



THE BEAD FORUM

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Why are Fully Beadwoven Tabbed Bags Rare on the Columbia River Plateau?

Alice Scherer

From the 18th through the early 20th century, cloth bags embroidered with silk thread and beads known later as octopus (for their eight suspended tabs) and panel bags were in use among the Subarctic Algonquians and spread westward with the fur trade and Cree-Métis settlers. Used by men “to carry tobacco, flint and steel for firemaking and, after the introduction of the muzzle loader, shot and shooting accessories,” these bags underwent a number of transformations (Duncan 1989:87).

Along the Columbia River there once existed a form of beadwork not seen in the other places where these bags appeared. That unusual form was the fully beadwoven tabbed bag (Figure 1). While beadwoven works on the Plateau are quite limited in number compared to their bead-embroidered brethren, the bags I’ll be discussing were woven in an even rarer technique, not with bead looms but by hand in a loose-warp method worked in much the same way that baskets are made (Appendix). Variations of these fully beadwoven bags have appeared in northern California and related panel bags among the Tlingit/Haida, but that material forms part of my larger study project and will be discussed in a later article (for more information, *see* Scherer 2019).

Is the relative scarcity of these bags because they were made only by a relatively small number of people? Is it because the bags have been buried with their owners or otherwise lost to time’s depredations? Or, in addition to these, might it be because they underwent a metamorphosis, apparent only to a few? I would suggest that such reimagining of these bags is one answer that has not been sufficiently considered.



Figure 1. Loose-warp beadwoven eight-tabbed bag made possibly as early as the 1850s, perhaps by the wife of Chief Chenoweth of the Cascades people, Columbia River, Oregon (courtesy of Maryhill Museum of Art).

Table 1. Comparing Seven Columbia River Beadwoven Tabbed Bags.

Piece in	Height Bag Body	Width		Tabs			Motifs	Bead Count Between Warps	Spirally Woven	Two Sides Joined
		Bottom	Top	Length	Width	Qty				
Fig. 1	ca 16.2 cm	17.4 cm	14 cm	25.7 cm	4.1 cm	8	Condors, diamonds, square crosses, dogs	1 to 6		X
Fig. 2	ca 19.7 cm	18.4 cm	18.4 cm	28.8 cm	4.5 cm	4 (8)*	Triangles, humans, diamonds	2 to 5	X	
Fig. 5	19.1 cm	18.7 cm	15.2 cm	Unk.	Unk.	(8)	Chevrons, diamonds	2 to 6		X
Fig. 7	ca 19.7 cm	16.5 cm	13.3 cm	Unk.	Unk.	(8)	Chevrons, diamonds, triangles	2 to 5		X
Fig. 9	21.6 cm	19 cm	17.2 cm	Unk.	Unk.	(8)	Squares, square crosses, slanting bands	1 to 2	X	
Fig. 10	20.7 cm	16.5 cm	16.5 cm	21.7 cm	4.1 cm	4	Triangles, diamonds, square crosses	2		One flat side only
Fig. 11	ca 22 cm	ca 21.2 cm	ca 17.2 cm	ca 21.2 cm	ca 3.4 cm	10 (8)	Diamonds, zigzags, triangles, square crosses, humans	Unknown	Likely	

* Number in parentheses indicates missing tabs

These fully beadwoven Columbia River bags are difficult to find and little known, and I currently don't yet know what the Native people themselves called this form of bag. Of the 25 certain and possible examples in my study set, only nine are in museums and therefore readily available. Another nine (that I know of) are in private collections, and three further examples exist only in photographic form. The remaining four are either partial bags or possibly reworked, some of which will be discussed here. Naturally, I am always seeking more examples and welcome suggestions of pieces to study.

Generally these bags have been attributed to Columbia River Native people often designated Wasco, Wishxam, and Cascades, who lived on the Columbia River between present-day Cascade Locks, Oregon, and just east of The Dalles, Oregon, and their near-northern neighbors, the Klickitat. Over time these bags assumed a number of forms. The earliest likely began with eight tabs which gradually over the years reduced to three or four, perhaps in a time- and bead-saving effort. Bag bodies ranged in size from about 16.2 to 24.1 cm in height, averaging around 19 cm, and ranged from 16.5 to 21.1 cm in width at the bottom often tapering to between 13.3 and 17.1 cm near the top. Tabs ranged from 20 to 31 cm in length and about 4.4 to 5.7 cm in width (Table 1). The beadwoven bags display the sort of motifs common on Plateau baskets and root bags, especially those made by the Wasco/Wishxam, including stacked triangles and stacked concentric diamonds, as well as condors, sturgeon, dogs, deer, and horses. Starts are similar to or the

same as basket starts. And as is true with baskets, the warp ends are often finished with a kind of braiding at the top, tucking the clipped ends down into the work.

The bags could have been made perhaps as early as 1845, though far more likely beginning in the mid- to late-1850s, continuing to as late as about 1915 for some versions, with the bags generally becoming simpler in construction and smaller over that time period, especially toward the latter third. Often, the beads used in later pieces were somewhat larger with the tiny seed beads of approximately 1.6 mm as used in what were likely the earlier bags being replaced in the construction of later bags with beads closer to 2.0 to 2.15 mm in size. Later bags also included the use of buckskin in their construction, perhaps due to the inherent fragility of a beadwoven bag lined only with scrap or salvaged dress or shirt fabric. Also, the use of buckskin would have allowed for the use of woven beadwork on only one side of the bag, thus again saving time and beads.

As the need for basket making itself receded among Native communities with the introduction of metal cooking pots and gunny sacks, so too over time did the making of loose-warp beadwoven tabbed bags. Gradually the tabbed bags were supplanted by smaller bags with the lengthy beadwoven tabs transitioning in some cases to looped bead fringes. Following the teaching of loomed beadweaving in Indian boarding schools in the late 19th and early 20th centuries, the earlier loose-warp beadweaving style ultimately dwindled in popularity on the Plateau and winked out of use by sometime between 1910 and 1920. Interestingly, loose-warp woven beadwork continued well

into the 20th century in northeastern California and south-central Oregon, but more about that too will be covered in a later article.

So what happened to the tabbed bags made from the 1850s to the very early 1900s? As with many objects in our own homes, some of them wore out, others were lost, a few likely were destroyed in fires. Who knows what other tragic ends they may have met? But herein I am going to suggest that a number of them were instead transformed, first by semi-destruction, later by re-creation, into new expressions, likely by both Native people and by whites interested in capitalizing on the salvaged material culture of Native people.

As I've studied numerous pieces over the last 13 years, I've noticed that there are very few tabbed bags that are fully whole, with all eight tabs still attached. In several cases all tabs had been removed from the bags; in others, only some were taken. In at least one case, four of the eight excised tabs were reattached (Figures 2 and 3). Why?

