

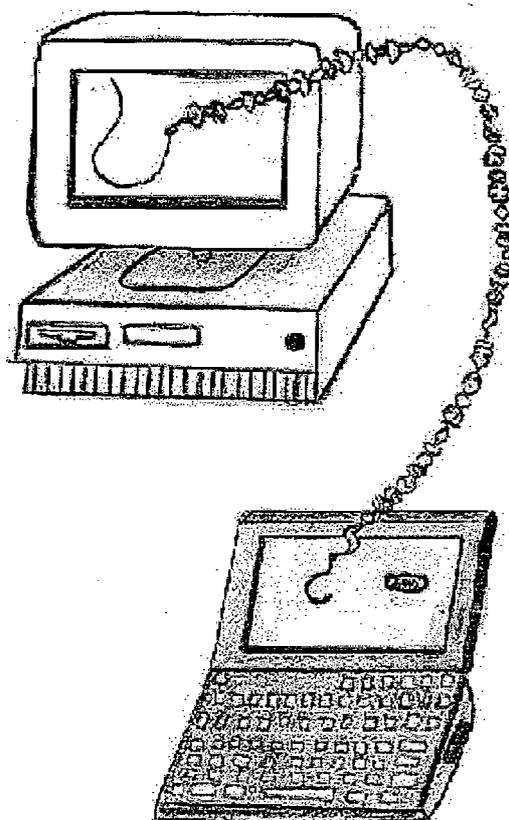
The MARGARETOLOGIST

The Very Old --
America's Oldest Beads

-- and the Very Latest
The Center Online



Typical Folsom point



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VISIT THE BEAD SITE
thebeadsite.com

Artwork by Dana LePichon

Through the Eye of a Needle

I know I've been saying it for a long time, but the Center's Web site is now a reality. It is a large, rich site with many features. It has been up since 1 March and is attracting lots of people from all around the globe.

The Bead Site has become an important adjunct to the Center's operation. It will serve you whether you are online or not (see page 14). Here's where it improves on the printed *Margaretologist*:

1. **It is timely.** The calendar on this page is projected so far out that quickly changing schedules soon render it outdated. But, on thebeadsite.com the calendar (not only for us, but also for the whole Bead World) is constantly updated in far greater detail.

2. **It is a news source.** Speakers for Bead Expo '98 were posted as confirmed, BEADS 2000 was announced immediately, the news of the Bead Museum not going to Washington was posted as it became public. Visit thebeadsite.com for breaking news.

3. **It expands our book offerings.** The **Book Store** not only has our titles and imported books, but hundreds of books from Amazon.com, ready for online sales.

4. **It allows publication in color.** *The Margaretologist* could never afford to print in color. On thebeadsite.com you can view and save all the pictures linked to the articles we publish. **Subscribers now have full color illustrated articles.** True, anyone can get them without joining the Center, but without *The Margaretologist* the pictures make little sense. There are also many other galleries available on the site.

5. **It provides instant feedback.** You can contact the Center through the site. You can also join any or all of the Chat Lines to discuss specific problems with me and everyone else interested in that topic.

6. **It offers many features.** One is my first e-book, *Beads and where they have led me*. It is being posted a chapter at a time;

discussing beads from different perspectives (academics, children, women) or topics (American frontier, plants, animals, popular media). Among many other pages is the **Southeast Asian Bead Circle Newsletter**.

From henceforth, the Margaretologist is a bi-media publication. The text is here in the newsletter, as always. What is unique is that the articles are illustrated in full color on The Bead Site. These pictures are designated in the text as Fig. 1, Fig. 2, etc. These are on the site, not here.

Go to thebeadsite.com. At the top click on **Center for Bead Research** and from there to **Color Plates**. Those of interest in this issue are: *Margaretologist* 10:1 **Oldest Beads in America**, *Margaretologist* 10:1 **Bead Kits**. The two previous issues are also illustrated on the site. Also visit the galleries in the **Museum**.

The Global Village is here. Have fun!

CALENDAR

- ⇒ September '97 – Los Angeles, Denver, Chicago and/or New York L W R
 - ⇒ October-December '97 – Ghana R
 - ⇒ January-February '98 – Berenike, Egypt excavations C R
 - ⇒ March '98 – Bead Expo, Santa Fe D L W
- C = Consulting, D = Directing, L = Lecture, R = Research, W = Workshops

REMEMBER!

