



THE BEAD FORUM

Newsletter of the Society of Bead Researchers

Issue 68

Spring 2016

Beaded Breastplates from Scandinavia

Alice Scherer

In Norway and Sweden, special festive dress referred to as *bunad* in Norway and *folkdrakt* in Sweden are composed in honor of and drawing from these countries' past cultural traditions and as an aid in creating a feeling of national identification in the wearer. This latter is especially true of Norway which found itself part of both Denmark and Sweden at different times in its history; a strong sense of Norwegianness is especially prized, with the wearing of bunads particularly on Constitution Day (May 17) contributing greatly to that. Many of the bunads, though not all, have interesting beadwork in their composition and we'll focus on a particular form of that here, the beaded breastplate (Figure 1).

We'll not discuss men's bunads; they are, in any case, unbeaded. And not all women's bunads, designed differently by region, have beadwork on them. The foci of beading in Norway seem largely to be centered in the general vicinities of Bergen on the western coast (Voss, Fana, Hardanger, Fusa) and Oslo (Valdres,

Sigdal, Eggedal, Krødsherad) on the eastern. This makes sense when one considers that the glass seed and bugle beads being brought in and used would be most heavily concentrated in those two areas, due to sizeable population centers, difficult travel throughout a mostly mountainous country, and the retention of larger portions of trade goods in port cities and nearby environs. I have yet to

find modern bunads in Sweden that incorporate beadwork; most of the examples I've seen thus far from that country are from the 19th century and so far, only the breastplates themselves. Swedish beaded forms, however, are significantly different from their Norwegian cousins, as will be seen.

The most prominent type of beadwork in Scandinavia is the beaded vest insert, or *bringeklut* (oddly translated to our ears as "bring cloths"). The beadwork is generally worked on a cloth ground, usually embroidered though sometimes netted, measuring about 25.4 x 25.4 cm, and inserted into the opening of a vest, perhaps for



Figure 1. Norwegian bride from Hardanger, Norway, in a colorized image by Solveig Lund, ca. 1890 to 1920. This elaborate bridal costume includes a breastplate at center (with the four square crosses at top) that is likely beaded (postcard, ID# NMA.0039996, courtesy of Nordiska Museet, Stockholm, published through Creative Commons, via a PUBLIC DOMAIN license).

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warmth as well as decoration. In 18th-century Europe, panels inserted into the openings of dress fronts were referred to as “stomachers” and may well be the original inspiration for this article of Scandinavian clothing, and likely began with the introduction of the laced bodice in the 1700s (Ebbing 1985). It has been suggested by various sources that early examples of daily dress using the “bring cloth” allowed nursing mothers to slip aside the fabric, ensuring the baby easy access to the breast (Astri Grieg Fry 2016: pers. comm.; Fossnes 2008; Stuland 1980, 1989). The bring cloth, or breastplate, was worked separately from the remainder of the bunad, often on reused fabric and with scrap decorative materials, then joined to the inside of the vest opening in a number of different ways.



Figure 2. Two dramatically different eight-pointed stars in an early 19th-century breastplate from Ulvik, Norway. From the Bu Museum collection, now part of the Hardanger Museum in Utne, ID# BUM-H-478 (photo: Eva Brænd, originally published in *Magasinet BUNAD*, 2008 5(4), and reproduced with permission of Heidi Fossnes, publisher).

Beaded breastplates satisfy a number of creative urges:

- they use up luxurious materials that one may have in short supply;
- they allow the reuse of salvaged materials, often from garments with special meaning;
- by nature of their location, they may be seen by everyone;
- they allow much attention and talent to be lavished on their small space without a large amount of time;
- they're a fine indicator of the skill of the women who made them; and
- in the aggregate, they're often an attractive recorder of family history.



Figure 3. A modern breastplate by Elisabeth Sørberg of Bø i Vesterålen, Nordland County, Norway. Breastplates today are more precisely made, with fresh new cloth for backgrounds and backing. Although motifs in this pattern of one large complete and two half eight-pointed stars are generally worked by stitching beads to cloth or needlepoint canvas, this example is netted (photo: Bernt Ove Sørberg).

Not only might materials from items worn during significant events be reused in the making of bring cloths, but as Gunvor Ingstad Trættemberg pointed out in *Draktstudier fra Øygarden: 1938-39*, published in 1941, a woman would generally have several bringekluts, anywhere from 5 up to 20. She noted that “a pile of bringekluts is almost like a family tree. Here is the one that great-grandmother used for her wedding, the one that grandmother had for her confirmation, and the ones which mother used for Sundays and holidays” (Ebbing 1985:291; Trættemberg 1941:15). Along the western coast, including Bergen itself, wool-on-wool embroidery is more prevalent than bead embroidery (Karin Custance 2016: pers. comm.), but even when beads are used in the surrounding area, they are often worked on a background of wool needlestitch, thus reserving the colorful sparkly beads for the actual design (Fossnes 2014b:50). This may have been a cost-saving measure as beads are always more valuable by the centimeter than woolen yarns.