My initial assumption for several years was that Native women were salvaging a ready source of beads for other projects; I have lately come to believe that one further likely reason for the removal may have

been to re-use the beaded tabs, or strips, for other projects, perhaps during the period 1905 to 1925. Figure 4 shows one such possibility, in a portrait of a woman in Native dress taken some time between 1925 and 1933 by a photographer in The Dalles, Oregon. Shown are ornaments tied around her hair which are composed of beadwoven strips with bifurcated bottoms, very likely tabs removed from a beaded bag. Other possible uses for long beadwoven strips could include their incorporation into smaller bags, as ornamentation on clothing, or perhaps wrist or arm cuffs.

Why would people choose to cut up an old, presumably precious, bag to do this? Possible reasons are numerous: the bag may have been otherwise damaged, tired, or just plain out of fashion, and the beaded strips were a good resource to use elsewhere, saving much beadweaving time and the need to purchase beads. Perhaps the beads in the tabs were needed to finish other projects, and so the beads themselves were salvaged from a cut off tab. Leaving the remaining bag whole would allow the beads in it to be kept together and not in an unmanageable pile of loose beads. Often the larger, more decorative, beads at the bottom of the tabs might be needed, perhaps for necklaces, earrings, or other jewelry, and maybe the yarn that often completed the tab ends had gotten dirty, old, and frayed. And then there's the issue of

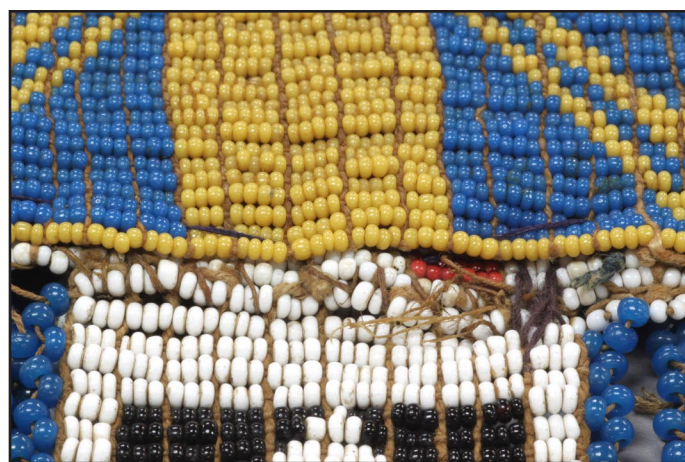


Figure 2 (left). Possibly dating to the 1850s, this tabbed bag includes woven human figures (other side) that Mary Dodds Schlick, an expert on Columbia River Plateau basketry, felt represented "the old ones," those who were here long before those who were here at the time of contact.

Figure 3 (above). A closeup of the reattachment of four tabs. The nubs of warp threads at bottom between the sixth and seventh, and ninth and tenth yellow beads from the right reveal where the tabs on the yellow-blue side had been cut (photos: Alice Scherer; Warnock Collection, Splendid Heritage, # WC8708014).



Figure 4. A woman whose hair ties were possibly made from salvaged beaded bag tabs. Note the bifurcations at bottom, frequently a feature of tabbed bags. Photograph taken between 1925 and 1933 at the B.C. Markham Studio in The Dalles, Oregon (courtesy of Jack Curtright).

“fashion.” What was fashionable in our grandmother’s time is very often significantly out of date by our own

era. By the time women could have started salvaging these bags for parts, as much as 30 to 50 years after they were made, the women doing the salvaging had likely gone through the boarding school experience and had acquired additional and different beadworking skills and design ideas. It may have seemed that the best thing to do with the old, out-of-date, pieces was to salvage them for newer, more vibrant work. Miles Miller (2019: pers. comm.), Yakima, noted that if one is participating at a rodeo or on horseback in a parade, activities popular on the Plateau by the early 20th century, the flashier and more eye-catching the beadwork, the more desirable. Given that the colors in most of the older pieces were far more muted than those in later work, it certainly is feasible that these bags may have been perceived as a bit dull, especially when seen from a distance.

In our time, we commonly assume that works as they are created by Native people must remain so forevermore, yet a conversation had by Hallie Ford Museum curator Rebecca Dobkins, with Minerva Teeman Soucie, Burns Paiute, and related by Rebecca to this author, noted that when Ms. Souci received a beaded buckskin dress from her mother, she made changes to fit the next wearer, including adding and/or changing beadwork. Later, when her daughter received it, she likewise made changes (Rebecca Dobkins 2020: pers. comm.). It is also possible that those doing the



Figure 5. Both sides of the remaining top half of an eight-tabbed bag (photo: Ralph Wilson; Lionel Lacaze collection).



Figure 6. Closeup of the tab nub of the bag in Figure 5.

bag renovations were not of the same tribal group as those who originally made the work and perhaps saw the pieces more as a resource than as family heirlooms. So in general, Native-made beadwork should not be viewed as having been held completely sacrosanct by Native people; instead, oftentimes, old and perhaps tired pieces may have been viewed as resources to be used in some new expression. And often, pieces that were recognized as having worth for the amount of work and effort that went into them would be repaired and given new life, as Mary Dodds Schlick (1994:145)



Figure 7. Buckskin bag decorated with a salvaged woven panel of beadwork on one side and bead embroidery on the other.

wrote of damaged twined Plateau root bags being remade into “smaller bags, belts or other useful items. No handwork as valuable as this can be wasted.”

Here lately, I’ve been blessed to have a clearly old, clearly formerly tabbed bag come to my attention when a collector asked my opinion as to what it was. Although designated the work of another tribal group, 800 km distant, I could tell immediately that it was originally a Columbia River piece and that, though its tabs were missing, had definitely been an eight-tabbed bag at one time (Figure 5). Luckily for both the collector and I, whoever had cut the tabs off had left a critical clue: that little section of blue and white beads at bottom revealing the initial three rows of flat weave (in blue beads) and the bare beginnings of one white tab (Figure 6). Careful measurement by width of this nub, then extrapolation across the width of the bag revealed that the nub must be the sole remnant of what would have been four pairs of tabs.

Looking for comparison pieces through the images I’ve collected over the past 13 years, I came across a bag from the Douglas County Museum of History & Natural History in Roseburg, Oregon, with a woven design very similar to the chevron pattern on the bag in Figure 5 (Figures 7 and 8). For several years in the first decades of the 20th century, the Douglas County bag was in the personal collection of Lucretia Elliff, a daughter of Douglas County pioneer Hardy Elliff. Ms. Elliff would often don a buckskin dress, this bag,



Figure 8. Bag from Douglas County Museum of History & Natural History, showing buckskin fringes (both photos: Alice Scherer; courtesy Douglas County Museum of History & Natural History, #853013).

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and other Native beadwork for postcard photographs as part of her “Indian Costume.”

