though such beads were found in Egypt dating to 1300 B.C., the technique was not widely practiced until 1400 A.D. See FILAGREE. Also called: TRUE FILAGREE.

OPIUM POD: It is contended that what is usually known as the Egyptian lotus seed pod pendant is in reality the representation of an opium pod. The use of opium was known in ancient Egypt. See LOTUS SEED POD PENDANT.

ORCHARD, WILLIAM: (1865-1948) An Englishman whose interest in the American Indian got him appointed as the preparer for the Museum of the American Indian, a post he held from its opening in 1916 until his retirement in 1935. He was an expert reparer of antiquities and his book Beads and Beadwork of the American Indian, as well as his book on Indian quill work, made him a pioneer in the study of beads of the American Indians.

OSTRICH EGG SHELL BEAD: Disc beads made from ostrich egg shells were made as long ago as 3500 B.C. both in Egypt and in South Africa and are still made in Africa today, though modern work is not as fine. Sometimes the beads are blackened by being held near a fire.

OVAL BEAD: The term is widely used to describe what is better called an ellipsoid bead, but is perfectly correct if the bead is actually shaped like an egg, with one end thicker than the other.

OVERLAID STITCH: (Orchard) A bead-working stitch in which a strand of beads would be attached to the material by a thread holding down a bead strand between every two or three beads. Also called: Spot stitch.

OX EYE BEAD: Large wound cornaline d'Allepo beads, either oblate or cylindrical in shape. See CORNALINE D'ALLEPO.

OXUS TREASURE: A jewelry hoard, mostly of gold pieces, found near the Oxus river in Russian Turkistan in 1877 and consisting of pieces made in the 5th or 4th centuries B.C.

P

PADRE BEAD: (American trade term) An opaque blue wound bead with a silky or satiny finish, made before 1900 and especially popular in the American south-west.

PAINTED DECORATION: Any decoration that has been painted on a bead or pendant. However, it must be noted that glass beads are hardly ever painted and what many people call painted beads are actually decorated with applied glass. See **APPLIED DECORATION**.

PAINTED STEATITE: (Beck) Steatite beads decorated with a paint of an iron base and heated to produce a dark reddish-brown color. Areas to be left white were covered with some sort of grease. When finished, the beads appeared to be brown and white striped. A technique apparently only practiced in the Indus Valley Civilization. See **STEATITE**.

PAISLEY: (Paisley, Scotland, from where materials with this design originated.) A drop design with an inwardly curving tapered end. Used as an outline for pendants and as decoration on beads. See **BADAM**, **BOTEH**, **MANGO**.

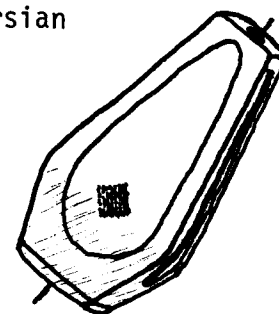


Paisley pendent.
Silver, Iran.

PANCAKE BEAD: Perfectly rounded tabulars with lenticular sections. Especially those made in China.

PANCHRATNA: (Sanskrit = five jewels) An Indian amulet of five gems. Gold was the base and one of the five gems. A diamond, sapphire, ruby and pearl were then mounted into the gold. See **NAVARATNA**.

PANEL BEAD: 1. Distinctly Persian beads made of glazed quartz and carved with panels on the surface and sometimes further engraved with small figures as diamonds or bars. Most panel beads are in the peculiar uneven bicone shape, though they may also be oblates. 2. Any bead with relief-cut panels on the surface.



Panel bead.

PASTE: (Latin = dough) 1. The glass of high lead content used for artificial diamonds. 2. An inappropriate term applied to faience. See **FAIENCE**.

PATERNOSTER BEAD: (Latin= Our Father) 1. A bead on a rosary, specifically the large bead dividing the groups of ten on which the Lord's Prayer is recited. 2. A Venetian bead which is first drawn and then subsequently hand decorated; Paternostri. See **DRAWN BEAD**. 3. Alternate term for **CHEVRON BEAD**.

PATERNOSTERI: The autonomous section of the Venetian Cristalleri guild which specialized in making hand-decorated drawn beads.

PATERNOSTRI: A bead made by the Paternoster guild; a hand-decorated drawn bead.

PATINA: (Latin = shallow dish) A surface which forms on materials due to exposure, especially when such a surface is considered attractive, such as green on copper and bronze, red on amber and the darkening of ivory.

PEARL: (probably Latin = sea mussel) 1. A concretion formed by multiple layers of nacre around an unwanted intrusion in certain mollusks.
2. Bead.

PEARLESCENT: Glass or plastic with a surface that resembles pearl or nacre.

PECTIN: The common seal scallop, widely used as a pendant.

PECTORAL: (Latin = breast) A large pendant which hangs on the breast.

PEKING GLASS BEAD: Chinese made glass beads, usually having relatively irregular outlines, inclusive clay and bubbles, large holes, and made in distinctive colors. Also called: CANTON GLASS.

PENDANT: (Latin = to weigh, French = to hang) A bead with an offset perforation designed to hang down from a strand rather than to lie astride it. Pendants may be worn as the central element in a necklace, as one of many hanging parts or individually on a strand.

PENTAGON BEAD: (van der Sleen, from the pentagonal facets) See TWISTED CUBES.

PERFORATION: (Latin = to bore) The hole of a bead or pendant through which the string, wire or thong passes for suspending the object.
See LOOP.

PERIMETER: (Beck) The outline of the bead in cross-section. See SECTION.

PERSIAN GULF SEAL: (Wheeler) Seals used along the presumed maritime trade route between the Indus Valley and Mesopotamia. The seals were similar to those found in the Indus Valley,

but were round instead of square. See SEAL.

PETRIE, SIR WILLIAM M. FLINDERS: (1853-1942) An important archaeologist, especially in Egypt. His excellent work was illuminated by his attention to detail, particularly the small objects, which nearly everyone else of his day ignored. He wrote studies of Egyptian amulets and seals and his large collection of Egyptian beads and other items is open to the public at City College, London.

PFROZHEIM: Town in southern Germany, once an important jewelry making center and now the site of the only museum in the world dedicated exclusively to jewelry, the Schmuckmuseum.

PHALLIC PENDANT: Ancient amulets of the sex organs are found in many cultures, especially of the phallus. The use of this motif, at least in classic times, was probably as an amulet against the Evil Eye. See EVIL EYE.

PIGEON EGG BEAD: Large, wound beads used for cattle in India. They were both locally made and imported a hundred years ago and today are being made in India. See CATTLE BEAD.

PILL BEAD: (Beck) Small clay beads rolled between the fingers and dried in the sun.

PIPAL LEAF: Leaf of the sacred fig tree (*Ficus religiosa*) widely used as a motif for pendants in India.



Silver Pipal
leaf pendant.

PIPE BEAD: A thin tube bead; bugle.

PIPETTO: (Italian trade term) Thin tube bead; bugle.

PLANO CONVEX: A tabular bead with one flat side and one convex face. See TABULAR.