The making of breastplates has changed somewhat over the last 200 years. In earlier times, materials were largely limited to scrap or reused cloth and small amounts of special fabrics and trims, and the women did the work themselves, either for their own use or that of near relatives or for sale to locals; nowadays the breastplates are often made on order by a number of people, readily found on the internet, and sometimes, though not generally, hundreds of miles from the

purchaser. The beadworker will supply finished work to be coupled with other bunad segments, either by the purchaser or more likely, by a company such as Heimen Husflid in Oslo or Norsk Flid at numerous locations around the country, that handles the making of bunads for people who wish to purchase complete or partial ensembles. Many women also make their own breastplates, in classes held by the Husflidslag, local organizations associated with regional Husflids that act to preserve old designs and patterns and record them for posterity as well as teach them. Most of the patterns now in use are drawn not from the mind of the makers but from a bank of designs recorded by the various Husflidslag (Elisabeth Søberg 2016: pers. comm.). The information gathered is funneled by the different groups throughout Norway to the Norsk institutt for bunad og folkedrakt in Fagernes, national keepers and organizers of historical data on Norwegian folk culture.

In examining many of the designs used in Scandinavian beadwork, I've been struck by the fact that the design element used more than any other, and by a significant margin, is some variation on the equal cross, likely derived from even earlier designs of crisscrossed lines, and represented here by eight-pointed stars. This motif considerably preceded the Christian era in Scandinavia and is thought to represent "either the four seasons, four winds, four elements, or some other aspect of physical nature" (Duchane 2005:117). It is visible in Viking woven bands (Christensen et al. 1992) and in wooden carvings, as well as other material culture, especially that based in fiber, such as woven coverlets (Larsen 2001) and knitted clothing.

The use of the eight-pointed star (also known as eight-petaled rose) and its cognate, crisscrossed lines, additionally is felt to be protective. Many of the breastplates were originally incorporated into bridal

wear and the multiplicity of crisscrossing silver or gold ribbons, the more the better, was symbolically aimed at warding off the trolls and other evil spirits who might wish the bride harm on her wedding day (Astri Grieg Fry 2016: pers. comm.; Fossnes 2008; Stuland 1980, 1989). The eight-pointed figure would take numerous forms, depending on the creativity of the beader. On page 2 are two quite different examples side by side (Figure 2) on the same breastplate as stitched by one of three spinster daughters (or

Figure 4. The Hardanger bunad was, for a time, the most evocative of those made in or out of Norway, representing both Norwegians in general and Norwegian-Americans overseas who celebrated their ancestral heritage (courtesy Gail Hetland, President, Portland, Oregon, Grieg Lodge and the baby at picture's center).



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“Holma virgins”) of Kristian Kølle, a minister residing at Holmen croft near Ulvik, Norway, in the early 19th century (Fossnes 2008).

Besides eight-pointed figures, another popular motif was the heart, often worked in long golden bugle beads (possibly sometimes referred to as “straw” beads), which proved popular on bridal bunads and on breastplates, especially those worn by younger married women. In a more elaborate example from Sigdal, Norway, beads were needleworked into designs including religious symbols, in several cases represented by peacocks bracketing a chalice, including a breastplate



Figure 5. From Fusa, near the city of Bergen, comes an ensemble of bead-netted accessories. Not only is the breastplate beaded (seen beneath the chains holding the vest closed), but so too are the belt and the long bands which hang down in front of the apron (photo: Eva Brænd, originally published in *Magasinet BUNAD*, April 2006 3(1), and reproduced with permission of Heidi Fossnes, publisher).

incorporated into a 19th-century bunad in the collection of the Sigdal Museum (Fossnes 2009). Best known among the breastplates are the roughly triangular ones from the Hardanger region near Bergen, similar in basic design to one represented here in new work by Elisabeth Søberg (Figure 3) of Bø i Vesterålen in Nordland County, a beadwork artist who supplies Heimen Husflid in Oslo and Norsk Flid around the country, among others, as well as the general public. For many years the Hardanger type effectively represented the Norwegian bunad as national dress, both in Norway itself and in Norwegian-American communities overseas, proudly worn here (Figure 4) by dancers from the Peer Gynt Lodge, Sons of Norway, in Los Angeles, ca. 1946. Worked in seed and long bugle beads, the designs are generally embroidered on red woolen cloth, backed with linen or cotton, and often edged with a velvet band at top (Elisabeth Søberg



Figure 6. Older netted bröstduk ca. 1890-1920 (ID# SUM.01486, courtesy of Sunnfjord Museum, published through Creative Commons, via the BY-SA license, no alterations made).

2016: pers. comm.). In the Hardanger Folk Museum in Utne, there are at least a thousand bringekluts, “no two exactly alike” (Ebbing 1985:291), though not all are beaded. Those from Voss are fairly similar in their geometric designs to those from Hardanger, while examples from neighboring Fana, while including pieces embroidered in angular patterns, also have many worked in more curvilinear styles (Fossnes 2014a).