Could there be a connection between the two bags? Looking at the piece in Figure 7, I noted that the woven part’s measurements, being a little over 19.7 cm in height and around 16.5 cm wide at bottom tapering toward the top to about 13.3 cm, fit the proportions associated with tabbed loosewarp-woven beaded bags I’ve studied. A second visit to Roseburg gave me a chance to examine that panel more intensively. I noted that the panel was attached at the sides to a buckskin bag and sagged in a way that suggested it had been repurposed from some other object. Multiple beads between warps reflected a common practice with Columbia River tabbed bags, especially earlier ones. The farthest right vertical column began with five beads between warps for several rows and over the course of the weaving reduced to two beads at the top, said reduction helping to narrow the panel. This count of more beads near the bottom to fewer near the top is another characteristic I’ve noticed of likely early beadwoven tabbed bags.

Out of place for bags of this type was the 50.8-cm-long buckskin fringe suspended below and topped by hollow brass beads (Figure 8). A series of recent conversations with members of the Prairie Material Studies group on Facebook, led by page administrator Billy Maxwell, suggested the likelihood that the buckskin fringes themselves were likely *also* salvaged, most probably from a gun scabbard of a Plateau or Intermontane tribe, perhaps the Nez Perce. While gun scabbard fringes are generally longer, a salvaged one could have been shortened to more appropriately fit this bag. But for two fringes with buckskin tabs at the bottom, most of the fringes were simple strands and could easily have been cut. The two fringes with buckskin tabs at the bottom were both knotted mid-way up, as if they’d been claimed from a longer strand and reattached.

The back of the buckskin bag is bead embroidered in a pattern of stacked concentric diamonds, a pattern strikingly similar to other tabbed bags I’ve studied. In discussing this bag, Miles Miller (2020: pers. comm.) noted that such designs of stacked diamonds were “old patterns.” It may be that the embroidered design was a nod to the missing original back woven panel, now long gone. The beads in the embroi-



Figure 9. A likely formerly tabbed bag refurbished with buckskin, fabric lining, a glass bead handle (most often handles for tabbed bags are simple buckskin strips), and dentalium (courtesy of the Metropolitan Museum of Art, New York, #1999.484.5; gift of Charles and Valerie Diker, 1999.)

dered section are for the most part the same color and size as those in the chevron-patterned woven panel on the bag’s other side.

Another bag which may have started with a tableless remnant and emerged fully reimagined is that in Figure 9, having on one side vivid patterns of angled stacked squares strikingly similar to that of a Wasco basket featured in Edward S. Curtis’ photo “Wishham Basket Worker,” 1909 (Curtis 1911; Schlick 1994:58). While the bag in Figure 8 was reborn during the era of reimaginings that took place in the very late 19th or very early 20th century, the bag in Figure 9 is more likely to have been recreated in the period from the mid-1970s on, as old material from Native families on the Plateau began to surface into a newly energized antiquities market, said pieces often undergoing

significant renovation/restoration before being resold. Why do I think the bags in Figures 7 and 9 were likely originally tabbed bags? The proportions and shapes as noted for them in Table 1 are consistent with tabbed



Figure 10. The lining and top edge beading may have been replaced in this four-tabbed bag, likely from the early 20th century. New linings and decorative details are often a place to freshen a tired older piece, including those that have been rebuilt from parts of older bags (photo: Alice Scherer, private collection).

beadwoven bags of earlier times as are the variable bead counts between warps.

Other things to watch for in refurbished bags are lining fabrics which may appear newer and finishes along the top edge that suggest their possibly having been replaced at some point, due to their completeness and consistency of appearance. In Figure 10 we see a probably original bag from the early 20th century, but which may have been freshened with newer cloth and sprightly bead edging (Figure 10, bottom). And sometimes replacement tabs are attached in such a way as to suggest they are not as originally made, in that the top of the tabs do not span the width of the bag bottom in an expected way (Figure 11).

Why would someone take a piece of beadwork that is only partially there and rework it? Well, the fact that any part of a previously scavenged bag still exists means that it is a potential resource for someone. They then won't have to do that much work to create a finished piece; they simply have to rework and fin-



Figure 11. A tabbed bag said to be Wasco in which the tabs do not line up with the bag sides, giving the appearance of their having been simply sewn into the seam at the bag's bottom (photo from author Mary D. Schlick's researcher's notebook).

ish what already exists. Or perhaps someone recognizes what it once was and seeks to restore it or jazz it up. For whatever reason people might salvage the remaining portion of an older piece of beadwork, it speaks to the sense that objects have lives that are just as interesting, just as evocative as our own, having as many twists and turns as do ours. That someone chooses to recognize the work of an earlier person by giving new life to portions of that work means that the work is allowed to live on, if not in precisely the original form. Regrettably, however, some pieces thus restored or rebuilt end up on the resale market touted as authentically old, root and stem, so naturally buyers must always beware. That failing, sadly, is not limited to the world of Native beaded bags. And regrettably, such altered bags muddy the record, making it difficult to determine what original work would have been like.

So why don't we see more fully beadwoven tabbed bags on the Columbia River Plateau than the handful of which we're currently aware? Is it because they don't exist or never existed? Or is it because they have assumed new forms we only now are developing the eyes to see? I posit that it is the latter and I hope this article enables more such bags to surface in private and public collections for study to add to the body of information I'm currently compiling on this lovely, relatively unsung art form.

APPENDIX. HOW THESE BAGS WERE MADE

The technique by which early woven beadwork of the Plateau was made strongly derived from a 10,000-year-old history of twining baskets, sandals, and root bags from local Native-made fibers. The work is begun at the bottom and worked in a direction we think of as upward. (In actuality, the bags would have been made with the work on the woman's lap, the base facing her and the work proceeding away from her.) Of the fully beadwoven tabbed bags of the Plateau that I've studied, more often than not they began with one to three rows of flat weaving at the bottom of the bag. Pairs of warps between beads rather than the more usual single ones were used for these initial rows so that all warps needed for the entire project were incorporated at the same time. The front warps were separated from the back warps as the post-base rows weaving began. The base rows were woven about halfway down the warps with the top half of the warps reserved for weaving the bag and the bottom half for weaving the tabs. Anywhere from two to five beads were used between warps, a stylistic preference that may

have derived from techniques used for headdresses worn by women along the Columbia River during important ceremonial occasions, such as puberty rites or marriage. Over time the number of beads between warps decreased to one, or two at most.

To weave, the weft was doubled and the first pair of warps inserted between. Beads were strung on the weft and the next warps drawn between, and so forth.