PLASMA: Green quartz.

PLASTIC: (Greek = to mould, form) 1. Any substance which can be moulded, as hot glass, etc. 2. A synthetic material made from petroleum. The first to be invented was celluloid. Pastics are widely used to make beads. See BAKELITE, CELLULOID, GALALITH, THERMOPLASTIC, THERMOSETTING PLASTIC

PLATED SURFACE BEAD: Any bead which forms a plated surface with other beads of similar shape. Such beads have multiple perforations so that they can be strung in alternate series. See FEATHER DIAPER BEAD.

PLEOCHRONISM: Displaying many colors at once; opalescent. See OPALESCENT.

PLUMES: Single and double plumes, especially of ostriches, were a common motif among Egyptian pendants.

POLISHING: (Latin) 1. The grinding of some surfaces with a soft abrasive to give a sheen, as in the case of glass or metal. 2. The adding of oil or other substance to give a sheen, as is the case with wood. 3. The heating of glass so that it will run slightly and give a smooth, shiney surface.

POLYCHROME: Many colors, generally referring to glass decoration of more than one color of glass.

POMADORE: (Middle French = apple of amber) A bead made of or to hold aromatic substances so as to impart a perfumed scent, used widely in the Renaissance in Europe.

POMEGRANATE: (French = seedy apple) The Middle Eastern fruit was widely used as a pendant form because of its associations with life and with religion. The high priest of Israel was instructed to wear pomegranate and bell pendants. (Exodus 28:33-34)

POMPADOUR BEAD: Glass eye beads, named after the mistress of Louis XV. See EYE BEAD.

PONY BEAD: (American trade term) Unicolored oblate glass beads from about 2 to 10 mm. in diameter, widely used in Indian trade. Alternate name: POUND BEAD.

PORCELAIN: (Italian = little pig) 1. As originally used, referred to shell, particularly cowrie beads, from the cowrie's resemblance to pigs. 2. As the Chinese ceramic came into Europe it was named porcelain, after its resemblance to shell. Few beads have ever been made of true porcelain. 3. Some glass beads have also been mistakenly identified as porcelain.

PORCELAIN GLASS: (van der Sleen) Term used to denote a Bohemian glass made with some feldspar, giving it a luster; Opaque, often creamy white glass.

PORCUPINE QUILL: See QUILLWORK.

POTASH: Potassium carbonate, made from wood ash, used to lower the melting temperature of silica. See GLASS.

POT BEAD: Western African made beads of crushed glass, usually undecorated and of a varigated, rough appearance.

POTSHARD: A broken piece of pottery. Decorated potsherds were often perforated and worn as pendants both by American Indians and in the Old World. Also Potsherd.

POUND BEAD: Small, monochrome beads, often used in beadwork. So-called because they were sold by the pound. Also PONY BEAD.

POWDER-GLASS BEAD: (Lamb) Any one of several beads made from crushed glass products, usually bottles or other beads. Powdered glass would be put into a clay mould and fired to produce a new bead. This industry is carried on largely in western Africa, especially Ghana and Nigeria. See ADJAGBA, ABOSU, ASHANTI, BIDA, BODOM, DOGAN, GISHI, POT, PRIEST BEADS. Also called: BAKED BEAD.

PRASE: See CHRISTOPRASE.

PRAYER ROLL: See CHARM CASE.

PRAYER STRAND: Any of several different types of bead strands designed to be used as an aid in prayer by helping the worshipper count the prayers recited or to recite in the proper order. The Christian rosary consists of five to fifteen decades interspersed with single beads. The Muslim tasbeah consists of either 33 or 99 beads. The Hindi-Buddhist rosary contains 108 beads. Most prayer stands have additional beads used to count, or as decoration, or to indicate the beginning of the cycle. See ROSARY, TASBIAH.

PRESSED BEAD: A glass bead which has been formed by being pressed in a two-part mould. See MOULD, TWO-PART MOULD.

PRESSED CANE BEAD: A bead made by pressing bits, often scraps, of cane into a mould. Roman bead makers made such beads out of left-over cane pieces. See CANE.

PRESSED CANE EYE BEAD: A bead made by passing together three or more pieces of eye canes, the canes themselves forming the matrix as well as the decoration of the bead. Small Roman eye beads were often made this way. See CANE.

PRIAM'S TREASURE: A hoard of remarkable jewelry, much of it gold, found at Troy in 1870 by Heinrich Schliemann and dating to c. 2300 B.C. Schliemann's claim that the treasure once belonged to Priam is not taken seriously, but the name has stuck.

PRIEST BEAD: See GASHI BEAD.

PROFILE: (Beck) The outline of a bead when cut through the perforation, at the longest axis.

PROLATE SPHEROID: A bead with a section that appears as if an oblate had been sliced in the middle and each half moved slightly away from the other.

PROSSER DRY MOULD: A method, originally used for buttons, but later also for beads, of moulding glass directly from a powdered state. Patented in 1841 by its inventor, Richard Prosser, the technique was used in Bohemia at the end of the century for making beads. The beads are distinguished by having large medial zones and one slightly flattened and pitted end, due to the still somewhat plastic bead being set on a hard surface after moulding.

PUMP DRILL: See DISC DRILL.

Q

QOM DONKEY BEADS: Bright blue, usually oblate faience beads made in Qom, Iran, mostly for the protection of donkeys from the Evil Eye. Qom is the last center where faience is being made; the beads are shaped by hand, pierced and packed in the glaze and fired in large ovens. After 12 hours of heat and another 12 of cooling the pots are emptied and the beads broken out from the fused glaze. See FAIENCE.

QORNA: Village across the Nile from Luxor, Egypt, long famous for tomb-robbing and a center of imitation antiquities, including beads and scarabs. The beads are made of steatite paste and the scarabs carved from steatite. See STEATITE.

QUARTZ: (German) 1. Silicon dioxide, the most common mineral on earth and the basic constituent of the agates, chalcedony and jasper. The term usually refers to the clear variety, but smokey (brown), rose and purple (amethyst) are also called quartz. 2. (Trade term) An opaque white, usually irregular glass bead.

QUIATONI PENDANTS: (San Pedro Quiatoni, Mexico) Long glass pendants with bent-over top loops and flattened, slightly enlarged bottoms. They date from perhaps the 16th century and may be copies of pre-conquest stone beads, but their manufacture is a mystery, as they are only found in a small region.

QUILL WORK: American Indians long made sewn decorations from dyed and perforated porcupine quills, eventually superceeded by glass bead sewing.

QUOIT BEAD: (Middle English, from the game) An annular bead with thick, somewhat rounded walls. See ANNULAR.

R

RAISED DECORATION: Applied glass decoration which is not marved into the surface, but left protruding from the exterior of the bead. See MARVED.

RAJPIPLA: A district in Gujarat, India, southeast of Cambay from where the great majority of Indian stone beads are mined. The agates are found as large pebbles in deposited clay, removed and baked to intensify the (carnelian) colors and then sent to Cambay for cutting. See CAMBAY.

RASPBERRY BEAD: Alternative term for MULBERRY BEAD.