In Fusa (near Bergen) and Sigdal, Eggedal, Krødsherad, and Flå (west of Oslo), the predominant beadwork style is netted beadwoven panels which are then attached to colored wool backgrounds which



Figure 7. Dated 1854, tiny glass seed beads, handmade gold thread lacework, pleated brocade ribbon at top, 25 x 33 cm, Skåne County, southern Sweden, collection Malmö Museer, ID# MM 000257 (photo: Vladimira Tabáková/Malmö Museer, published through Creative Commons, via a BY-NC-ND License, no alterations made).

show through the netting. In Fusa, not only are the breastplates made in bead netting, but so too are wide belts and “lap bands,” the portion of the belt that hangs down low in front of the bunad’s apron (Figure 5) (Fossnes 2006). In Sigdal, Eggedal, and Krødsherad, beads worked in a netting technique in patterns of crisscrossed lines or eight-pointed stars and mounted on red wool compose common forms of breastplates



Figure 8. Bead embroidery on black velvet, silver braid, pleated satin ribbon at top, mounted on paper and backed with cloth, 25 x 28 cm, Vemmenhög, Skåne County, Sweden, 1800s, collection Malmö Museer, ID# MM 004066 (photo: Vladimira Tabáková/Malmö Museer, published through Creative Commons, via a BY-NC-ND License, no alterations made).

(similar to that in Figure 6) (Werring 2010).

Beaded breastplates from Sweden seem to be limited largely to the 19th century and I’ve so far been unable to track down any photographs of Swedish festdrakts inclusive of the beaded inserts. Seen to the left are two mid-19th-century breastplates from Malmö, Sweden, from the Malmö Museer, both worked in beads over either red wool cloth or black velvet and ornamented at top with fancy gold lacework or silver ribbon and pleatwork (Figures 7, 8). Both also sport two long oval shapes from which two curving lines resembling horns protrude. This motif appears to be exclusive to southern Sweden. Although many who’ve seen it thought it perhaps representative of a goat, it’s actually a stylized tulip, a design popular in Skåne



Figure 9. Bröstlapp from Småland, Sweden, part of a 19th-century bridal festdrakt, collection of the Nordiska Museet, Stockholm, Sweden, ID# NM.0097724 (photo: Elisabeth Eriksson / Nordiska museet, published through Creative Commons, via a BY-NC-ND License, no alterations made).

County, Sweden, in the 19th century (Gun Johansson-Elfström 2016: pers. comm.). Another style of beading in Sweden was to combine silkwork and heavily beaded shapes onto fabric worked into round breastplates (Figure 9), unlike most which generally assume a roughly triangular shape corresponding to the opening of the vests.

The breastplates of Norway and Sweden are rich and varied, but surprisingly little information is readily available to English speakers on this beadwork. All

that I have seen has been in Norwegian or Swedish with a significant portion of what is available appearing in high-quality pictorial representations as shown in *Magasinet BUNAD*, published by Heidi Fossnes in Røyken, Norway, highlighting the different bunad styles both old and new and mostly unbeaded, from around Scandinavia. Unfortunately, as *Magasinet BUNAD* is published only in Norwegian, the information, though exceedingly good, is largely incomprehensible to the average English-speaking reader who might otherwise find him- or herself interested in this work. Sadly, Google Translate can take one only so far. In 2009, Olga Marie Breivik and the Fana Bunad Group put together a slender how-to publication on doing Norwegian beadwork, *Perleteknikker på Fanabunaden* (Beading Techniques on the Costume of Fana) (Breivik 2009), but again only in Norwegian and only available via the Bergen Husflid (a shop devoted to selling Norwegian material, especially that which is bunad-related) or through *Magasinet BUNAD*'s offices. One can only hope that someone in Norway may take the time and someday do the research necessary to create a full-scale publication on the beading specific to Scandinavia, complete with old and new examples, technical illustrations, and a thorough bibliography, with perhaps a chapter devoted to new beadwork as pursued by artisans throughout the region so as to bring the story of Scandinavian beading firmly into the 21st century.

ACKNOWLEDGEMENTS

Special thanks to Marianne Larsson (Nordiska Museet, Stockholm) for discussions on Swedish festdrakt and bröstduks; Camilla Rossing (Norsk institutt for bunad og folkedrakt, Fagernes, Norway) for our ongoing conversations on Norwegian costume; Gun Johansson-Elfström (Kulturarvsenheten, Malmö Museer, Malmö, Sweden), for clearing up the mystery of the Swedish "horned" motif; Heidi Fossnes of *Magasinet BUNAD* for years of fine work and for allowing republication of two of her images; Astri Grieg Fry (Grieg Lodge in Portland, Oregon) with her native speaker's knowledge of Norwegian, for helping me over the hump of Google's sometimes hilarious translations of *Magasinet BUNAD* text; Donna Gilbery (bunad maker, Yakima, Washington), for the timely loan of several *Magasinet BUNAD*s with important articles on the beadwork of Norway; and Elisabeth Søberg (Bø i Vesterålen, Norway) for numerous informative discus-

sions by email on the making of beadwork and bunads as currently practiced in Norway.