There were a few variations on how the weaving proceeded. These variations may be chronological OR one person's technique vs another's OR one person changing their process over time. It is uncertain at this point which (or all) of these possibilities are true. One method was as two flat sides that connected either as the second flat side was being woven or after both the front and back sides were completed. The second method, which may have come later, was as one long spiraling weft creating a tubular shape that ran from the bottom to the top of the bag. In the first, the weaver would work back and forth across flat panels; in the latter she would work from one side around to the next side, in a spiraling progression.

I believe it likely that those bags exhibiting two flat sides joined as or after the second side was completed may be older, with the spirally woven bags then being devised during a middle period. If this hypothesis is true, then it begs the question: did the beadwoven panel bags of the Columbia River Plateau precede the beadwoven tabbed bags? This might have allowed the initial process of incorporating beads into a traditional basketweaving technique to be more readily worked out in the flat format of the panel bags first. Once that was mastered, increased skills could have allowed the development of the much more complicated tabbed bags. Food for thought, indeed.

After the completion of the bag portion, sections of warp strands below the bag would likely have been sorted out into eight groups and the work of weaving the tabs would commence, one tab at a time, working from just below the base row(s) down to the tab's bifurcated bottom. The warps would then be finished off with larger beads and/or bits of red cloth or colored yarn strands. Most, though not all, tabs were ornamented with extra beads woven into the process along the outer edges of the tabs, a stylistic feature common all across North America on woven Native beadwork (see Figures 1 and 11). Later bags reduce both the number of tabs (from eight to four or three) as well

as the size, dwindling in length. Often the bags themselves became smaller as well. These changes may have come into being due to the transition to a market-based economy, requiring handwork to be produced more quickly for sale or trade.

As I've studied these bags, what has been clear to me is that the women learning to work with this enticing new material were responding to the beads as they became familiar with beads' particular quirks, seeming to feel their way along, figuring out what was the best way to translate what they knew from twining fiber forms to weaving beaded ones, and making frequent changes in execution over time as they refined their techniques. Unlike basket weaving, which has a lengthy history using very specific techniques in use many decades (indeed, centuries) apart, the techniques used in the beadwoven bags subtly changed often enough to suggest that the making of them was clearly an evolving art form. By the time it might have begun to settle into "an accustomed practice," loomed beadweaving had begun to achieve dominance among newer bead weavers on the Plateau and the act of weaving beads with loose warps gradually ceased to be practiced, ending roughly between 1910 and 1920. As Dr. Gretchen Stolte (2020: pers. comm.), (Nez Perce) Fellow, University of Western Australia, noted "In drawing out the methods and techniques of the construction of works, another important lesson in material culture research is made very clear – that creation is a dynamic and evolving act. As writers, we need to make the space for these processes and evolutions to be known and appreciated."

ACKNOWLEDGEMENTS

Special thanks to Steve Grafe and Anna Goodwin of Maryhill Museum of Art for arranging delivery of two needed images during social distancing. I thank the following for the opportunity to study pieces in their possession: Steve Grafe (Maryhill Museum of Art); Clinton Nagy (Splendid Heritage and the Warnock Collection); Jack Curtright (Curtright & Son Tribal Art); Lionel Lacaze; Karen Bratton (Douglas County Museum of History & Natural History); Judith Ostrowitz (Metropolitan Museum of Art); Benson Lanford; and many, many others whose pieces were not referenced in this article, but the study of which provided further context for my findings. Others who provided important early background included the late Mary D. Schlick, Angela Swedberg, Steve Grafe, Bill Holm, Kate Duncan, Miles Miller,

and Arthur and Margianne Erickson, among others. Useful feedback to an earlier draft came from Gretchen Stolte, Marcia Anderson, Lionel Lacaze, Rebecca Dobkins, Miles Miller, and Bonnie Kahn.

Finally: a loan by Lionel Lacaze, a French collector of Native American works, of a previously unknown 19th-century piece of Columbia River beadwork (Figure 5) drew me out of a year-long hiatus and turbocharged my research, leading to this article's coming into existence. Herein I express my gratitude for his trust and the many hours of enthusiastic email conversations we shared. Thank you, Lionel.

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Society News

SBR BUSINESS MEETING MINUTES

The SBR's annual business meeting was called to order at 1:52 CDT on 20 March 2020 via Skype by President Jonathan M. Kenoyer. In attendance were Editor Karlis Karklins and Secretary/Treasurer Alice Scherer.

OLD BUSINESS

President's Report

Kenoyer had little to report, it having been a quiet year. He offered to compile content for the SBR website, summarizing how to properly analyze beads.

Editor's Report

Bead Forums 74 and 75 were produced in a timely fashion. BEADS 31 was printed and distributed in mid-December 2019. Unfortunately, since the issue weighed just over 500 g, it could not be sent as letter mail to our international members as in the past but had to go as a surface packet. Airmail delivery was not a viable option due to the high cost. Consequently it took more than two months for some of them to arrive in Africa, Asia, and Australia. The editor apologizes for any inconvenience this has caused. Journals bound for U.S. addresses were, as usual, driven to and mailed from Ogdensburg, NY, to take advantage of media mail rates.

Secretary/Treasurer's Report

Secretary/Treasurer Scherer reports that the SBR had 179 paid members in 2019; in 2018 we had 189, for a loss of 10 members. Our members are mostly from the U.S. (132) and Canada (11), but Europe supplied 25, the Middle East 1, Asia 5, and Australia 5. Institutions make up 17 of our members and bead societies 2. There were also 6 comp'ed memberships.

Total revenues for 2019 were \$8,958.88 and total expenditures were \$9,514.02

As of December 31, 2019, the balances in the various SBR accounts were:

U.S. Bank Checking Account	US\$ 4,627.03
PayPal Account	US\$ 410.12
Vanguard Account*	US\$22,238.43
TD-CT Account (CD\$6,823.32)	US\$ 5,243.02

Petty Cash (CD\$54, US\$686.78) US\$ 726.78

Sub-Total **US\$33,245.38**

2019 Expenses Paid in 2020 w/Petty Cash -US\$ 853.85

Outstanding TD-CT Check for
Editor Expenses (CD\$1,142.79) -US\$ 884.47

Outstanding Printshop Check
for Volume 31 (CD\$5,857.92) -US\$ 4,498.71

Final Total **US \$27,008.35**

* The amount as noted **in the previous column** for our Vanguard account does *not* include \$507.55 in *unrealized* gain; as per the 12/31/19 Vanguard statement balance of \$22,745.98. A full accounting of Vanguard monies is available upon request.

Summary Report

Balance End of 2018 US\$27,563.48

Plus 2019 Income +US\$ 8,958.88

Subtotal **US\$36,522.36**

Minus 2019 Expenses -US\$ 9,514.02

Subtotal **US\$27,008.34**

Plus Reconciliation +US\$.01

Total Monies at end of 2019 **US\$27,008.35**

NEW BUSINESS

Succession Planning for Editor's Position

While your editor has no plans to retire any time soon, there is always the chance of a medical event that would prevent him from executing his duties. It has therefore been decided to seek an Associate Editor who will help to solicit, review, and edit articles and, should it become necessary, take over production of the journal. Anyone interested in being considered for this position should contact the Editor.