RAT BEAD: Ellipsoidal glass beads with visible spiral markings in the perforations.

RATTLE: Any pendant with an enclosed stone or other small piece designed to make a noise when the wearer is walking to keep away spirits.

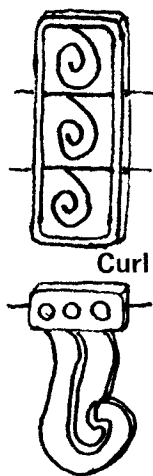
RAY BEAD: A bead with flat protrusions extending out from the body surrounding the perforation so that it is ray-shaped in section.

REAMER: A round file used for shaping the interior, as for example a shell bangle.

REFLECTIVE LIGHT: The light by which one normally views things, being reflected off the surface of the object. The opposite of TRANSMITTED LIGHT.

REFRACTIVE INDEX: The amount of deviation from a straight path light is forced to bend when being reflected from a surface. Diamond has a high refractive index, thus the play of color it creates. As this is considered desirable in certain glasses, lead glass has been developed with high a refractive index. See BARIUM, LEAD GLASS.

RELIEF BEAD: 1. A special type of bead produced by the Myceneans consisting of flat or shield pendants perforated through the top made of glass and gold. The back of the pendants are smooth and the fronts carry designs in relief. One of the most common design is that of a curl and it has been proposed that such beads were made to be worn on the head in series to simulate hair. 2. Broadly, any bead with a carved or moulded relief design.



Curl relief beads.

RELIQUARY: A small pendant, often elaborately decorated, which holds a relic of a saint or other venerated object.

REPOUSSE: (French) The technique of decorating metal in relief by pushing out the relief from the back of the piece. The opposite of CHASING.

RESIN: The hardened secretion of certain plants which are amorphous in structure, either opaque or translucent, flammable and fusible. A number of different sorts of resins have been used for beads, including a dark kind which has not yet been identified found in ancient Egyptian tombs, such as that making up King Tut's heart

scarab. Resins have also been used as adhesives for inlay work and for scent in pomadores. See AMBER, BURMITE, COPAL, POMADORE, RUMANITE, SIMETITE, SUCCINITE.

REVOLVING EYE BEAD: Chinese stratified eye beads made in the few centuries before the present era often had eyes which were slightly off center, so as to produce a revolving effect. It is questionable whether this was a purposely intended effect, as such eyes are found in other cultures and are simply due to the difficulty of exactly centering concentric spots. See STRATIFIED EYE BEAD.

RIBBON BEAD: (Beck) A bead without a compact body, but composed of ribbons of glass radiating from the center.

RICE TOGGLE: A toggle shaped rather like a grain of rice, that is, a slightly flattened pointed ellipse. See TOGGLE (1).

RIKIKI: 1. African term for small cornaline d'Allepo. 2. Term applied to nearly any small bead.

RING: Any of several materials made into a circlet and worn on a finger or toe. Probably the first piece of metal jewelry which did not originate with stands of beads.

RING BEAD: See ANNULAR.

RING SEAL: A stamp seal shaped like a flattened ring or quoit, generally with an ellipsoidal face, but not with a perforation large enough to be worn on the finger. See RING-SEAL, STAMP SEAL.

RING-SEAL: 1. A ring carved of stone which has a seal carved into a flattened face. 2. A metal ring mounted with a seal.

ROCK CRYSTAL: See CRYSTAL (1).

ROD BEAD: Alternate term for small tubular bead. See BUGLE.

ROMAN BEAD: 1. Any bead produced in the Roman Empire, as below. 2. (Trade term) A bead with a black matrix and white spots or millefiori canes on the surface, pressed from two parts: Czech. 3. (Trade term) A bead with a black matrix and three white lines, two wavy ones around the perforation and a straight one in the center. Venetian lamb bead.

ROMAN GLASS: A very general and, therefore, not very exacting term applied to glass made at any place or at any time during the Roman Empire. Egypt and Syria were the largest glass bead makers, followed by Aquileia, but it is very difficult to distinguish the work of these centers and since the Empire afforded such good opportunities for trade the beads have gotten transported far and wide. In general, it is thought that the Egyptian factories made the finest and most difficult of the beads, while the Syrians made more simple products and a number of beads imitating fruits, and Aquileia the least complex of all. However, the differing products of the centers have never and may never be worked out, so the general term will have to serve.

ROSARY: (Latin = rose) A Christian prayer strand consisting of five, ten or fifteen decades of small beads, the AVE MARIAS, interspersed with larger or set-off beads, the PATERNOSTERS. At the beginning of the

rosary there are usually five other beads and the whole generally ends in a pendant cross. 2. Often, though not appropriately, applied to prayer strands of other faiths. See PRAYER STRAND.

ROSE DECORATION: An applied glass decoration formed by applying a bicolored cane of glass, red and white, to the surface of a bead. Only the end of the cane is used and slightly twisted giving an effect of a rose on the bead. See CANE.

ROSETTA: (Italian) The Italian name for the CHEVRON BEAD.

ROSETTE: (Latin = small roses) A decoration in use since the Halif civilization (c.5000 B.C.) consisting of a spot and five or more encircling spots or elongated petals.

ROUNDEL: 1. Not technically a bead, but a flat piece of metal which is pierced and sewn onto clothing. 2. Any round, ornamental piece.

ROUSELLET, LOUIS: A French artist, active at the beginning of this century, who made glass beads of individual character in much the same manner as Venetian lamp beads. See LAMP BEAD.

RUDRAKSHA: (Hindi = Rudra's eye) The seed of Elaeocarpus lanceolatus, red in color with a wrinkled exterior. The seed was originally imported from Java, but has become sacred to Shivites in India and is worn by all members of the cult and has been in use for at least a thousand years. The seed is normally divided into five segments; when there are more or fewer segments they are increasingly valuable. Only one seed has been found with a single segment and it is considered to be extremely valuable.

RUMANITE: A type of amber found in Romania, similar to Baltic amber. See AMBER.

RUNTEE: (English corruption of French = rounded)
An American Indian ornament consisting of a flat, round piece of shell perforated twice through the length of the shell as a tabular. It was used both as a bead and a pendant. See TABULAR.

RUSSIAN BLUE: (North-west trade term) The name for the Ambassador bead in the North-west American fur trade, as the Russians used the bead extensively. See AMBASSADOR BEAD.

S

SALT AMULET: An amulet consisting of a cube of salt and other pieces like small beads and shell, used in Iran for the protection of babies and taxis. See AMULET.

SALTPETER: (Latin = salt of the rock) Potassium or sodium nitrate used in glass in place of soda or potash. See GLASS.

SAMARQAND: City in Russian Uzbekistan where Tamerlane deported Syrian glassmakers as well as other craftsmen in 1402. Some glass beads were produced there. Also spelled: Samarkand.

SAND BEAD: (Fenstermaker) Alternate term for SEED BEAD. See SEED BEAD.

SAND CAST: The process of casting glass around a core of sand, practiced in the early days of Egyptian glass making. It has not been proved that beads were made this way, but some appear to have been.