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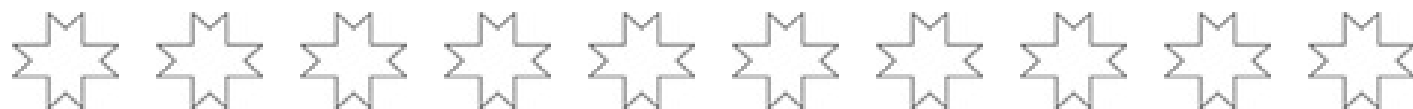
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ALICE SCHERER

CENTER FOR THE STUDY OF BEADWORK

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Bead ID: With a Little Help From My Friends

While looking through a bag of miscellaneous beads purchased at a thrift shop, I came across a bead that looked like a die but instead of spots on the six faces, there were what looked like Chinese characters. Made of lacquered wood, the object is 1.5 cm square and has a large perforation that extends diagonally from one corner to another so that all the faces are visible when it is strung. The carved characters have been enhanced by the application of paint which is dull gray now but may have been black or silver originally. A request to the BEADS-L discussion group for help in identifying the object resulted in it being identified as

a Japanese ojime. It also turned out that the characters were not just randomly chosen but formed a cheerful saying translated by two individuals as “May all things be as peaceful as you wish” and “Luck in all things 100-fold harmony and peace.” A minor mystery that remains is the meaning of four tiny characters carved into the face displaying the first character of the saying. Is it the signature of the artisan or maybe the source of the saying or...? Can anyone answer this question? If so, please contact the author (karlis4444@gmail.com) and we'll publish the answer in the next *Bead Forum*.

—Karlis Karklins



Course cum Workshop on History, Science, and Technology of Stone Beads in India, 2015

India needs well-trained, motivated archaeologists and anthropologists to face diverse future challenges ahead in both fields, which by all predictions are going to be complex and urgent. To realize this, the Archaeological Sciences Centre, Indian Institute of Technology Gandhinagar, has been conducting highly targeted and integrated workshops twice a year. These included a Short Term Course cum Workshop on History, Science and Technology of Stone Beads conducted in August of 2015 in collaboration with the Archaeological Survey of India. The five-day course aimed to train individuals in how to study and analyze stone beads in diverse contexts ranging from classrooms to field labo-

ratories and by working with craftsmen. Stone beads have gained a reputation for being one of the most important markers of prehistoric technological complexity, especially in South Asia, and their study is crucial to understanding past contacts, technology, and trade. The workshop also showcased Gujarat's cottage industry of stone beadmaking and the craftsmen who are the living presence of a 5,000-year-old Indian tradition which dominated certain kinds of bead production. For a full description of the course and a summary of all the presentations, see:

<http://asc.iitgn.ac.in/wp-content/uploads/2016/01/Bead-Workshop-Report.pdf>

—Alok Kumar Kanungo, Mudrit Trivedi, and S. Madan

The Bead Forum

Call for Papers: Shell Beads of Eastern America

This volume will feature studies of ancient shell beads from Eastern North America. Surveys and analytical studies of the archaeological record of a site, a state, a culture, a species, or depositional pattern are sought. Examples of papers: Shell beads from Paleoindian contexts; a history of columella bead production;

shell beads in Texas; the temporal and spatial distribution of *Leptoxis* beads; and shell beads from Ozark rockshelters.

Please contact the editor, Cheryl Claassen (claasencp@appstate.edu) to discuss your idea. The papers will be due 1 March 2017.

Society News

SBR 2016 Business Meeting Minutes

The SBR's annual business meeting was called to order at 10:00 AM PST on 11 May 2016 by Secretary/Treasurer Alice Scherer in a Skype conference call. Attending the meeting were President Stefany Tomalin, Editor Karlis Karklins and Alice Scherer.

OLD BUSINESS

President's Report (Tomalin)

The Society is in good financial shape but we need to attract new members to keep it viable. Anyone who is willing to help promote the SBR and its aims and publications is asked to contact me (srt@beaddata.com).

My term as president ends on 31 December of this year. Due to other commitments, I have decided not to stand for re-election. The Nominations and Elections Committee (Tomalin, Scherer, and Karklins) will seek a nominee. Voting members may make nominations to the committee provided they are supported by three voting members and are received by 15 June of the election year. The nominee must be a member in good standing.

As for the election held at the end of last year, I am pleased to announce that Alice Scherer, our Secretary-Treasurer, was re-elected unanimously for another 3-year term.

To increase the usefulness and visibility of the SBR Website (<http://www.beadresearch.org/>), the SBR contracted Media Enterprises of Anaheim, CA, to overhaul and upgrade the site. This established company also designed the websites for The Bead Society, Los Angeles, and the Orange County Bead Society, both of which are eye-catching. The new website should be up and running shortly. Thanks to Thomas Stricker and

Barbie Campbell-Cole for providing the images that adorn the page headers.