Journal Back Issues

In light of the pandemic, the Editor inquired what should be done with the back issues of *BEADS* that are stored in his basement in case he is incapacitated. It was suggested we find someone in Canada or the U.S. who would be willing to store them if that became necessary. If all of them cannot be accommodated, some would be donated to universities or research organizations, while some might need to be discarded.

Declining Membership

Membership has declined by ten members each year for the past two years. While a seemingly small amount, it suggests a worrisome trend. It was suggested that we encourage each of our members to recruit new members over the course of the year. It's not the financial aspect that's the issue; we're fine there. It's the need to more widely disseminate the information generated by our newsletter and journal. Producing these publications takes a considerable amount of time and effort and if only a few see it, is it really worth the effort?

Student Conference Travel Award

While the number of students applying for the travel award is still small, the Society has granted an award in 2018 and 2019, and plans to continue doing so. We encourage members of means to consider funding a travel grant, which amounts to \$500. This allows a graduate student who will be presenting at a conference to cover a significant portion of his/her travel expenses.

There being no other new business, the meeting was adjourned at 2:28 P.M. CDT.

— Respectfully submitted, Alice Scherer,
Secretary/Treasurer, 20 March 2020

SBR President Election Results

Twenty-eight ballots were cast in the recent election and incumbent President J. Mark Kenoyer was unanimously re-elected for the period 2020-2022.

Editor's Position Up for Election

Karl Karklins' term as SBR Editor ends 31 December 2020. He has agreed to run for an additional three-year term (2021-2023). If you would like to nominate someone else, please contact Secretary/Treasurer Scherer. The nominee must be a member of the Society in good standing. Ballots will be mailed with the autumn issue of *The Bead Forum*.

SBR Student Conference Travel Award

Rebecca Webster, a doctoral student in the Anthropology Department at the University of Tennessee, Knoxville, is our second award recipient. Her paper, "Peake, Wampum, or Sewant?: An Analysis of Shell Bead Terminology in the Seventeenth Century Chesapeake," was presented at the 53rd Annual Meeting of the Society for Historical and Underwater Archaeology held in Boston in January of 2020. It was awarded run-

ner up of The Jamie Chad Brandon Student Paper Prize at the conference. The presentation provided a statistical analysis of 102 historical documents from Maryland utilizing bead terminology from 1634 to 1763. By using a statistical approach, Webster was able to demonstrate the association between context of use, peoples involved in documented uses of terminology, and changing understandings of indigenous and European identity during the 17th and 18th centuries.

Depending on the state of the pandemic, the tentative deadline for applications for the next SBR Student Conference Travel Award is 15 September 2020. This covers conferences held in late 2020 and early 2021. The award is intended to assist undergraduate or graduate students to travel to a national or international conference to present a paper on some aspect of bead research. The award is in the amount of \$500, and the applicant must be enrolled in a BA, MA, or PhD degree-granting program anywhere in the world. He or she also needs to be a current member of the Society of Bead Researchers. For details, see <https://beadresearch.org/student-conference-travel-award/>

Herewith We Express Our Gratitude

A special thank you to those members who've helped ensure continuing publication by their Sustaining, Patron, or Benefactor membership monies. We are grateful for your help. Our list below runs from September 2019 through 31 March 2020.

Sustaining (\$45)

Pamela Collins, Laura Shea of Dancing Rainbow, Marjorie Bernbaum, Marilee Wood, Kathleen Nicklas Varraso, Barbara Pringle, Cheryl McKnight, Penelope Drooker, Joy Brisighella, Gail Bumala, Michele Owsley, Margot Thompson, Jamey Allen, Hilary Whittaker, Janet Walker Goldsmith, Isabelle Paris, and James Bradley.

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SBR Treasurer's Summary Report for 2019

OPENING BALANCE AS OF 1 JANUARY 2019	\$27,563.48
INCOME.....	\$8,596.15
Annual Dues	
Individual-North America	2,275.00
Individual-Overseas.....	1,015.00
Sustaining	675.00
Patron	775.00
Benefactor	1,200.00.....5,940.00
Journal Sales.....	1,500.00
Investment Income.....	611.75
Donations	15.00
Miscellaneous	
Prepaid Post. \$515.67, Prepaid PayPal fee \$2.18, Ontario Sales Tax \$11.55	529.40
EXPENSES	\$9,101.50
Journal Production (Volume #31)	
Layout.....	730.00
Printing.....	4,498.71.....5,228.71
Newsletter Printing (Issues #74-75).....	138.00
Postage/Shipping	
Journal (Annual Issue)	1,276.36
Newsletter (Two Semi-Annual Issues)	88.10
General (Back Issues and Other)	594.01.....1,958.47
Website (Domain Names, Web Hosting, Site Building)	266.21
Office Expenses (Stationery, Supplies, PO Box Rent, Phone)	
Secretary/Treasurer	274.82
Editor.....	157.66.....432.48
Student Conference Travel Award.....	500.00
Miscellaneous	
Bank, PayPal, and Square Charges, Ontario Sales Tax.....	236.08
Tolls and Customs Fees, Cost of Selling, Conf. Table	271.55
Oregon Corporation Filing Fees	70.00.....577.63
Preliminary Closing Balance as of 31 December 2019.....	\$27,058.13
Credits \$362.73 plus Debits (\$412.52)	(\$49.79)
Reconciliation01
FINAL CLOSING BALANCE AS OF 31 DECEMBER 2019	\$27,008.35

SBR Proposed Budget for 2020

OPENING BALANCE AS OF 1 JANUARY 2020	\$27,008.35
INCOME.....	\$8,900.00
Annual Dues	
Individual-North America	2,350
Individual-Overseas.....	1,200
Sustaining	800
Patron	800
Benefactor	1,400
	6,550
Journal Sales	1,300
Investment Income	500
Donations	50
Prepaid Postage	500
EXPENSES	\$8,895.00
Journal Production (Volume #32)	
Layout.....	500
Printing.....	4,500
	5,000
Newsletter Printing (Issues #76-77).....	125
Postage/Shipping	
Journal	1,350
Newsletter	100
General	600
	2,050
Website (Domain Names, Web Hosting).....	300
Office Expenses (Stationery, Supplies, PO Box Rent)	
Secretary/Treasurer	250
Editor.....	200
	450
Student Conference Travel Award.....	500
Miscellaneous	
Bank, PayPal and Square Charges, Ontario Sales Tax	250
Cost of Selling.....	150
Oregon Corporation Filing Fees	70
	470
PROJECTED CLOSING BALANCE AS OF 31 DECEMBER 2020	\$27,013.35

— Respectfully submitted, Alice Scherer, Secretary/Treasurer (16 March 2020)

Resources



World on a String Series Available on YouTube

Thanks to the generosity of its creator, Diana Friedberg, the five-part “World On A String” series is now available on YouTube. For those of you who may not be familiar with it, it tells the remarkable story of human history through one of humankind’s tiniest creations – the bead. It is an awesome saga possibly spanning over 100,000 years. Not only informative and entertaining, but a visual delight.