SARD: (Latin = brown) The brown form of chalcedony, grading into carnelian. See CHALCEDONY.

SARDONYX: An onyx with alternating bands of brown and white. See ONYX.

SATIN GLASS: (American trade term) See ATLAS GLASS.

SAUCER BEAD: A disc bead made of shell shaped, as the name implies, rather like a saucer, that is, bent. Pre-contact south-western American Indian.

SCALLOP DECORATION: A combed decoration with the lines running the same way to produce a scallop effect. See COMBED DECORATION.

SCALLOP SHELL: A salt bivalve used for pendants. Also PECTIN.

SCARAB: (Greek = beetle) 1. The representation of the dung beetle, which in ancient Egypt was held sacred. 2. A bead or seal made resembling the scarab. See below.

SCARAB AMULET: Beads made in the shape of a scarab and engraved with greetings or charms underneath. Given as gifts between friends. See HEART SCARAB.

SCARABOID: A tabular bead shaped like a scarab but without any decoration.

SCARAB SEAL: The most common use of the scarab was as a seal, often engraved with the name of a king, quite often a dead one. The name of the king was to invoke his power to protect whatever was being sealed. The typical Egyptian seal was in use from c. 2405 B.C. until sometime after 1200 B.C. Though other seals, especially cylinders, were used along with the scarab, the scarab was so popular that it came to be a symbol

for Egypt itself and imitated in other countries. They were made of different materials, but mostly of steatite.

SCHOFIELD, J.F.: (died 1956) A South African archaeologist who was the area's leading expert on the beads of southern part of the continent.

SCRABBLE BEAD: A bead decorated with SCRABBLE GLASS.

SCRABBLE GLASS DECORATION: (Dutch = to scratch) A decoration of applied glass put on in a haphazard way to produce an abstract design of crossed lines and waves. Popular in the Roman period.

SEAL: (Old High German) A piece of stone or some such hard substance with a negative design which is meant to produce a picture or writing when pushed into clay or, later, when inked. The first seals known date from the Haleb period (c.5000 B.C.) in Syria and Iraq. They were mostly pendants, sometimes animal-shaped with irregular scratch marks on the backs. Early seals and their marks probably stood for commodities instead of individuals and quite possibly were a step in the development of writing, as the symbols became words or letters of a script. Seals are especially useful in areas where there is general illiteracy and necessary to civilizations without ink and paper. They served the multiple functions of signature, notary stamp, letterhead, watermark, bill of lading, amulet and security lock. Seals were always perforated, and were apparently most often worn, whether around the neck, on the wrist or at the belt. Special frames were also made to hold them. (See below) Because of their function as jewel, amulet and heirloom they are collected along with beads, but have the advantage of a great deal more literature about them than beads, for their historical value is practically unrivalled.

See: BALL, CONE, CYLINDER, HANDLED, INDUS VALLEY, LOOP HANDLED, PERSIAN GULF, RING, RING-SEAL, SCARAB, STAMP, TABULAR, TRUNCATED ALMOND SEALS AND SIGNET RINGS.

SEAL FRAME: A wooden frame into which a cylinder seal was attached so that the seal could be rolled easily. The frame was worn along with the seal. Mostly Egyptian.

SEAL HOLDER: Any device used to hold cylinder seals in ancient times. In addition to the frame (see above) pins were put through the cylinder so that the seal would hang vertically and could be rolled easily.

SEAM: See MOULD LINE.

SECTION (OF A BEAD): The outline of a bead when it is looked at end-on or cut at the widest point at right angles to the perforation.

SEED BEAD: 1. (Trade term) Any small glass bead used for beadwork or other purposes, usually 2 mm. or less in diameter. The term is somewhat misleading since it can easily be confused with definition (2), but is so wide-spread that it will probably continue in use. Also: BEADWORK BEAD, POUND BEAD, SAND BEAD. See MICRO BEAD. 2. Any bead actually made from a natural seed.

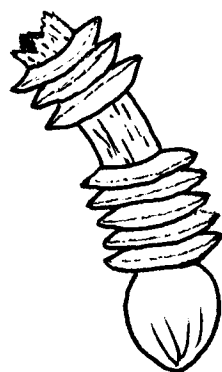
SEGMENTED TUBE: 1. A tubular bead with ridges or furrows running around the perforation. An old type of bead, popular in faience wherever it was made and also made of shell and other materials in imitation. 2. A tube bead formed of several connected oblates. Some glass works make oblates by winding several of them in a series and later cutting them apart. At times they are left joined on purpose or by accident.

SELF-GLAZING FAIENCE: Faience in which the glaze is mixed with the crushed silica and does not need a second glazing step. See FAIENCE, VITREOUS PASTE.

SEMI-PRECIOUS: Any of a number of gem stones which are used for ornament but have a value much below the precious stone like diamonds and rubies. Semi-precious stones are the ones most often used for beads and include most importantly the chalcedonies, agates, jaspers and onyxes.

SERPENTINE: (Latin = snake) A soft magnesium silicate with water which often has snake-like designs on the surface. Used for beads and sometimes passed off as jade.

SHEBIU COLLAR: (Egyptian) The collar of honor developed during the New Kingdom and consisting of usually four rows of biconal annulars strung on bent pieces of wood. Sometimes the beads were very short bicones, but most often they had large perforations and were put on the wood rather than strung on cords. Shebiu collars were given by and to the Pharaohs as gifts of respect.



End of shibiu collar
showing wooden core.

SHELL: Whole shells and part of shells are common materials for beads. Some shells have very wide use as beads by themselves, such as cowries and dentalia and others are most often cut into forms like the arca and spondylus. Glass has also been made to represent shells and shell material. See ARCA, COWRIE, DENTALIA, NACRE, NERITA, OLIVA, PECTIN, PORCELAIN (1), SPONDYLUS, WAMPUM, TURRITELLIA.

SHIELD EYE BEAD: (Eisen) A stratified eye bead decorated with a stratified glass shield that was later pressed into the matrix of the bead. See STRATIFIED EYE BEAD.

SHIELD PENDANT: Any flat pendant, especially those perforated along the top in the Indian manner. See HEART SHIELD PENDANT, MOGUL SHIELD PENDANT.

SHORT BEAD: (Beck) A bead with a length 90% or less of its diameter. See LONG BEAD, STANDARD BEAD.

SIGNET RING: 1. A ring of metal with an attached engraved stone used for sealing. 2. A ring of all metal with a flat face engraved for sealing. See SEAL, SEAL-RING.

SILICA: (Latin = flint, quartz) An element, the basic constituent of all the quartz minerals and a number of other minerals, used as the basis for glass due to its ability to form a non-crystalline substance which becomes plastic when heated. See GLASS.

SILVER: (Old English) A white metallic element long in use for beads and other ornaments.

SIMETITE: (River Simeto, near Catalonia, Sicily) A type of amber, often red, but also of other colors. It differs from Baltic amber because it contains no succinite acid. It is not known whether this amber was exploited in classical times, though some believe the Phoenecians kept it as a secret source. See AMBER

SKELETON BEAD: A bead made of faience, stone, ivory, etc., which has a hollowed center and a lattice-like exterior, sometimes made into figures.