- ✓ Send us your email address.
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The Margret Carey "Gotcha" Award has been extended to The Bead Site. I don't think she's online yet, so you have a chance to beat her at her own game.

America's Oldest Beads

I am pleased to be writing this article for two reasons. The first is that as someone with an archaeological bent I am always interested in the origins of things. Archaeology is not just "the study of old things." It is "the study of the beginnings of things."

My first archaeological project traced the origins of beads and ornaments in India, the oldest of which are the oldest in Asia [Francis 1991]. I have also studied beads of the Neolithic period in the Middle East, a crucial era in bead development [1988 2(1):3-4].

My work and my wanderlust often take me outside of my native country. I am always pleased with a project that contributes to the history of my own country. Thus this search for the oldest beads in America is especially pleasing to me.

THE BACKGROUND

The New World was new to Europeans, but inhabited when they arrived. The question was by whom and for how long. The "Peopling of America" is an old debate. Euro-Americans at first refused to believe that Native Americans could have raised great mounds and earthworks [see Silverberg 1968]. Later, questions focused on the time and routes of migration. The debate has often been bitter. The rivalry between Betty Meggers and Anna Roosevelt or Frank Hibben and Lewis Binford today recall that between J.D. Figgins and Ales Hrdlička seven decades ago.

We need to go back more than 70 years to put this story in context. Hrdlička was then curator of the Division of Physical Anthropology at the Smithsonian Institute. His position, forceful personality and prejudices made heresy of the idea of humans in America before about 1000 BC. Those who disagreed had hardly any forum open to question the orthodox view.

In 1927 Figgins was digging in a "bone pit" discovered by a self-educated ex-slave cowboy, George McJunkin. McJunkin had not found stone points with the bones, but others had, including Figgins, digging for the Colorado Museum of Natural History (CMNH), now the Denver Museum of Natural History (DMNH). The points were long and thin, with a fluted (inwardly curved) base. They had long flakes removed from both sides and fine retouching flakes along the edges. (Cover) They were called "Folsom" points after the closest small community, Folsom, New Mexico.

The Folsom find changed American prehistory forever

Everyone agreed that the bones were of a bison extinct some 10,000 years ago, but the Establishment did not accept that the Folsom points were associated with the bones. When Figgins found one lodged between two rib bones, he halted work and telegraphed colleagues in the East. Three visited the site, and verified that a human had brought down this bison (Folsom is a large kill site). The point, still lodged between the ribs, is displayed at the DMNH to this day. The debate was over, though Hrdlička never accepted the evidence.

Soon afterwards two other important sites were found. A larger and cruder point was identified near Clovis NM in association with mammoth bones and proved to be older than Folsom by a few centuries.

The other was a habitation site where people lived and worked at least for some part of the year. It is in northern Colorado and called the Lindenmeier site after the owners of the land.

The Lindenmeier site is particularly rich. Not, of course, in gold and gems, but in artifacts, things made by humans through which we try to understand past life. It is

the richest early site of its kind in North America and is the focus of this study.

The Clovis people, succeeded by the Folsom people, both with unique fluted spear points; are the oldest known human occupants of the Americas. Clovis has been identified across North America, dated ca. 9500 BC. There have are claims of earlier sites, but so far none are widely accepted.

However, Roosevelt (Teddy's great-grand-daughter) has discovered a cave habitation in the Amazon dated to perhaps 9200 BC. These early tropical dwellers were cave painters and agriculturists, but their stone points are nothing like the Clovis-Folsom tradition; they are tanged [Wilford 1996a; 1996b]. How this find will change our understanding of early humans in America remains to be seen. If Roosevelt's evidence is correct, the people of the Painted Cave were not related to the Clovis-Folsom big game hunters and represent another migration into the Americas.

AMERICA'S EARLIEST BEADS

The earliest beads I know yet found in the Americas come from the Sunrise Mine of Wyoming. This ocher mine (see below) was worked by Clovis people. Two disc beads made from (*Unio*?) clamshell have been found there. They are 26 to 27 mm wide (about an inch) with holes drilled from one side 6.0 and 8.1 mm wide. [NMAH PL330-48,-49] (Fig. 1) Both are heavily weathered.¹

1. Jernigan's [1978:10-11] assertion (often repeated, e.g. Dubin 1987:25) that the oldest ornament or piece of jewelry in North America is a bead of caliche, a calcium carbonate soil deposit, is no longer accepted. The report on Tule Springs [Shutler 1967:303] dated the object to some 11,000 years ago, not 11,000 B.C. (which would be 13,000 years ago) as Jernigan stated. The excavators [ibid.; Fitzwater 1967:357] were less than sure that it was a bead; Fitzwater was "forced" to place it "in the 'possible' category." The site is now dated much later.