Editor's Report (Karklins)

Volume 27 of the journal was printed and distributed in December. It is the first issue to incorporate color images in the text. This was previously impractical as the cost of doing this with offset printing was prohibitive. We have now turned to digital printing which gives almost identical results and is relatively inexpensive for small copy runs.

Starting with this issue, we are also making the journal open access and the articles and other content are accessible on the SBR Journal site (<http://www.beadresearchjournal.org/>) as well as on Academia.edu (<https://independent.academia.edu/Karliskarklins>). This is being done so that researchers around the world who are only peripherally interested in beads or cannot afford to be members may access the information contained therein. It is also hoped that this extra exposure will encourage researchers to submit articles for publication.

We also continue to periodically add journal articles to the Syracuse University Research Facility and Collaborative Environment (SURFACE) (<http://surface.syr.edu/beads/>) site as well as to the Academia.edu and Researchgate.net open access archival sites. We are currently working on adding the more recent issues of *The Bead Forum* to the SURFACE site.

Nos. 66 and 67 of *The Bead Forum* were produced in a timely fashion. It is encouraging that more articles are being submitted for the newsletter and it is hoped that this trend continues.

Secretary/Treasurer's Report (Scherer)

Secretary/Treasurer Scherer reports that the SBR had 164 paid members in 2015; in 2014 we had 154,

for a further gain of 10 members. They are mostly from the U.S. (123) and Canada (10), but Europe supplied 19, Africa and the Middle East 2, Asia 6, and Australia 4. Institutions make up 17 of our members and bead societies 2.

Total revenues for 2015 were \$18,302.81 and total expenditures were \$11,831.32.

As of December 31, 2015, the balances in the various SBR accounts were:

U.S. Bank Checking Account	US \$ 1,324.50
PayPal Account	US \$ 191.00
Vanguard Account*	US \$21,376.04
TD-CT Account (CD\$5,999.63)	<u>US \$ 4,775.81</u>
Sub-Total	US \$27,667.35
Minus outstanding 2015 checks	<u>US\$ 3,336.82</u>
Total	US \$24,330.53

* The amount as noted above for our Vanguard account does *not* include \$547.28 in *unrealized* loss; as per the 12/31/15 Vanguard balance of \$20,828.76.

Summary Report

Balance End of 2014	US \$18,023.97
Plus 2015 Income	<u>+US \$18,302.81</u>
Subtotal	US \$36,326.78
Minus 2015 Expenses	<u>-US\$11,831.32</u>
Subtotal	US \$24,495.46
Minus Credits, Reimbursements	<u>-US \$ 35.99</u>
Subtotal	US \$24,459.47
Reconciliation (due to currency diff.)	<u>-US \$ 128.94</u>
Total	US \$24,330.53

NEW BUSINESS

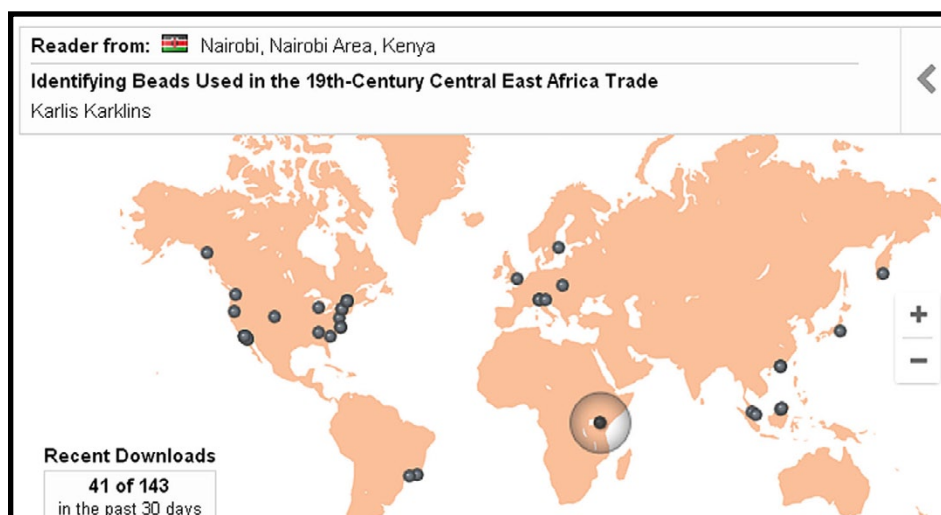
There being no new business, the meeting was adjourned at 10:40 AM PST on 11 May 2016.

— Respectfully submitted,
Alice Scherer, Secretary/Treasurer

BEADS: **Journal of the** **Society of Bead** **Researchers** **Volume 27**

Free download at www.beadresearchjournal.org

BEADS, Volumes 1-6
Free downloads at <http://surface.syr.edu/beads/>



At the bottom of our home page at SURFACE (<http://surface.syr.edu/beads/>) there's a map of the world in a quite mesmerizing display that shows the downloads of journal articles which have occurred over the previous 30 days.