SLIP: A Glaze, especially on clay. See GLAZE.

SLOW TWIST: (Fenstermaker) A drawn bead which has been given a slight torque while being drawn out so as to produce an open spiral of the design or shape. See DRAWN BEAD, TWIST.

SMALTI: (Italian) Colored glass used especially for tiles, but also applied to any colored glass for decorative work.

SMEETING: (German = to melt) The process of refining a metal from its ore. As it is a relatively complex technology, the first metals in use were not smelted (copper, gold, silver) but found in the native state. Iron was the first metal to be widely smelted and the Iron Age is thus a considerable technical achievement.

SNAKE BEAD: An interlocking bead. See CHAIN BEAD.

SOAPSTONE: A common term for steatite, especially the dark variety. See STEATITE.

SOCIETA VENIZIANA PER L'INDUSTRIA DELLA CONTERIE:
A large firm organized in 1898 under Luciano Barbon consolidating several small bead houses into one big firm. The Conterie produces the majority of Venetian beads today. See CONTERIE.

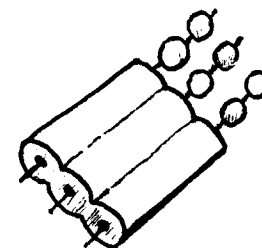
SODA: (Latin = barilla plant) Sodium carbonate, usually made from burning the barilla plant and used in the making of glass in order to lower the melting point of silica. Also used in the process of etching carnelians and other stones. See ETCHED CARNELIANS, GLASS.

SOFT SOLDER: The use of lead or tin to join different metals together with a relatively low heat. See SOLDERING.

SOLDERING: (Latin = solid) The combining of metals together by the use of a second metal as a joint. See BRAZING, HARD SOLDER, SOFT SOLDER, SWEATING, WELDING.

SOLID FILAGREE: The making of metal ornamentation by attaching wires to a metal base. See FILAGREE, OPEN FILAGREE.

SPACER BEAD: 1. Properly used, refers to beads with multiple perforations which serve the function of keeping two or more strands apart. See TERMINAL SPACER. 2. Also commonly used to denote cheaper beads placed on a strand between more expensive beads to fill up the row; perhaps better called filler bead.



Ribbed triple spacer.

SPECTACLE BEAD: Beads made of two spirals of wire, rather in the form of a pair of eye glasses. Popular in the ancient world in the Bronze Age. Also: EYEGLASS BEAD.

SPECULUM: (Latin = mirror) An alloy of copper and tin with a heavy amount of tin so that in place of the normal bronze a silverish metal results. See BRONZE.

SPHERICAL/SPHEROID: Few beads are perfect spheres, for those that approach the shape usually have slightly flattened ends. Also: GLOBULAR, OBLATE.

SPINDLE (SPINNING) WHORL: A perforated object, generally with a large hole and exactly balanced around the axis. These objects were among man's first machines, used to give momentum to a stick,

the spindle, for the twisting of fibers into thread. Spindle whorls come in a variety of shapes, though usually a specific shape dominated at one time in one area. Plano-convex disc and bicones are the most common two shapes, though there are many others. They are made from many materials, though stone and clay are most usual. They are often collected along with beads, as they are often found sold with strands of old beads and are mistaken for them, but it has not yet been conclusively demonstrated that they are widely worn by women who spun with them, though there is some evidence to that effect. See LOOM WEIGHTS.

SPINEL: A deep red translucent semi-precious stone from Ceylon which is most often made into beads by being left in an amorphous shape and perforated.

SPONDYLUS SHELL: The shell of the spiny oyster, usually deep pink but also purple in color, widely used as a bead material.

SPOOL BEAD: A tubular bead flared at the ends to resemble a spool. Also: CAPSTAN BEAD.

SPOT STITCH: (Orchard) Same as OVERLAID STITCH.

SQUARE SECTION: A bead with a quadrangular section, including tubes, bicones and barrels. See SECTION.

SQUIGGLE: (Kelly and Johnson)
A name recently given to a design on Venetian lamp beads which has undergone considerable attention as late. The design is formed by combing once through a series of small unicolored circles around the bead. See COMBED DECORATION.



Bead with squiggle design.

STAMP SEAL: Any seal with one or more flat faces which hold the design to be impressed. See SEAL.

STANDARD BEAD: 1. (Beck) A bead which is approximately as long as it is wide, specifically no more than the 10% and no less than 90% in length compared to the diameter. 2. A bead assemblage of the most common shapes: oblates, tubes, discs, barrels, bicones, ellipsoids.

STAR BEAD: 1. Discs with from four to nine points, especially those of faience found in Bronze Age Europe which may have been locally produced in Britain and Hungary. 2. Usually pendants of five or more arms, especially those connected with the Middle Eastern cult of Istar. 3. Alternate term for Chevron. See CHEVRON.

STEATITE: (Latin = precious stone) A common, non-precious massive variety of talc. Widely used for beads because it has the ability upon heating to lose water and to vary its hardness from about 1.5 up to nearly 6. Thus, it can be easily formed and perforated and then heated and make a durable bead or other object. Also SOAPSTONE. See following and HARDNESS.

STEATITE PASTE: A bead material using crushed steatite and mixing with water, forming into beads and heating. Perhaps a more common material, as a substitute for faience, etc. than has been thought. Used at present at Qorna, Egypt. See FAIENCE, QORNA, STEATITE.

STEATITE PASTE MICRO BEAD: Very small beads made from steatite paste and apparently extruded through copper tubes equipped with plungers. A product of the Indus Valley civilization. Apparently not glazed.

STEEL BEADS: (Old English, akin to Indo-European = he resists) When Europe began making quantities of steel it was regarded as an appropriate material for beads and widely used, especially in England from the late 18th to late 19th centuries. The beads were most often faceted. Also: CUT STEEL BEADS.

STERLING SILVER: (Middle English) A fixed, high percentage of silver alloyed with a cheaper substance. In the U.S. it is usually set at 925 parts of silver and 75 parts of copper.

STRAND: (Old English) A single cord, thread or wire with beads strung on it.

STRATIFIED EYE: An eye bead motif consisting of concentric circles of different colored glasses. The colors may be applied one on top of the other onto the bead or may be built up separately and applied later. See EYE BEAD, SHIELD EYE BEAD.

STRATIFIED HORNED EYE BEAD: A stratified eye bead (see above) in which the eyes are so thick that they produce horns protruding from the surface of the beads. See EYE BEAD, HORNED BEAD.

STRAW BEAD: (Trade term) Long, thin drawn beads, especially of the first type of cornaline d'Allep. See CORNALINE D'ALLEPO.

STRING BEAD: Beads of the Roman and later periods with very thick, cord-like applied glass decoration which is allowed to remain raised and produce a string effect on the surface.

SUCCINITE: Baltic amber, or any amber with a quantity of succinic acid. See AMBER.

SUN BEAD: See CHEVRON BEAD.