Part One: The Eternal Bead; <https://youtu.be/MUSGl0oI4Js>

Part Two: The Tiny Mighty Bead; <https://youtu.be/uCANqsDDiYM>

Part Three: The Sacred Bead; <https://youtu.be/SO6QSKvNt1g>

Part Four: The Treasured Bead; <https://youtu.be/aD4I65VjI5Q>

Part Five: A Passion for Beads; <https://youtu.be/xRaLkOG26rI>

Beads-L Bead Database on Instagram

The Beads-L Bead Database is being uploaded to Instagram with the UserID: bead_database https://www.instagram.com/bead_database/

Beads-L is an online Google group – free and open to all – that has been online for over 20 years. Deborah Zinn founded the group, with Stefany Tomalin as co-moderator. Anyone with a Google login can access the Beads-L Google Group postings:

<https://groups.google.com/forum/?hl=en#!forum/beads-l>. The archives are open access.

Created and managed by the Beads-L community, the Interactive Bead Database (2005-2012) was a repository for bead information – like a Wikipedia for beads – free and open to all. The database was “interactive,” meaning community members could use it to document their bead collections. Volunteer editors aimed at data quality.

In the early 2010s, the database website was randomly hacked. The website host had not practiced professional backup procedures so all website work and the database were lost, and the project had to be discontinued. The Beads-L online discussion forum continued, however. In 2015, the Beads-L community paid a technician (Mervyn Fernandez) to recover the data in the database which is what is now being shared on Instagram. The complete database of almost 1000 beads is freely available at this link, but it is a very large file (about 100MB):

<https://www.dropbox.com/s/1c2y77k09cb4cv3/BeadDatabaseBEST.pdf?dl=0>



Recent Publications

Álvarez-Fernandez, Esteban, Inmaculada Barrera, and Ma José Fernández-Gómez

2019 Special Issue: Early Personal Ornaments – Living among Personal Ornaments during the Magdalenian: Some Reflections about Perforated Marine Shells in Cantabrian Spain. *PaleoAnthropology* 2019:116-136.

Beads and pendants made from biotic raw materials predominate. Mollusk shells are in the majority (mostly marine species, although terrestrial and fluvial species are present), followed by teeth of different taxa.



Angelini, Ivana, Bernard Gratuze, and Gilberto Artioli

2019 Glass and Other Vitreous Materials through History. *EMU Notes in Mineralogy* 20 (Chapter 3):87-150; eurominunion.org › uploads › 2019/11 › 9780903056618-03_ang.

The nature and properties of vitreous materials are summarized briefly, with an eye to the historical evolution of glass production in the Mediterranean world. Focus is on the evolution of European, Egyptian, and Near Eastern materials. The most common techniques of mineralogical and chemical characterization of vitreous materials are also described.

Barbour, Terry E., Kenneth E. Sassaman, Angelica Maria Almeyda Zambrano, Eben North Broadbent, Ben Wilkinson, and Richard Kanaski

2019 Rare Pre-Columbian Settlement on the Florida Gulf Coast Revealed through High-Resolution Drone LiDAR. PNAS; <https://doi.org/10.1073/pnas.1911285116>.

Drone-mounted LiDAR revealed a complex of 37 rings of oyster shell at the Raleigh Island village site on the Gulf Coast, and archaeological testing showed that each of the households occupying the rings produced large numbers of beads from the shells of marine gastropods. The site dates to AD 900-1200.

Bar-Yosef Mayer, Daniella E.

2019 Special Issue: Early Personal Ornaments – Upper Paleolithic Explorers: The Geographic Sources of Shell Beads in Early Upper Paleolithic Assemblages in Israel. *PaleoAnthropology* 2019:105-115.

A comparison of Upper Paleolithic shell bead assemblages of Levantine sites to Aurignacian assemblages in Europe suggests that while most of the shells are Mediterranean species, it is nonetheless possible to distinguish between the local Ahmarian traditions in personal ornaments, and those which were brought or influenced by that tradition.

Bar-Yosef Mayer, D.E., S. Paz, and Y. Paz

2019 *Conus* Ornaments from Tel Bareqet in an Early Bronze Age Near East Context. In *Studies in Archaeology and Ancient Cultures in Honor of Isaac Gilead*, edited by Haim Goldfus, Mayer I. Gruber, Shamir Yona, and Peter Fabian, pp. 210-215. Archaeopress, Oxford.

On *Conus* shell adornments from a site in central Israel.

Bonneau, Adelphine

2019 Les perles des pirates : objets quotidiens, monnaie d'échange ou souvenirs d'une ancienne vie? In *Archéologie de la Piraterie des XVIIe et XVIIIe siècles. Etude de la vie quotidienne des flibustiers de la mer des Caraïbes à l'océan Indien*, edited by Jean Soulat, pp. 317-340. Éditions Mergoïl, Dremil-Lafage, France.

Investigates the beads recovered from four pirate shipwrecks: *Queen Anne's Revenge* (North Carolina),

Whydah Gally (Massachusetts), *Speaker* (Mauritius), and *Fiery Dragon* (Madagascar).

Bosch, Marjolein D., Laura Buck, and André Strauss

2019 Special Issue: Early Personal Ornaments – Location, Location, Location: Investigating Perforation Locations in *Tritia gibbosula* Shells at Ksâr 'Akil (Lebanon) Using Micro-CT Data. *PaleoAnthropology* 2019:52-63.

Uses μ CT scans of pristine shells to create a 3-D model of shell thickness in *Tritia (Nassarius) gibbosula* in order to identify structurally weak zones that would be prone to natural perforations.

Buc, Natacha, Alejandro Acosta, and Daniel Lo-ponte

2019 Cuentas y tembetás malacológicos de los grupos cazadores-recolectores prehispánicos del humedal del Paraná inferior / Shell Beads and Tembetás from Prehispanic Hunter-Gatherers of Low Paraná Wetland. *Comechingonia: Revista de Arqueología* 23(1):87-113.

Reports on the shell beads and pendants recovered from ten archaeological sites of the Late Holocene in the Paraná wetlands of southern Brazil.

Burger, Geke

2019 De blue beads van Sint Eustatius. Een historisch onderzoek op het snijvlak van archeologie en geschiedenis. M.A. thesis. Department of History, Leiden University; <https://openaccess.leidenuniv.nl/handle/1887/77211>.