SBR Treasurer's Summary Report for 2015

OPENING BALANCE AS OF 1 JANUARY 2016	\$18,023.97
INCOME.....	\$18,302.81
Annual Dues	
Individual-North America.....	2,220.00
Individual-Overseas.....	930.70
Sustaining (\$630), Patron (\$450), Benefactor (\$635)	1,715.00.....4,865.70
Publication Sales	
Journal	12,433.80
Investment Income.....	637.43
Donations	44.60
Miscellaneous	
Prepaid Postage (\$263.28), Pay Pal Fees (\$20), DVD Sales (\$38)	321.28
EXPENSES	\$11,831.32
Journal Production (Volume #26)	
Layout.....	480.00
Printing.....	2,674.78.....3,154.78
Newsletter Production (Issues #66-67)	
Printing.....	159.76
Postage/Shipping	
Journal	1,218.27
Newsletter	31.28
General	4,881.13.....6,130.68
Web site	
Domain Names, Web Hosting, Site Building	929.06
Office Expenses (Stationery, Supplies, PO Box, Phone)	
Secretary/Treasurer	255.92
Editor.....	287.51.....543.43
Miscellaneous	
SHA 2016 Conference Book Room Table	367.85
Oregon Business Filing Fees	60.00
Bank/PayPal Charges, Cost of Selling, Officer Dinner/SHA..	485.76.....913.61
Preliminary Closing Balance as of 31 December 2016.....	\$24,495.46
After Credits, Refunds, & Reimbursements of	-\$35.99
Reconciliation	-\$128.94
FINAL CLOSING BALANCE AS OF 31 DECEMBER 2016	\$24,330.53

Proposed Budget 2016

OPENING BALANCE AS OF 1 JANUARY 2016\$24,330.53

INCOME.....\$6,510.00

Annual Dues

Individual-North America	2,200	
Individual-Overseas.....	950	
Sustaining	600	
Patron	400	
Benefactor	600	4,750

Publication Sales

Journal	1,000
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Investment Income (Interest, Capital Gains Vanguard Acct).560

Donations50

Miscellaneous

PrePaid Postage and PayPal Fees	150
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EXPENSES\$8,330.00

Journal Production

Layout.....	500	
Printing.....	3,000	3,500

Newsletter Production/Printing175

Postage/Shipping

Journal	1,300	
Newsletter	170	
General	600	2,070

Websites, Data Backup900

Office Expenses (Stationery, Supplies, PO, Phone)

Secretary/Treasurer	275	
Editor.....	200	475

Miscellaneous

CNEHA 2016/SHA 2017 Conference Book Room Tables.....	550	
Advertising.....	100	
Bank, PayPal and Square Charges, Cost of Selling	500	
Oregon Business Filing Fees	60	1,210

ANTICIPATED CLOSING BALANCE AS OF 31 DECEMBER 2016\$22,510.53

— Respectfully submitted, Alice Scherer, Secretary/Treasurer (May 11, 2016)

Exhibitions



Silver Shell Glass: A History of Native American Beadwork

**Riverview Gallery, New Jersey State Museum
205 West State St.**

Trenton, New Jersey

Through September 4, 2016

9 am to 4:45 Tue-Sun

http://www.nj.gov/state/museum/dos_museum_exhibit-silver-shell.html

The use of beads for a variety of purposes has been documented in cultures around the world and dates back to ancient times. Examples have been found in archaeological excavations dating as early as 100,000 years ago. Beadwork in North America is relatively young, dating to approximately 13,000 years ago. *Silver Shell Glass* examines the way beads were made – evolving from being made of naturally occurring materials to metals and glass, as well as how they were used by Native Americans.

The exhibition will feature a number of rarely seen items from the State Museum's extensive collection, including examples of beadwork on a child's moccasin and cradleboard, clothing, necklaces, a game and a man's war headdress.



Made of Thunder, Made of Glass II: Continuing Traditions in Northeastern Indian Beadwork

**Castellani Art Museum of Niagara University
Niagara University, New York**

Through June 26, 2016

Tue-Sat 11-5, Sun 1-5

(716) 286-8200

-12-

Made of Thunder, Made of Glass II explores the intricate details and intimate meanings of Haudenosaunee, Wabanaki, and Chippewa beadwork through exquisite historic works and elaborate contemporary creations.

More than 200 historic pieces in the exhibit trace changes in the beadwork traditions of the region, from the 19th century to the present. Contemporary works display the expertise and vision of each artist, as they use traditional techniques, designs, and forms to create new works rooted in their cultural heritage.

Portraits of the featured beadwork artists by Gerry Biron highlight the individuals who continue to practice, shape, and bear this tradition for future generations.