Next comes the Lindenmeier site. Dating of most Clovis/Folsom sites is difficult or impossible because of the lack of materials to test. One cannot date stone tools, the only artifacts found at nearly all the three dozen or so known Clovis and Folsom sites.

Lindenmeier is extraordinary because it was a habitation site

But at Lindenmeier there was charcoal because there had been campfires. It took 700 man-hours of work to extract enough for a radiocarbon test [Wormington 1960]. The test produced a result of 10,780 ± 375 years BP. (BP means "before present" and "present" is AD 1950, though why Willard Libby, inventor of radiocarbon testing, didn't choose the much easier to calculate A.D. 2000 as "present" when he perfected the technique I have never understood).

Trautman, who tested the sample, said there could be a further error of up to 300 years [Haynes and Agogino 1960:5]. Thus, the site could be as young as 8155 BC or as old as 9505 BC, with most archaeologists favoring a date around 9000 BC.

Lindenmeier is famous, but its beads are not. Yet they should be. Not only are they the oldest bead assemblage in America, but they have a lot to tell us about the Folsom people. So, why aren't they better known?

The answer is complex, a typical archaeological story in many ways. Frank H.H. Roberts of the Smithsonian dug the site in 1934 and 1935. In the last year John Cotter and others from the CMNH joined him. The bulk of the excavated artifacts went to the American Museum of Natural History (AMNH) of the Smithsonian. Others went to Denver. This was the first problem -- no one had examined both groups for beads before.

And then Roberts did what too many archeologists do: he never produced a complete report on the site. It was a half century later that the Smithsonian published a catalogue of the finds [Wilmsen and Roberts 1984]. It was well done, but did not include the Denver material.

No final report on scattered, minor materials like beads

Roberts recognized that he had beads and decorative objects, but they were minor items in his eyes. Here is how he reported them (emphases mine):

"[There were stone] flakes with minute points that probably were used to scratch designs on bone and stone.... *Several bone fragments bearing portions of incised decoration were also obtained.*" [Roberts 1938:118]

"Approximately 6000 stone implements and a few ornaments, several of carved bone... came from the digging." [Roberts 1939:539]

"One piece [of hematite] was shaped until it approximates a trapezoidal form. An attempt was obviously made to perforate it, as it was drilled on two sides, but the hole was not completed. The owner probably intended to suspend it on a thong either as a *pendant* or to prevent loss." [Roberts 1936:32]

The Smithsonian's report also gives little hint of any interesting beads. The only bead mentioned was, "The last object to be described is a tubular bone bead. It is made from a small long bone shaft and has been thoroughly smoothed and polished; its ends are smoothed and even rounded." [Wilmsen and Roberts 1984:134] (Fig. 2)

Reading the literature one gets the idea that there was only one bone bead at Lindenmeier and one trapezoidal semi-drilled hematite piece that might have been a pendant. Wilmsen [and Roberts 1984:126] did

not regard the hematite piece as a pendant, "One [hematite piece], specimen 276, has been drilled from both sides, but the conical depressions created do not meet." I agree this piece was not a pendant in the usual sense of the word. Thus, we are left with one bone bead. Ho-hum.

But that is not the case. There are at least five (or as many as ten) beads from Lindenmeier, two of them decorated. Nor are they all of bone. In fact, they were made from four different materials. This heightens their interest considerably.

THE MATERIALS OF THE BEADS

A mineral, a fossil and two organic substances, were used for beads at Lindenmeier. Two of these four materials served other purposes as well.

Hematite and Ocher

The mineral is hematite. Hematite is a widespread basic building block of Earth, being pure ferric oxide (Fe_2O_3). Most bead collectors know hematite in its metallic, dark silvery, crystalline state, from which hematite beads are cut.

However, the most common form of hematite is pulverulent (capable of being pulverized into a fine powder). Such deposits are often impure. The material is not metallic, but has a dull, dusky red color (a sure-fire test for crystalline hematite is to scratch it on a piece of unglazed porcelain; the powder left is red, not silvery).