SUPPIALUME: The Venetian autonomous section of the Cristellari guild, gaining their independence from the other two guilds in 1647. The Suppialume produced lamp beads. See CRISTALLERI, LAMP BEAD.

SUTTON HO TREASURE: A treasure of jewelry found in a ship burial of a king in Suffolk, England in 1939. The 7th century Anglo-Saxon material contained a large number of post-Roman glass beads.

SWEATING: A soldering method consisting of coating the metal to be joined with soft solder and reheating it so that the pieces connect. See SOLDER.

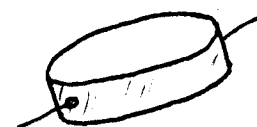
SWIRLED GLASS: Glass of different colors swirled in random patterns within a bead for decorative effect.

SZI BEAD: See DO SZI BEAD.

T

TAB PENDANT: A flat pendant shaped rather like a cardboard tab, usually of roughly rectangular shape.

TABULAR: (Beck, from table top) A bead with a flat section perforated through its length so that the faces are displayed. The profile may be circular, square, etc. See PROFILE, SECTION.



Round tabular bead.

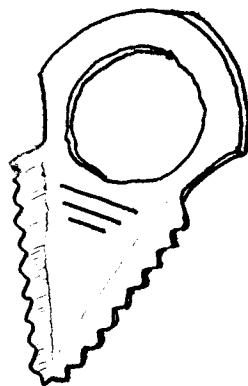
TABULAR LENTOID: (Francis) A tabular bead with a lenticular section, particularly popular in the ancient Middle East. Also called: Double convex bead. See BALKH GRAVE BEAD.

TABULAR STAMP SEAL: A stamp seal made in a tabular form, especially used in the Middle East c. 3500 to 2900 B.C., often with geometric designs. See SEAL, TABULAR.

TALC: (Arabic = mica) A magnesium silicate mineral, particularly soft. The massive form, steatite, is widely used for beads. See STEATITE.

TALISMAN: (Greek = to initiate into the mysteries) A charm used to bring beneficent powers down onto the wearer; similar to, but opposite in intent to, an amulet. See AMULET, CHARM.

TALKAHIMT: An ornament, which probably originated as an Indian fertility amulet, consisting of a large ring with a triangular piece below. First made of carnelian in India, it came to be the basis for the silver Cross of Agades in north-western Africa and has been imitated often in many materials. See CROSS OF AGADES.



Talhahimt. Carnelian, India.

TALKATAMA: Variant of TALKAHIMT.

TANAGHILT: Variation of the Cross of Agades made in silver by the Tuaregs. See CROSS OF AGADES.

TASBIAH: (Arabic = prayer strand) The Muslim prayer strand. It consists of 99 beads for the 99 names of God (only camels know the 100th.) and usually two counter beads set at 33 bead intervals and an end bead. The shortened variety consists of 33 beads. See COUNTER BEAD, END BEAD, PRAYER STRAND.

TEARS OF CHRIST PENDANT: Name attached to frosted glazed quartz pendants, roughly triangular or tooth-shaped. They are found throughout the Middle East, being common in Iran and getting their name in Lebanon. The date, like those of the Panel beads and similar glazed quartz, remains a mystery. See FROSTED QUARTZ, PANEL BEAD.

TEE PERFORATION: A perforation of a bead formed like a T so as to join two strands together, especially used with oblate beads on Eastern prayer strands, a type of Terminal spacer. See TERMINAL SPACER.

TEKTITE: (Greek = molten) Small glassy bodies probably formed when a meteorite hits the earth and melts a bit of silica. Found only in a few places in the world, but used as pendants, especially in Czechoslovakia.

TELL (TO TELL BEADS): The reciting of prayer or the manipulation of a strand of beads as a nervous habit. See PRAYER STRAND, WORRY BEADS.

TERMINAL SPACER: A bead with multiple perforations which converge so as to merge several strands together. See SPACER BEAD, TEE PERFORATION, USEKH COLLAR, Y PERFORATION.

TERRACOTTA: (Italian = baked clay) 1. Red clay. 2. The red color resembling the clay.

TET: Archaic reading of Djed. See DJED.

THERMOPLASTIC MATERIAL: A synthetic plastic, like celluloid, which will melt when heated and harden into the new shape when cooled. See CELLULOID, PLASTIC.

THERMOSETTING PLASTIC: A synthetic plastic which is quite hard and does not melt when burned, but soots. Bakelite was the first. See PLASTIC.

TIA COMMASHUCK: (Chinook Indian = chief bead.)
See CHIEF BEAD.

TIBETAN BEAD OF MYSTERIOUS ORIGIN: See DO SZI.

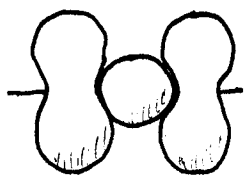
TIGER'S EYE: A silicate gem enclosing fibrous materials to produce a chatoyant effect, usually brownish in color. See CHATOYANT.

TIKI: (Maori) A jade pendant of a grotesque figure, usually with its head to one side. It was revered by the Maoris of New Zealand, always handed down from father to son and buried with the last male member of the family. Also HEI TIKI.

TIN: A white metallic element used for alloying with copper to form bronze. See BRONZE.

TINKLER: Any pendant designed to make a noise when walking such as shells or perforated metal thimbles. See JINGLER.

TOGGLE: 1. A longish bead, perforated through the short axis designed to stand above the strand as much as below it, sometimes interlocking. See KNUCKLEBONE TOGGLE, RICE TOGGLE. 2. Any



Dumbell toggles.

RICE TOGGLE. 2. Any bead which can be used for performing the function of a button-toggle, a medially perforated object which will fit into a button hole.

TONG MOULD: A two part mould, looking something like two ice cream scoops mounted on the ends of a pair of tongs. Glass was heated and clipped off by these tongs, giving the glass shape and perforating the glass by the insertion of a short iron rod through the side of the scoop. Invented in Bohemia in the late 18th century by Vaclav Rybar and in use in Bohemia for imitation garnets and other glass beads for a long time. See MOULD.

TOOTH PENDANT: 1. A pendant made from perforating or grooving a tooth, either of an animal or, as used on the Gilbert Islands, of full sets of human teeth. 2. A pendant of any material resembling a tooth or tusk.

TORQUE: (Latin = to twist) A solid thick metal band worn around the neck.

TRACING: The decoration in metal made by running a tool on the surface enough to punch a decoration in the surface but not to cut the surface. See ENGRAVING.

TRADE WIND BEADS: (van der Sleen) An assemblage of glass beads traded to East Africa both before and after European contact. Presumably made in India, the group includes short bicones, cylinders and beads made of India Red. See INDIA RED BEAD.

TRADE WIND BEAD CHEMICAL GROUP: (Davidson) The more technical term given to trade wind beads, based on similar chemical compositions dating from before the 18th century. Abbreviated: TWBCG.

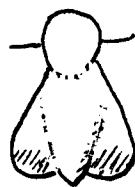
TRAILED DECORATION: Applied glass decoration created by allowing a ribbon of molten glass to wind around a bead matrix without any specific pattern.