Making Beauty: Native North American Beadwork

**Clark County History Museum (CCHM)
1511 Main St.**

Vancouver, Washington

To Autumn of 2017

Tue-Sat, 11 am to 4 pm

360-993-5679, www.cchmuseum.org/

Curated by Angela Swedberg, Washington artist, and Steven L. Grafe, Art Curator, Maryhill Museum of Art, Goldendale, Washington. Objects in the exhibition are from the CCHM's broad collection, several National Park Service sites, and local collectors, and will include works made from the mid-1800s to today.

Conference



International Iroquois Beadwork Conference

The Eighth International Iroquois Beadwork Conference will be held in Green Bay, Wisconsin, September 16-18, 2016. It will feature presentations on Iroquois beadwork, beadwork sales, displays, workshops, demonstrations, competitions, a silent auction, sharing, and fun. For further information, contact Dolores Elliott (isa1@otsiningo.com).

Recent Publications

Bel, Martijn Marijn van den

2015 Archaeological Investigations Between Cayenne Island and the Maroni River: A Cultural Sequence of Western Coastal French Guiana from 5000 BP to Present. Ph.D. dissertation. University of Leiden.

Glass and shell beads were recovered from several sites in the study area.



Crawford, Jessica F.

2015 Sam Brookes and Prehistoric Effigy Beads of the Southeast. In *Exploring Southeastern Archaeology*, edited by Patricia Galloway and Evan Peacock. University Press of Mississippi, Jackson.

Presents a good overview of a group of zoomorphic stone effigy beads (Poverty Point Locust Beads) which have been found in Arkansas, Alabama, Louisiana, and Mississippi.



Gramly, Richard M.

2016 An Archaic Effigy Bead from Peninsular Florida. *The Amateur Archaeologist*, http://asaa-per-simmonpress.com/number_21_archaic_effigy_bead_peninsular_florida.html, accessed 12 February 2016.

Reports the first discovery of an archaic stone (red jasper) effigy bead in Florida.



Grimm, David

2015 Ancient Bobcat Buried like a Human Being. *Science*, 2 July, DOI: 10.1126/science.aac8794.



Bear teeth and marine shell beads strung into a necklace and found on the skeleton of a bobcat kitten in a Hopewell tomb and located in the storage area of the Illinois State Museum. Image found on Star News/YouTube.com, photo of beads Kenneth Farnsworth.

A bobcat kitten buried with a necklace composed of marine-shell beads and bear-teeth pendants carved from bone was uncovered in a Hopewell burial mound in western Illinois.



Guzzo Falci, Catarina

2015 Stringing Beads Together: A Microwear Study of Bodily Ornaments in late Pre-Colonial North-Central Venezuela and North-Western Dominican Republic. M.A. thesis. Faculty of Archaeology, Leiden University.

Focuses on how pre-Colonial indigenous communities dealt with ornaments by investigating artefact biographies (collection of raw material, sequences of produc-

The Bead Forum

tion, use, reuse, and deposition). A chaîne opératoire approach is integrated in order to assess technological choices, gestures, techniques, toolkits, and skill levels.



Kaspers, Floor

2016 *Beads from Germany*. Marblings Publishing, Amsterdam.

Explores the history of three German beadmaking centers: Idar-Oberstein, the center for stone beads, Lauscha, well known for its blown beads, and Neugablonz, noted for mold-pressed beads.



Levi, Ragnar

2015 *Flower Forever: Bead Craft from France and Venice*. Bokforlaget Langenskjold, Stockholm.

A look at the history of beaded flowers and the funeral wreaths often made from them, including a look at the 20th century revival and noting important collections of this sort of beaded work. Included as well are sections on Venetian and Bohemian glass seed bead making, flower making, memoirs of people from the seed bead industry, and four artist profiles.



Lillie, Robin M. and Jennifer E. Mack

2015 *Dubuque's Forgotten Cemetery: Excavating a Nineteenth-Century Burial Ground in a Twenty-First-Century City*. University of Iowa Press, Iowa City.

Chapter 6 discusses the items interred with the burials, including rosaries composed of beads of various materials: wood, glass, ceramic, vulcanized rubber, gutta-percha, celluloid plastic, and Job's tears.



Liu, Robert K.

2015 Zhou Dynasty Glass and Silicate Jewelry. *Ornament* 38(4): 52-57.

The latest word on the study of Zhou Dynasty glass and silicate jewelry by chemical testing as practiced in China, as well as an overview of beads from this period, and how the work of contemporary American beadmakers relates, in understanding how these beads were made.



Ludvika, Geoffrey, J. Mark Kenoyer, Magda Pieniążka, and William Aylward

2015 New perspectives on stone bead technology at Bronze Age Troy. *Anatolian Studies* 65:1-18.

Stone beads from the site of Troy, Turkey, have been studied in order to understand better the nature of lapidary technology and trade during the third to second millennium BC in this part of Anatolia.



Milner, N. et al.

2016 A Unique Engraved Shale Pendant from the Site of Star Carr: The Oldest Mesolithic Art in Britain. *Internet Archaeology* 40. <http://dx.doi.org/10.11141/ia.40.8>, accessed 25 February 2016.