Humans have used powdered hematite for tens, even hundreds of thousands of years [Marshack 1981]. We know or presume that prehistoric people painted caves, themselves, the dead and various objects with it. It is still used as a paint pigment for burnt sienna, ochre and other colors.

Ocher (ochre) is a mixture of powdered hematite with a base, most commonly clay, so it will stick to a surface (other ocher colors are made from other minerals).

Ocher can occur naturally. A clay deposit in contact with hematite can form a pocket of ocher. Ocher can also be prepared by mixing hematite powder with clay, sometimes refining it with heat.

At Lindenmeier it is obvious that hematite was being used to color things. In the Smithsonian collection, are 61 hematite pieces, all with traces of grinding. There were also seven grinding stones and seven lumps of ocher [Wilmsen and Roberts 1984:126-7].

Hematite for coloring and for making beads

What was being colored? Perhaps baskets, mats and hides (clearly sewn, as the large number of needles recovered attest). A disc made from the plastron (the bottom shell) of a turtle shows some traces of color [Ibid.:133-4]. (Fig. 9)

The most likely use was body painting, an all but universal practice, perhaps even predating beads. When Europeans came to the New World they reported on a wide variety of body paint from Canada to Tierra del Fuego. Many reasons were cited for this practice from keeping mosquitoes at bay to "deceiving a friend." Celebrations, greetings and especially war were occasions to paint one's body [Francis 1986:3-4]. The most famous example was the now extinct Beothuks of Newfoundland, whom Cartier called "Red Indians." [Cartier 1580:7; Maxwell 1978:350]

Hematite Bead(s)

Body painting is itself an important part of human adornment, but hematite also served as raw material for one or perhaps two beads. The unequivocal one is in Denver [A900.214]. It has been on display for years and only Cotter [1978:182] has briefly mentioned it. Someone had stuck

its three pieces together with a thick glue decades ago.

The three pieces still make up only half a bead, but it is broken lengthwise so that both ends and one side of the body remain. It is made of impure hematite with small inclusions of crystals or other minerals. It is 27.2 mm wide and 17.3 mm long (just over an inch by half an inch). It is surprisingly sophisticated.

The squat, round shape of the bead was no doubt made by rolling it along a grinding stone. The perforation was drilled. I could see no traces of drilling, but I attribute that to long wear and the abrasion of the thong or fiber on which the bead was worn. The drill was in all likelihood held in the hand, not moved with some device (this is before the invention of the bow).

Two different drills were used on the bead -- a wide one at the beginning and a thinner one later. The bead was drilled with both drills from both sides, though not from the lack of a sufficiently long tool (a drill-like bone object in the Smithsonian 8.5 mm [3.5"] long would have easily penetrated the whole bead). The Folsom people at Lindenmeier understood that drilling a stone from only one end will destroy some or all of the bead as the drill emerges from the other end. The drilling left a neat, fairly thin (6 mm) hole. (Fig. 3)

The bead was also decorated. On the remaining half 32 separate incisions were cut, all oriented along the axis. On one end are fourteen lines, nearly all radiating from the aperture. (Fig. 4) At the other end are ten or eleven lines radiating from the aperture, eight of which form four pairs splitting off soon after they begin. (Fig. 5) Along the equator there are six single lines and another splitting pair. The effect is rather like a melon bead, though none of the lines run from end to end. Rather, there are three zones of lines, one around each aperture and a third along the equator.

Whatever these lines might have meant to the person who made them, they were obviously done with some forethought. A pleasing pattern was produced, and some 64 or so separate strokes with a small U-edged blade were required to decorate the whole bead.

Complex decorations are on several Lindenmeier beads

At the equator of the bead are two small adjacent ground patches. The grinding completely obscures the lines that once decorated their areas. The patches do not appear to be the result of wear, one would expect an equatorial band of wear in that case. Rather, they seem to have been ground in the manner of all the rest of the hematite at the site, for powder.

Now, here is a bead that was laboriously produced and probably worn for a long time being ground for powder. Why would anyone do that when hematite nodules were common at Lindenmeier? I cannot help but think that there was a special reason. Unfortunately, we have no way of knowing what it might have been. Yet, given what we do know of how most people treat valued objects (and I am sure this bead was valued, given the time and ingenuity that went into its making), the reason was probably of considerable social or emotional significance.