Examines the role of blue beads in both colonial and modern-day St. Eustatius. There are many stories about these glass beads, and this study tests their veracity by means of archival research, the results of archaeological studies, and a survey of the literature.



Calo, Ambra, Peter Bellwood, James W. Lankton, Andreas Reinecke, Rochtri A. Bawono, and Bagyo Prasetyo

2020 Trans-Asiatic Exchange of Glass, Gold and Bronze: Analysis of Finds from the Late Prehistoric Pangkung Paruk Site, Bali. *Antiquity*, 1-17; doi:10.15184/aqy.2019.199.

Excavations at a stone sarcophagus burial site on Bali, Indonesia, have yielded the largest collection of Roman gold-glass beads in early Southeast Asia found to date. Analyses of these finds and comparison with others from across the region provide insights into the early to mid 1st-millennium AD trans-Asiatic networks that linked Southeast Asia to South Asia, the Roman world, and China.

Childs-Johnson, Elizabeth

2019 Jade Age Adornment of the Liangzhu Elite. In *The Art and Archaeology of Bodily Adornment: Studies from Central and East Asian Mortuary Contexts*, edited by Sheri A. Lullo, Leslie V. Wallace, pp. 141-160. Routledge, London; <https://www.researchgate.net/publication/334343618>.

Among the jade ornaments associated with Late Neolithic burials in China – specifically those of the Liangzhu culture (ca. 3300-2300/2100 BCE) – are beads, necklaces, and both awl-shaped and zoomorphic pendants.

Clark, Douglas

2019 Oneida Glass Trade Bead Chronology. *Chenango Chapter of the New York State Archaeological Association Bulletin* 37(2).

Provides inventories of the beads recovered from Oneida sites in eastern New York dating from 1550 to 1770 based on the Kidd and Kidd taxonomic system. Includes data on color frequency through time and also discusses possible sources of the beads. Limited distribution publication; to order, contact: rpmason@roadrunner.com.



Connaway, John M.

2019 Shell Beads from Mississippian Sites in the Northern Yazoo Basin, Mississippi. *Southeastern Archaeology* 38(2):113-126; DOI: 10.1080/0734578X.2018.1440464.

Uses data from 33 major sites as examples to illustrate an unexpected paucity of shell beads and other shell ornaments at some of the most heavily populated Mississippian sites in the Lower Mississippi Valley.

Green, Richard

2020a An Oglala Sioux Partly-Beaded Hide Dress. *American Indian Past & Present: Whispering Wind* 47(6):12-14.

A close look at a set of buckskin dress, moccasins, woman's hair ties, and belt including construction details, from the collection of Joseph Epes Brown, who wrote about Black Elk in *The Sacred Pipe*, an account of the seven rites of the Oglala Sioux.

2020b Red Background in Teton Sioux Beadwork. *American Indian Past & Present: Whispering Wind* 47(6):6-9.

A look at the use of red by the Teton Sioux in their beadwork in the 19th and early 20th centuries, with illustrations of shirts, dresses, vests, pipe bags, moccasins, baby caps, bag, and arm bands.

Grigoriev, Stanislav

2019 Central European Impulses in Eastern Europe in the Early Second Millennium BC. *Slovenská Archeológia* XVII(2):225-239; <https://www.academia.edu/41690082/>.

Eastern European cultures of the beginning of the 2nd millennium BC, first of all, Babino and Abashevo, to a lesser extent Lola and Sintashta, have some Central European inclusions, indicating migration from west to east during this period. Beads and pendants of various forms and materials are included in the discussion.

Haudum, Franz and Kinga Tarcsay

2019 Das Rätsel „Gegenbachhütte“ – Forschungen zu einer Glashütte des 17./18. Jahrhunderts bei Schwarzenberg am Böhmerwald. *Jahrbuch der Gesellschaft für Landeskunde und Denkmalpflege Oberösterreich* 164:203-287.

Reports on research into a glassworks of the 17th-18th centuries at Schwarzenberg in northern Austria. Furnace-wound glass beads are among the products recovered.

Kanungo, Alok Kumar

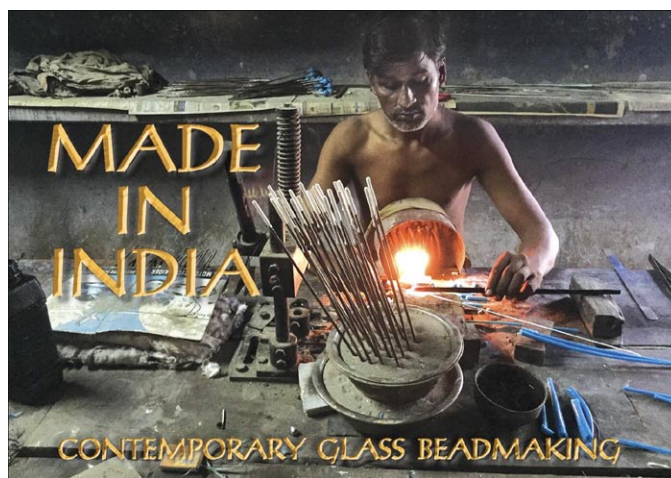
2019 Chevron and Millefiorie in India. *Journal: Borneo International Beads Conference 2019*, edited by Heidi Munan and Anita Guha-MacGillivray, pp. 69-88. Craithub, Kuching, Sarawak, Malaysia.

This paper records the process of making millefiori beads as practiced in Purdilnagar as a model for interpreting associated archaeological findings.

Kaspers, Floor

2019 Made in India. Contemporary Glass Beadmaking. *Ornament* 41(4):52-59.

Discusses the current production of glass beads, both wound and drawn, in India.

**Koleini, Farahnaz, Philippe Colomban, Innocent Pikirayi, and Linda C. Prinsloo**

2019 Glass Beads, Markers of Ancient Trade in Sub-Saharan Africa: Methodology, State of the Art and Perspectives. *Heritage* 2(3):2343-2369; <https://doi.org/10.3390/heritage2030144>.

This review addresses the history of glass production, the methodology of identification (morphology, color, elemental composition, glass nanostructure, coloring and opacifying agents, and secondary phases) by means of various laboratory-based instruments. Attention is paid to the problems neglected such as the heterogeneity of glass (recycled and locally reprocessed glass).

Lima, Alessandro Luís Lopes de

2019 Uma arqueologia dos territórios negros: contas e miçangas no triângulo histórico de São Paulo (sécs. XIX-XX). M.A. thesis. Universidade de São Paulo.

Investigates beads among the black population of São Paulo, Brazil, based on 29 glass and organic specimens

recovered from three 19th-century contexts in and near the downtown section.

Liu, Robert K.