Provides an in-depth evaluation of the pendant. England, United Kingdom.



Panich, Lee M.

2015 "Sometimes They Bury the Deceased's Clothes and Trinkets": Indigenous Mortuary Practices at Mission Santa Clara de Asís. *Historical Archaeology* 49(4):110-129.

The presence of thousands of glass and shell beads in two cemeteries at a mission in central California suggests that Franciscan missionaries either tacitly allowed or were unable to root out the strongly held beliefs of the mission's native community regarding proper burial.



Pion, Constantin and Bernard Gratuze

2016 Indo-Pacific Glass Beads from the Indian Subcontinent in Early Merovingian Graves (5th-6th century AD). *Archaeological Research in Asia*, <http://dx.doi.org/10.1016/j.ara.2016.02.005>.

Indo-Pacific glass beads have recently been found in large numbers on funerary sites in Merovingian Gaul, stimulating reflection on the extensive trade between the Merovingian and Indian worlds. This article discusses the technological, typological, and chemical characteristics of these beads, as well as their use.



Shephard, Christopher

2015 The Materiality of Politics: Tracking the Production and Circulation of Shell Artifacts in the Algonquian Chesapeake (A.D. 900-1680). *Journal of Middle Atlantic Archaeology* 31:39-52.

Presents the results of a study aimed at assessing the viability of laser ablation inductively coupled plasma-mass spectrometry (LA-ICP-MS) for identifying shell bead production locales throughout the southern Middle Atlantic. Maryland, Virginia, and North Carolina.



Sheridan, Alison et al.

2016 Chapter 15: The Composite Necklace. In *Preserved in the Peat: An Extraordinary Bronze Age Burial on Whitehorse Hill, Dartmoor, and its Wider Context*, edited by Andy M. Jones. Ox-bow Books, Oxford.

Describes the necklace found with an Early Bronze Age burial in southwestern England associated with an unparalleled range of artifacts. United Kingdom.



Sokol, Vladimir

2016 *Medieval Jewelry and Burial Assemblages in Croatia: A Study of Graves and Grave Goods, ca. 800 to ca. 1450*. Brill, Leiden.

Using ca. 20,000 burial assemblages from 16 cemeteries in Croatia, the author establishes a chronology

for jewelry and burial architecture divided into three horizons and four phases in comparison with materials from neighboring regions of Europe. The emphasis is on earrings, most of which incorporate metal beads and pendants, but other adornments are also discussed by site.



Stolyarova, Ekaterina

2015 Glass Beads from the Barrow Grave in the Greater Moscow Area Dated from 17th and 18th Century. *Annales du 19e Congrès de l'Association Internationale pour l'Histoire du Verre*, Piran 2012, pp. 505-511.

A female burial was accompanied by a hair adornment composed of glass seed beads and other components. The chemical composition of the beads is provided. Russia.



Thomas, Jonathan T. and Sarah Baires

2015 Bead Production and Cultural Complexity at Cahokia. Paper presented at the 114th AAA Annual Meeting, 18-22 November 2015, Denver, Colorado. http://www.academia.edu/24646883/Bead_Production_and_Cultural_Complexity_at_Cahokia.

A synopsis of the shell beads found at Cahokia (A.D. 600-2400) in Illinois, including sizing and the production process.



Walder, Heather

2015 "...A Thousand Beads to Each Nation:" Exchange, Interactions, and Technological Practices in the Upper Great Lakes c. 1630-1730. Ph.D. dissertation. University of Wisconsin - Madison.

Addresses the timing of the introduction, exchange, and social implications of two complementary lines of evidence, reworked copper and brass objects and glass trade beads, from 38 archaeological sites in the Upper Great Lakes region dated to ca. 1630-1730. Includes compositional analysis.



Woodward, Ann and John Hunter

2015 *Ritual in Early Bronze Age Grave Goods*. Ox-bow Books, Oxford.

Much of the book discusses the beads and necklaces associated with Wessex Culture burials in Britain. Materials are varied and include: jet and jet-like materials, amber, bone, stone, fossils, gold, and faience. England, United Kingdom.

Who We Are

The Society of Bead Researchers is a non-profit corporation, founded in 1981 to foster research on beads of all materials and periods, and to expedite the dissemination of the resultant knowledge. Membership is open to all persons involved in the study of beads, as well as those interested in keeping abreast of current trends in bead research. The Society publishes a semi-annual newsletter, *The Bead Forum*, and an annual peer-reviewed journal, *BEADS: Journal of the Society of Bead Researchers*. The Society's website address is www.beadresearch.org. Free PDF downloads of articles from Volume 27 of *Beads* are available at our Journal website www.beadresearchjournal.org.

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

The deadline for submissions to the next *Bead Forum* is 1 September 2016. Electronic submissions should be in Word for Windows 6.0 or later with no embedded sub-programs such as "End Notes." References cited should be in *Historical Archaeology* format (<http://www.sha.org/documents/SHAStyleGuide-Dec2011.pdf>).

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