This dual role recalls that of the Blanchard plaque examined by Marshack [1975:65-7; 1985:20-1], who described the combination pressure-flaker and tally in this way, "Cognitively, within a single artifact, we have two types of "tool"... each of which functioned differently and with different patterns of neurological specialization. This mode of creating multiple and variable functions in a single artifact is well known among hunter-gatherers." [1985:20-1]

All this being said, there is also the possibility that the bead broke and was then used for pigment. I think in this case it would have been more heavily abraded, as was the next piece to be discussed. Oh, if we only had a time machine!

The Trapezoidal Hematite "Pendant"

I cited Robert's [1936] observation of this artifact earlier. It is in the Smithsonian [#276]. It is made from the same fine-grained hematite used for extracting powder. It is roughly trapezoidal, but chunky. (Fig. 6) It is 11.7 mm thick at the perforation and 14.2 mm thick at the base. Its widest diameter (taking the partially drilled hole as the axis) is 19.9 mm and length 27.7. In addition to the two "faces", there are facets along both sides. All facets are abraded, nearly all from one direction.

The object was being drilled. Again, this was done from both sides. The aperture on one side is 4.9 mm and on the other 6.3 mm wide. The same drill was probably used for both sides, the difference in size being due to the abnormalities one gets by drilling by hand. The drill-like bone object cited above fits neatly into these holes, but there is no trace of hematite on its tip.

A pendant only inasmuch as it was to be hung; not an ornament

Was it a pendant? I don't think so. This piece does not fit the pattern of care lavished on the other undoubted beads. Rather, it looks as though it was drilled to be strung so that it would not be lost. It might be called a pendant in the widest sense, but it was not a decorative element, more of a cosmetic than a piece of jewelry.

Bone Beads, etc.

A single bead of bone was the only piece of ornament recognized by Wilmsen, as I

cited above. It is unequivocally a tubular bead 8.0 mm wide and 22.4 mm long (a third of an inch by an inch). It was made from the long bone of a mammal, with the interior structure mostly cleaned out. Both ends had been ground and beveled. (Fig. 2)

Wilmsen [and Roberts 1984:134] also discussed, "... four small bone fragments (from an animal of jackrabbit size); all but one, which probably is a rib fragment, appear to be shaft sections. These objects all have short, deep, regularly spaced cuts arranged perpendicularly to their length. Three of the specimens were cut lengthwise before being incised."

Bone beads and decorated objects were made from several species

The fourth (A442801-0) I am quite certain is a bead. (Fig. 7) It is not split lengthwise. It is square in section (diameter from 3.9 to 4.1 mm; length 34.3 mm). Along its four edges are the short cut marks Wilmsen described. The number of incisions vary along the four edges: 21+, 25, 30 and 33+ (+ indicates worn or broken areas where incisions could not be counted). Both ends had been ground smooth.

The other three pieces have incisions, and two of them have ground ends. The incisions appear to have been cut after the bone was split lengthwise, so they may not have been beads.

At the Smithsonian (443178) is a bird bone with one broken end. The other end had been grooved and snapped. This looks like a bead in the making. Also, the register of the DMNH lists 00284 as a "fragmentary bone bead". We have not found it yet, but it may prove to be another bead.

Bone Discs and Incisions

Better known than the beads are discs made from bone (scapulas and the turtle

plastron). Four are in the Smithsonian and one in Denver. They were not pierced or suspended, but I examined the two complete specimens in the Smithsonian. One (A440429-0) has 62 small incisions along its edge, some with traces of red. They were spaced rather evenly and resemble incisions on the bone bead and fragments. (Fig. 8) The other (the plastron) is roughly triangular. Along one side are 18 incisions, relatively widely spaced. Along another are 47 closely spaced incisions. The third side was broken so I could not count the cuts, but they were spaced like those along the first. There are also eight or nine lines incised on the face parallel with the side with 18 incisions. (Fig. 9)

What were these discs for? No one knows. They seem to have been made to be manipulated. They may have served a function in gaming, gambling or divination. We really cannot say.

However, these and other bone objects were decorated for some purpose. Wilmsen [Ibid.:133] mused, "Intuitively, I feel that these objects did have broader functions [than 'at least partial decorative value']; furthermore, I believe that we will soon be able to place them in some more systematic frame of reference. At present, however, I, at least, cannot do so." I hope he is right, but I'm not quite so optimistic.

Were the incisions tallies?