TRAINA BEAD: (corruption of train) The name given in Zimbabwe to probably Venetian glass beads with white matrices and blue spots, distributed while building a rail-road line in the last century. See **BIRMINGHAM BEAD**.

TRANSLUCENT: A material which allows light to shine through it. The opposite of **OPAQUE**.

TRANSMITTED LIGHT: Light shining through a translucent material. See **REFLECTED LIGHT**.

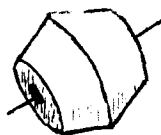
TRIRATNA: (Sanskrit = three jewels) A Buddhist pendant carved in stone or shell representing the three jewels of Buddhist doctrine. They are: right intelligence, right conduct and right meditation.



Triratna.

TRUE FILAGREE: See **FILAGREE**, **OPEN FILAGREE**.

TRUNCATED: A bead which appears to have been cut short. That is, a bead whose profile does not meet the perforation in a straight line but has flat ends.



Truncated bicone.

TRUNCATED ALMOND SEAL: A stamp seal of a conical shape, tending to the shape of an almond cut flat at the swelling. Extensively used in the Neo-Babylonian period. See **SEAL**.

TUBULAR: A bead with a round section and a rectilinear profile; a bead shaped like a tube. See **CYLINDER**.

TURKISH EVIL EYE BEAD: Stratified glass eye beads made in Greece and other Turkish villages for the purpose of warding off the evil eye. They are mostly, though not completely, of a blue matrix with blue, white and yellow eyes. See **EVIL EYE**, **GREECE**, **STRATIFIED EYE**.

TURQUOISE: (French = Turkey) A complex mineral usually blue or bluish-green in color and highly valued in both the Old and New Worlds. In the Old World it has seldom been used for beads because of its fragility, but it is likely that blue glaze was developed as a means of imitating the stone. Main sources are the Sinai, Iran and New Mexico. Also **Turquois**.

TURRITELLA SHELL: A long, spiralling univalve used by Amerindians as pendants.

TWBCG: See **TRADE WIND BEAD CHEMICAL GROUP**.

TWIRLED BEAD: (Dikshit) The method of making small beads like seed beads by putting a bit of glass on a wire and twirling it around quickly so that the glass can obtain a spherical shape. A medieval Indian technique which produced several beads at a time. See **SEED BEED**.

TWIST: The torque given to cane beads when being drawn out. See **CANE BEAD**, **FAST TWIST**, **MEDIUM TWIST**, **SLOW TWIST**.

TWISTED CUBE: A bead of glass with crude facets formed as a result of the shape of the bead resembling a cube which has been split in half and revolved 45°. Usually of translucent glass, they were once thought to be Roman, but now are known to be certainly of Dutch and likely Venetian manufacture. See PENTAGON BEAD.

TWO-PART MOULD: A mould for any plastic substance which consists of two halves and leaves a mould line around the finished bead. See MOULD.

TYET: (Egyptian) A symbol of uncertain meaning, but perhaps standing for life. Also: GIRDLE OF ISIS, KNOT OF ISIS.



Tyet.

TZI BEAD: See DO SZI.

U

UDJET EYE: (Egyptian) A common Egyptian amulet consisting of a stylized eye and the markings of a Falcon below. Also Uchat, Eye of Horus.

UNICORN SEAL: The common style of Indus Valley Seals, picturing a large bovine-type animal with only a single horn. See INDUS VALLEY SEAL.

URAEUS: (Greek = snake) The sacred asp, a common Egyptian amulet. Plural: Uraei.

URANIUM BEADS: (Davidson) Beads belonging to the TWBCG and containing some uranium in their composition.

USEKH COLLAR: (Egyptian) The Egyptian broad collar, worn from at least 2600 B.C. It consisted of several strands of tubular faience beads bound on either end by terminal spacers and often having flat drop or mummiform pendants hanging from the bottom. In the New Kingdom the collars were often made up of ranks of plant and animal beads. They were worn both in life and death and in style until Roman times. Also Broad Collar. See: FLAT DROP PENDANTS, MUMMIFORM PENDANTS, TERMINAL SPACER.

V

VAN DER SLEEN, WICHER G.N.: A Dutch chemist, van der Sleen was one of the most enthusiastic bead collectors of all times. He travelled extensively to add to his collection and gather information about beads. He was asked by the committee of the Journees Internationales du Verre, an international glass study group, to draw up a book on beads, and his Handbook was the first attempt to draw up a history of beads, and remains the best known book on beads world-wide.

VASELINE BEAD: (from the petroleum product) Largely light green translucent faceted bicones made in Bohemia c. 1860 by the mandrel press method. See MANDREL PRESS.

VENICE: City in north-eastern Italy, built on a series of islands. The city became the world's leading producer of glass beads in the late 15th century, a position it held until overtaken by Jablonec in the middle of the 19th century. Glass was produced shortly after Roman times and the first beads are recorded from the early 14th century. Since 1291 nearly all glass work has

actually been done on the island of Murano.
See JABLONEC, MURANO.

VERMEIL: Gold plated silver, bronze or copper.

VITREOUS: (Latin = glass) Made of glass or glass-like.

VITREOUS PASTE: (Beck) A composition similar to faience in which the glaze is mixed in with the powdered silica. As there is some soda in the glaze, the resulting product is close to glass, but not exactly glass. It is colored all through, unlike true faience. See FAIENCE, SELF-GLAZING FAIENCE.

VULCANIC BEAD: (Czech trade term) Large, thin discs of plastic, rather like sequins, designed to be strung together in collars.

W

WAMPUM: (Algonkian) Tubular beads of shell, mostly cut from the quahog, but also from other shells. Most were white, but the more valued ones were a dark purple. It is possible that they were in use before Europeans came to America, but the introduction of the metal drill multiplied the beads and spread their popularity. They were used as ornament, currency and for keeping records of treaties and other important events through a system of designs of the purple beads among the white. Whites used them as currency and eventually began manufacturing them, and in time the Indians lost interest.

WATERMELON BEAD: Alternate name for chevron bead.
See CHEVRON BEAD.

WAVE BEAD: Any bead decorated with a wavy line or lines, especially in applied glass. The wave is an eye symbol. See EYE SYMBOL.

WEAVING: Beads may be woven into textiles by any one of a number of methods, the study of which is a speciality in itself.

WEDDING CAKE BEAD: (Collectors' term) See ARABESQUE.

WEDGE BEAD: Named for its profile, which is larger at top than at bottom. A wedge bead can be either disc or tubular. The shape allows the bead to fit snugly with its neighbor and produce a solid chain effect. The perforations are nearly always elongated and this was once thought to be due to wear, but has now been demonstrated to be part of the original design of the beads to help keep them in place when being worn. The shape was often employed for old amber beads.

WELDING: The connecting of two pieces of similar metal. See COLD WELDING, HOT WELDING.

WHETSTONE: (Old English = sharpen) A fine-grained stone used to sharpen knives, etc. Some excavators call all black, tapered perforated stones whetstones, but it has not been demonstrated that they were all used for this purpose rather than as pendants.