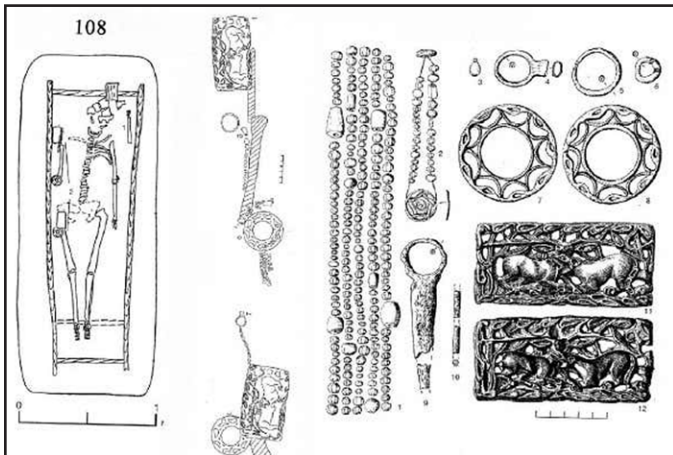
2019 PreColumbian Spondylus in Mexico. *Ornament* 41(3):56-59.

A brief but thorough examination of a shell commonly used for beads and other ornaments, profusely illustrated with color photographs of beads, plaques, pendants, tinklers, and other ornaments.

Miniaev, S.S.

2019 Some Features of “Xiongnu” Composite Belts. In *The Art and Archaeology of Bodily Adornment: Studies from Central and East Asian Mortuary Contexts*, edited by Sheri A. Lullo and Leslie V. Wallace, pp. 41-53. Routledge, London. <https://www.academia.edu/39800965/>.

Examines belts decorated with bronze and iron beads and cowrie shells found lying over the pelvic bones or along the femurs of individuals buried in satellite graves associated with large, mounded Xiongnu graves in the Trans-Baikal area in Russia.



Peresani, Marco, Manuela Forte, Ermanno Quagiotto, André Colonese, Matteo Romandini, Cristina Cilli, and Giacomo Giacobini

2019 Special Issue: Early Personal Ornaments – Marine and Freshwater Shell Exploitation in the Early Upper Paleolithic: Re-Examination of the Assemblages from Fumane Cave (NE Italy). *PaleoAnthropology* 2019:64-81.

A range of use-wear traces and ochre residues observed at stereomicroscope and scanning electron microscope levels on well-preserved perforation edges indicates that the shells were systematically modified into personal ornaments.

Purowski, Tomasz, Olga Syta, and Barbara Wagner

2019 Mycenaean and Egyptian Faience Beads Discovered in Southern Poland. *Journal of Archaeological Science: Reports* 28:102023.

Reports on the composition of four faience beads discovered in graves dated to roughly 1600-1100 BCE.

Scherer, Alice

2019 Along a Continuum: Spirally-Woven Beadwork of the Tlingit, Wasco, and Pit River Peoples. In *The Social Fabric: Deep Local to Pan Global*. Textile Society of America Symposium Proceedings. <https://digitalcommons.unl.edu/tsaconf/1107/>.

An overview of spirally-woven beadwork among three disparate Native groups of the greater Pacific Northwest created from around 1840 to 1940.



Saminpanya, Seriwat, Chatree Saiyasombat, Nirawat Thammajak, Chanakarn Samrong, Sirilak Footrakul, Nichanan Potisuppaiboon, Ekkasit Sirisurawong, Thumrongsak Witchanantakul, and Catleya Rojviriya

2019 Shedding New Light on Ancient Glass Beads by Synchrotron, SEM-EDS, and Raman Spectroscopy Techniques. *Scientific Reports* 9(1):16069;

<https://www.nature.com/articles/s41598-019-52322-2>.

By investigating the coloring elements in ancient beads from sites in Thailand, concludes that the Dvaravati glasses in Southeast Asia may have been imported or technologically transferred to domestic manufacturers during trading on the Silk Road that connected the East and the West.

Tanizawa, Ari

2019 The Yayoi-Kofun Transition as Seen from the Exchange Network of Beads in the Japanese Archipelago. In *The Art and Archaeology of Bodily Adornment: Studies from Central and East Asian Mortuary Contexts*, edited by Sheri A. Lullo, Leslie V. Wallace, pp. 72-96. Routledge, London.

Examines the transformation of the exchange network that covered western Japan during the Yayoi-Kofun transitional period by focusing on imported glass beads and domestically produced curved beads.

Then-Obluska, Joanna, Barbara Wagner, and Luiza Kępa-Linowska

2019 Dare to Gaze upon Her Face: An Interdisciplinary Analysis of Mosaic Face Beads from Meroë. *Journal of Glass Studies* 61:39-48.

Presents an in-depth examination of mosaic glass beads recovered from a child's grave in the royal cemetery at Meroë (Bagrawiyah, Sudan). Their chemical composition reveals that the glass used in their manufacture was produced in Egypt.

Wang, Yingzhu, Thilo Rehren, Yuchen Tan, Dexin Cong, Peter Weiming Jia, Julian Henderson, Hongjia Ma, Alison Betts, and Kunlong Chen

2020 New Evidence for the Transcontinental Spread of Early Faience. *Journal of Archaeological Science* 116, 105093; <https://www.academia.edu/42127201/>.

Compositional analysis of six faience beads from Adunqiaolu, an Early Bronze Age site in western Xinjiang, China, reveals they were all made of mixed-alkali flux with sodium oxide 8-10% and potassium oxide 5-9%. As the earliest faience objects discovered in China so far, the Adunqiaolu beads set an essential starting point for the further discussion on the early exchange network evidenced by faience products and long-distance transmission of technologies and knowledge.

Webster, Rebecca J. and Julia A. King

2019 From Shell to Glass: How Beads Reflect the Changing Cultural Landscape of the Seventeenth-Century Lower Potomac River Valley. *Southeastern Archaeology* 38(2):142-159; <https://doi.org/10.1080/0734578X.2018.1495543>.

An examination of 7,500+ beads from eight Native archaeological sites in the Chesapeake area demonstrates clear differences in the types and distributions of beads from mortuary and domestic/non-mortuary contexts during the period from 1300 to 1712.

Wood, Marilee

2019 Glass Beads and Trade in the Western Indian Ocean. *Asian History*; <https://oxfordre.com/asianhistory/view/10.1093/acrefore/9780190277727.001.0001/acrefore-9780190277727-e-334>.

Discusses the chemical composition of the glass beads found at archaeological sites up and down the eastern coast of Africa between the 7th and 17th centuries.

**Free downloads of many past articles in
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available at <http://surface.syr.edu/beads/>**

Who We Are

The Society of Bead Researchers is a non-profit corporation, founded in 1981 to foster research on beads and beadwork 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 biannual 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.

Contents of the newsletter include current research news, 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 for the next *Bead Forum* is 1 September 2020. 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>).

Send electronic or paper submissions to the *Forum* editor:

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