Why were incisions made on these pieces? Pure decoration is an end to itself. Another possible use is for tallying things. Marshack [1975:65-67; 1985:17-23] has shown that seemingly random marks may be a method of keeping track, especially of time. In such cases, the incisions differ from one another since they were made at different times. Except for one side of the plastron, all the incisions on Lindenmeier bones seem to have been done all at once.

Nor do the numbers of incisions on any object recall any temporal period (phases of the moon, seasons) as far as I can tell.

The Shell Bead

This bead had never been reported nor exhibited before. It is in the DMNH (9001 FRM00293). Ryntha Johnson and I found it in the storage room. (Fig. 10)

It is unlike the two earlier shell beads found at the Sunrise Mine, as it is made from a gastropod (snail) rather than a bivalve (clams, etc.). The "top" (the spire) was used.

If marine, the shell bead traveled a long ways a long time ago

The base (body whorl) of the shell had been removed, likely by hammering and grinding smooth. The apex of the spire (the protoconch) was ground off to form a hole. The result is rather like a common *Conus* shell disc bead. It is 12.6 mm (0.5") wide and 4.7 mm long. It was either worn for a long time or had been well polished because even with a high powered microscope I could find no traces of abrasion.

The most intriguing question is where the shell came from. This needs confirmation, but the thickness of the shell (up to 1.87 mm) suggests a maritime or coastal origin.

If it were locally obtained it would be a fresh water or land snail of the subclass Pulmonata. Some Pulmonata in inter-tidal waters have thick shells, but those that live on land and fresh water have much thinner shells. Certainly no gastropods in neighboring Kansas have anything like this shell [Leonard 1959]. The Pulmonata rarely live more than a year [Shrock and Twenhofel 1953:496] and have no time to build up such a thick shell.

If this shell is marine, it came from far away. By air it is about 880 kms to the

Gulf of Mexico and about the same to the Pacific. Folsom people were not crows, and one can double or even triple the distance the shell or finished bead would have traveled to Lindenmeier.

A Bead of Coal

The last bead to be discussed here was made from some sort of coal. (Fig. 11) As with the shell bead, it was not displayed and we found it in the storeroom (00.289). Cotter [1984:182] called it lignite. I doubt any test was made on the bead, but I think it is not lignite. The material is quite black and shiny and displays no layered structure. The surface is crackled; it is not true jet. I believe it is anthracite. Colorado has several sources of coal. Only testing might reveal where this bead came from, but no one would do that in its fragmentary state.

This object is only a fragment of a bead, one end of what was probably an oblate with flattened ends. Its greatest diameter is 13.9 mm (about 0.5") and only 4.7 mm of its length is preserved. The perforation has not been cleaned out because of the fragility of the specimen. However, it is conical, the aperture measuring 5.0 mm on the outside and 3.9 on the inside.

COMPARISONS

The site that immediately comes to my mind as a parallel to Lindenmeier is Zawi Chemi Shanidar, Iraq, whose beads I have examined in detail [1988 2(1):3-4; Francis 1988]. The Shanidar Valley was home to people at the cutting edge of the "Neolithic Revolution." They still used mostly flaked tools, but also had a variety of bone and some ground stone tools. They domesticated sheep, lived in a small village and perhaps practiced some form of primitive agriculture. The radiocarbon date for the site is 10,870 ± 300 BP, almost exactly that of Lindenmeier [Rose Solecki 1980:67-8].

Up the mountainside from Zawi Chemi is Shanidar Cave. It had been home to Neanderthals and their excavation by Ralph Solecki [1971] is famous, particularly a burial filled with flowers. (Jean Auel's *The Clan of the Cave Bear* and the movie based upon it were inspired by these discoveries.)

A later occupation was dated to 10,600 ± 300 BP. The Soleckis believe the people who lived on the valley floor in the summer moved to the cave in the winter and used for burials. My study on the beads of these two sites has not been published yet.

The beads from the two Shanidar sites are very different. Those in the cave were found with mostly infant and children burials and are quite spectacular. Most were round or barrel-shaped beads of pink calcite arranged in multiple strands kept apart by the world's first spacers. These were made of green chrysocolla, lenticular in profile with two to four holes.

Contemporary beads of Zawi Chemi Shanidar, Iraq recall Lindenmeier beads

However, in the occupation area at Zawi Chemi, no such fancy beads were found. Most were simple tubes of bird or mammal bone. (Fig. 12) The few stone beads were not colorful. They were river pebbles perforated for suspension and not further worked. Thus, the beads of Zawi Chemi resemble those of the Lindenmeier site far more than do those of Shanidar Cave.