WHITE HEARTS: (American trade term) See CORNALINE D'ALLEPO.

WHORL: See SPINDLE WHORL.

WIND MARKS: Marks on glass beads which show the construction of the beads as being wound. Many wound beads are reheated to smooth out these marks, but they can often be spotted around the perforations. See WOUND BEAD.

WIRE DRAWN CHEVRON: A thick, short cylinder of red glass with an applied decoration of multi-colored glass which has been formed into chevrons by being drawn or combed up and down the matrix. Early Roman. See COMBED DECORATION.

WIRE LAID BEAD: A bead of glass twisted spirally along a mandrel.

WORRY BEADS: A strand of beads, similar to a prayer strand, but for the express purpose of being played with to occupy the hands. In common use among men in Greece, Turkey, Syria, Iran and some other areas. See PRAYER STRAND, TELL.

WOUND BEAD: A glass bead that had been formed by being wound around a mandrel in either of two ways; the mandrel is dipped into the molten glass and twirled, building up the bead, or the glass is brought out of the furnace and allowed to fall on a rotating mandrel. The oldest way of making glass beads, the process can usually be distinguished by wind marks or series of bubbles running around the perforation. See BUBBLES, LAMP BEAD, WIND MARKS.

Y

Y PERFORATION: A perforation that converges so as to tie two strands together. See TERMINAL SPACER.

Z

ZIGZAG: (French) A wave design with sharp, chevron-like turns. An EYE SYMBOL.

ZIWIYE TREASURE: Jewelry hoard of the 8th to 5th centuries B.C. found in north-western Iran near Saqqiz in 1947. Considerable controversy exists as to the origin of the pieces and even the genuiness of the find.

ZONE DECORATION: A line or lines which encircle a bead around the center.

ZOOMORPHIC: A bead or pendant in the shape of an animal or part of an animal. Usually, though not always, a charm. See CHARM.

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ACACIA: for seed read seed pod; for species read genus.

AMBER, AMULET, FLAT LEECH BEAD, GLASS, MELON, & NOTCHED BEAD: for millenium read millennium

ARECA NUT: Probably used as a spindle whorl.

AVENTURINE: Add 2. Quartz or feldspar with glittering inclusions.

BAUXITE: for leeching read leaching.

BIDA: Currently wound glass beads are made.

BONE: Long bones can be rather...

CAMEO EYE: delete carved.

CANE EYE: Used in Rome, Indian, Venice, etc.

CAPSTAIN: read CAPSTAN.

CARAT (2): English spelling; American is KARAT.

CAT'S EYE: for opalescent read chatoyant.

CHAIN DECORATION: for visable read visible.

CHALCEDONY: for amorphous read microcrystalline.

CHAMPLEVE: delete NIELLO.

CHATOYANT: for thin line read linear sheen.

CHEVRON: for laid down read molded.

COMPOSITION: add (2) Chinese bead material made of pressed bone powder, etc.

CONTERIE, THE: for VENIZIANA read VENEZIANA

CORAL: for exoskeleton read calcareous support system.

CRENELLATED: for sections read edges.

DENTALIA: read DENTALIUM; used since Late Old Stone Age; very widespread.

DISC DRILL: for Oceana read Oceania

DISCOLORANT & GLASSMAKERS' SOAP: Manganese also widely employed.

DO SZI: also dZi; Indian origin now questioned.

DRAWN BEAD: Minor methods also known; used in early historic India, medieval east Europe, modern Bohemia, India, etc.

ELECTRUM: for are often naturally read were also artificially.

END BEAD: also called TERMINAL BEAD.

FACETED: for rounded bead read bead obliquely.

FAIENCE GLASS: delete entry.

FEATHER DIAPER & FIBULA: for garment read garment

FETISH: add (2.) A magical charm.

FILAGREE: (Also OPEN & SOLID FILAGREE) read FILIGREE; for filment read filament.

FLUSH EYE & RAISED DECORATION: for marved read marvered.

FOSSIL MATERIAL: "Fossil" ivory is not true fossil; it is not mineralized.

FRIT: for physical bond read physically bonded.

GALALITH: First trade name for casein plastic.

GOLDSTONE: Aventurine glass.

GOULEMINE: for entreport read entrepot.

GREENSTONE: read 1. Tremolite. 2. Rarer, chlorite or malachite.

HAND OF ALI: for Shaite read Shi'ite.

HELICAL BEAD: for stripes read strips.

HUBBLE BEAD: for imitation glass read glass.

HYDRABAD: also spelled HYDERABAD.

INDUS VALLEY SEALS: The "glaze" is a slip of powdered steatite.
JASPER: for amorphous read microcrystalline; delete opaque chalcedony.
KATLA: also spelled KATHLA.
LAZY STITCH: for short distances read large areas
LIGNITE: for When...jet. read It is commonly confused with jet.
LIME: for solidify read to render insoluble in water.
LOTUS SEED: add (2) Bead or pendant in the shape of a lotus torus.
MARTI GRAS: read MARDI GRAS; for Jablonc read Jablonec.
MARVED DECORATION: read MARVERED DECORATION.
MELON BEAD: for rarely read rarely.
MOGUL: also spelled MUGHAL.
MOHS SCALE: for flourite read fluorite.
MOONSTONE: for opalescent read chatoyant.
MOULD: American spelling is MOLD.
NAGARA: Now thought unlikely to have been an important beadmaking center.
NIELLO: It is not made with glass; the black decoration is an alloy of silver, lead, and/or copper with sulfur.
OLIVA: for in read since.
ORCHARD: for repairer read repairer.
OSTRICH EGG SHELL: Now dated 20,000 years ago in India, 10,000 BC China, 8,000 BC Africa.
PANCAKE BEAD: delete Perfectly.

PAISLEY: The design did not originate with Paisley shawls; it is much older.
PETRIE: for City College read University College
PROSSER: Several other centers now known.
QORNA: for steatite paste read steatite faience.
RAJPIPLA: Mining done at Ratanpur village; heating now done at Cambay.
RING: for stands read strands.
ROMAN BEAD (3): for lamb read lamp.
ROSETTE: for Halif read Halef.
RUDRAKSHA: for E. Lanceolatus read E. ganitrus, Still mostly imported from Java.
SHELL: for Dentalia read Dentalium.
SILVER: for metallic read metallic.
REFRACTIVE INDEX: for being reflected from a surface read passing through a substance.
SIMITITE: for Catalonia read Catania.
SLIP: not a glaze; a coat of finely powdered clay on earthenware.
SOCIETA VENIZIANA: read VENEZIANA.
SOLDERING: for combining read joining; the second metal has a lower melting point.
STEATITE: read (Greek= tallow or soap)
STEATITE PASTE: read STEATITE FAIENCE
TALKAHMIT: read TALHAKIMT.
TUBULAR: for rectilinear read rectangular.
TWISTED CUBE: also TWISTED SQUARE
WOUND BEAD: Lamp beads are also wound.
WAMPUM: for mostly read mostly.
WEDGE BEAD: Thicker at bottom than at top; wear significantly elongates perforation.