They are also similar technically. The fine stone beads in the cave were drilled with rotary motion, no doubt with a bow. The stone and perhaps the beads were imports. The beads of Zawi Chemi were drilled by hand, like those of Lindenmeier.

Why should there be such a striking contrast between the beads of the two Shanidar sites, apparently occupied by the same people? I have studied this problem for

years; a final report is still being prepared. The gist of the matter is this:

People didn't plant beads so archaeologists can find them millennia hence. When they deposit them (burial, cache, hoard), they use the most valuable, expensive, biggest and most colorful beads. When they throw them out they discard cheap, small, worn or broken beads. When they lose valuable beads, they look for them until they find them (the Widow's Mite Syndrome) or someone later will scavenge them, unless they have been lost in a "trap" such as a well or latrine.

Archaeologists find the best beads in deposits and the least important ones in occupation areas. Good beads in occupation areas are often broken and were discarded because they could no longer be used.

What does this say about the Lindenmeier beads? The best beads are no doubt the hematite, jet and shell beads because of the work put into them and possibly the long distance the latter traveled. The shell bead is intact (had it been lost in a trap?). The other two are broken, but we do not know when that happened.

Were their better beads at Lindenmeier? Will we find an associated burial or a cache with other types? I can't guarantee it, but it is interesting to think about.

The bone beads and discs of Lindenmeier were given time-consuming decoration. We don't see that at Zawi Chemi, perhaps because the people had better beads and care was not lavished on everyday ones.

CONCLUSIONS

This project has been an eye-opener for me, greatly enriching my impressions of the Folsom people. Everything I have read about Folsom concentrated on the points and the big-game hunting they represent. This is the danger of putting so much emphasis on a single artifact type (one we must always guard against in bead studies).

Lindenmeier lets us see these people at home. The picture of the Neolithic Middle East is not so far from what was happening in Colorado, despite no domesticates nor ground tools. Other behaviors are comparable. Both people sewed for clothing or maybe shelter. Both decorated the body. Both used raw materials from some distance away.

The *idea* of beadmaking probably crossed over from the Old World to the New; it is certainly very ancient in Europe, Asia, Africa and Australia. Yet Folsom people employed different raw materials, may have perfected their drilling skills and developed distinctive decorative styles. They were really quite modern people making the best of the resources around them. They had an appreciation of beauty. They told tales around the fire, sang and danced and no doubt worshiped. The story of Lindenmeier's beads is universal.

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BEAD KITS

Bead Kits, primarily for craft projects, have been around a long time and are still with us. The 1994 *Lilly's Kids* (Lillian Vernon) Christmas catalogue offered eight, including one to wind paper beads

The Walco Bead Company of New York produced a variety of kits for bead projects. Ruthmary Pollack kindly donated a sample card and literature from them dating between 1935 and 1940. (Figs. 1 - 5)

Walco Bead-Crafts -- Booklet No. 14 *Instructions and Designs for Wood-Bead Craft*, is dated 1935. It begins, "The purpose of this booklet is to introduce the art of Wood-Bead Craft to America in the simplest fashion." It describes what you can make from these beads (bags, belts, necklaces and bracelets) and registers a depression-era note, "Not to be overlooked is the considerable market value of the finished article in comparison to the small cost of the materials involved." The suggestion was to make them for club bazaars (they had yet to think of Bead Societies).

Certainly start-up costs were cheap. Another undated leaflet sells Booklet No. 21 (apparently successor to No. 14) and Sample Card No. 26 for a mere dime (10¢ or \$0.10). A twenty-page book printed on heavy stock paper and a sample card with three rows of beads would be an incredible bargain at that price today.

An undated booklet (ca. 1940) offered kits for specific projects. There were six Wood Bead Craft kits (two bags, a belt, a necklace, a bracelet and a four-project kit). The belt, necklace and bracelet kits were three for a dollar, the bag kits 75¢ and \$1.00 and the four-project kit \$1.35.

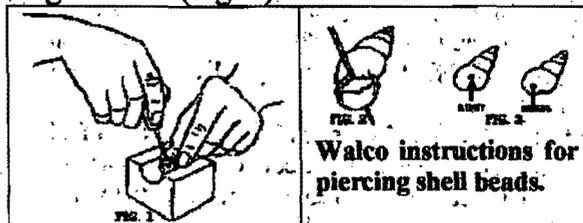
Walco sold four "Indian Bead Craft" looms, priced from 50¢ to \$2.00, an "Indian ring kit" for 50¢ and two sample cards of seed beads with 135 and 129 beads at 15¢ each. There were also two Cube Bead

Craft kits (wooden?) at 90¢ and \$1.75 and a "Jewel Craft" kit for making necklaces from beads of an unspecified material. For \$12.50 you could get them all, the biggest loom, extra bag linings and zippers, all five instruction books and seven sample cards.

Thus, around 1940 Walco offered no less than 14 different bead kits. At this time they were at 37 W 37th Street in New York City, the building that Eliot, Greene now occupies, having moved there in the early 1960s when Walco left.

Pollack wrote me that the wooden beads were Czech and became unavailable in the US after the start of World War II. I am sure she remembers correctly.

But Walco didn't stop making bead kits, as one at the CBR shows. Dated 1945, it is in a large box (10" x 14"; 25 x 35 cm) proclaiming "Walco SEA SHELL JEWELRY: A craft of Distinction: makes necklaces, costume jewelry bracelets, etc. Using natural Marine Specimens Selected from the Tropical Seas. Educational. Fascinating. Useful. (Fig. 6)



The kit has six groups of shells (Nerita, Pheasant, Littorina, Ceriths), a reel of thick string, a large needle, a punch with a wooden handle and a grooved block of wood. (Figs. 7, 8) The hobbyist had to pierce the shells with the punch while resting them in the wooden block. Several arrangements for the beads are suggested in the instructions. The back offers six other "Walco Beadcraft outfits."

- "Bead Jewelry & Marionettes" for "novelty jewelry, small dolls, charms, animals and marionettes."
- "Indian Beadcraft Outfit" with a loom and seed beads.

- "Snowflake Jewelry" "to make a varied assortment of necklaces, bracelets, novelties, etc."
- "Bumble Bee Outfit" for younger children, with large-holed beads and long tipped laces
- "Jewel Craft Outfit" with "attractive sparking jewels."
- "Bead Gardens" for "assorted bead flowers on stems in colorful flower pots."

Except for the "Indian Beadcraft" kit, they all probably used plastic beads, though the Bead Gardens may have had seed beads.

Within a decade Walco packaged at least 21 different bead kits. I wonder where they all are now.

GERMAN BEAD KIT

Tsipporah Sofer donated a bead kit made by Günther Wagner of Hannover and Vienna probably just before World War II.

Holzperlen (wooden beads) Kit No. 20 (Figs. 9, 10) comes with a couple hundred plain wooden beads of different shapes and sizes meant to be colored with Pelikan brand cloth paints, string (now lost) and at least six pointed stakes to hold the beads while painting them (the past owner was fond of red). Instructions are included for nine different necklaces (I am not sure if there are enough beads for all nine) in three languages, German, French and (a little surprisingly) Spanish.

CONCLUSION

Both the Walco Sea Shell Jewelry and Wagner's kits had been slightly used, perhaps a necklace made from each. But then their owners got bored or distracted and they were forgotten for decades. Lucky for us. They give us a peek into what was mostly a children's word with the tactile joy of making one's own beaded pieces.

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I'll Never Be Online!

Well, don't be so sure. To say that Internet growth is explosive is putting it mildly. The Information Superhighway we heard so much about in the early 1990s was still just an idea, sprung from the theoretical work of Marshall McLuhan, who coined the phrase "Global Village" in the 1960s.

No one could have predicted that a few clever thinkers could turn the military-governmental-academic Internet into the World Wide Web. The Web is only a few years old, yet a third of American adults are already online. If the USA's 5% of the world has only half the surfers, that is a conservative 125,000,000 world-wide and growing very, very fast.

And even if you're not online, your neighbor is, your local library is, your kids are, your company is. Just ask -- someone will be glad to let you visit us. The full address above is all you need. Since <http://> is all but universal, and you really don't need the www, all you have to remember is **The Bead Site dot com** all one word, all lowercase (*dot* was the ALA "word of the year," *com* is commercial).

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Here is a real opportunity. The Bead Site is becoming *the* destination site for beaders around the globe. Our traffic is growing rapidly. We are attracting so many people because we know content is the key to a successful site. And we've got content.

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