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## A Find of Split Five-Sided Glass Beads at Ankeveen, the Netherlands

Hans van der Storm



Figure 1. Color varieties of the split beads found near Ankeveen (author's collection; all images by author unless otherwise stated).

In 1975, thousands of split glass beads were found by the late historian Jan Veenman in a meadow near Ankeveen, a small village situated in the province of North Holland, the Netherlands. All are furnace wound, cylindrical, with five longitudinal marvered facets and large perforations. Individual beads are about 25 mm long, 16 mm in diameter, with a perforation of about 3 mm. The beads are mostly shades of dark cobalt blue, with some a translucent, dichroic light blue, and a few opalescent white (Figure 1). A portion of the bead find was donated to the Goois Museum in Hilversum. Some of the beads are also in the permanent exhibition, "Archaeology from your back garden. Wijdemeren," in the Rijksmuseum voor Oudheden Leiden, the Netherlands. Another portion of the find (Figure 2) was acquired by the author and subsequently traced back to Veenman (van der Storm 2017:3). This type of bead (Figure 3) was likely made in either eastern Bavaria, Germany, or southern Bohemia, Czech Republic, starting in the late 17th century (Karklins 2019; Karklins et al. 2016).

The most remarkable feature was that all the beads were split in half lengthwise. Not one unbroken bead was found, and it was not pos-

sible to reconstruct any of the approximately 144 fragments in Figure 2 into a more or less complete bead. What is the explanation for this unique bead find? Following the observations of the Dutch bead researcher van der Sleen, there was a possibility that waste beads were transported there in the 17th-18th centuries with the sludge dredged from the canals of Amsterdam (Daams 1991; van der Sleen 1973:110). This sludge was used to fertilize the sandy bottom of the area called *Het Gooi* (The Gooi or Gooiland). Ankeveen is in *Het Gooi*. But this theory cannot explain why, if they were waste beads, were all of them neatly split in half, clearly on purpose.

A more plausible explanation is that the beads formed decorations in the garden of a baroque country estate. In the 17th-18th centuries, *Het Gooi* was a beloved area of the Amsterdam upper class, which built country houses to escape the smelly atmosphere of the canals in the city, especially in the summertime (Daams 1991). The meadow where the beads were found was such a place; a country house was once situated there. When construction of the building started is not known, but in 1714, at the age of 23, Maria Elisabeth de Walé (or Weal) inherited *Het Huis te*





**Figure 2. The split beads from the Ankeveen meadow (author's collection).**

*Ankeveen* (The House of Ankeveen) (Figure 4). The next year she moved there to reign over her palatial estate (Cruysheer 2013:16, 2015:52).

De Walé invited talented painters, sculptors, landscapers, and other craftsmen to the estate to embellish the house and garden. The garden, several hectares in size, was redesigned in the style of that period and transformed into a pleasure garden with statues, ponds with fountains, sundials, an orangerie, and so on. Mosaics of colored pebbles and exotic shells were fashionable at the time the house and garden were renovated, so it is plausible that Maria Elisabeth de Walé installed a bead mosaic in her garden. In support of this idea, fragments of the mosaic floor of the fountain at the de Walé estate were found in the form of pebbles and beads stuck in grout. The same blue split beads that were found loose in the meadow were found stuck upright in fragments of grout (Cruysheer 2013:20).

In a garden mosaic, grout would not be necessary since the beads can be simply embedded in silver sand (a fine, white sand used in gardening and mortar), a technique seen in other places. Such gardens with mosaics of pebbles and beads are known to have



**Figure 3. Intact examples of five-sided beads, ca. 17th-19th centuries (author's collection).**



existed at other sites in the North of Holland. Some of these gardens consisted only of beads! So it is plausible there was such a bead-and-sand mosaic on the estate of Maria Elisabeth de Walé.

De Walé died in 1753, unmarried and without children. In 1755, her heir requested permission to demolish the house and it was removed in 1756. The property was subsequently sold as farmland. It is therefore likely that the split beads were originally part of a bead mosaic. When the property reverted to farmland the beads were plowed under, only to be discovered in a meadow some 200 years later.

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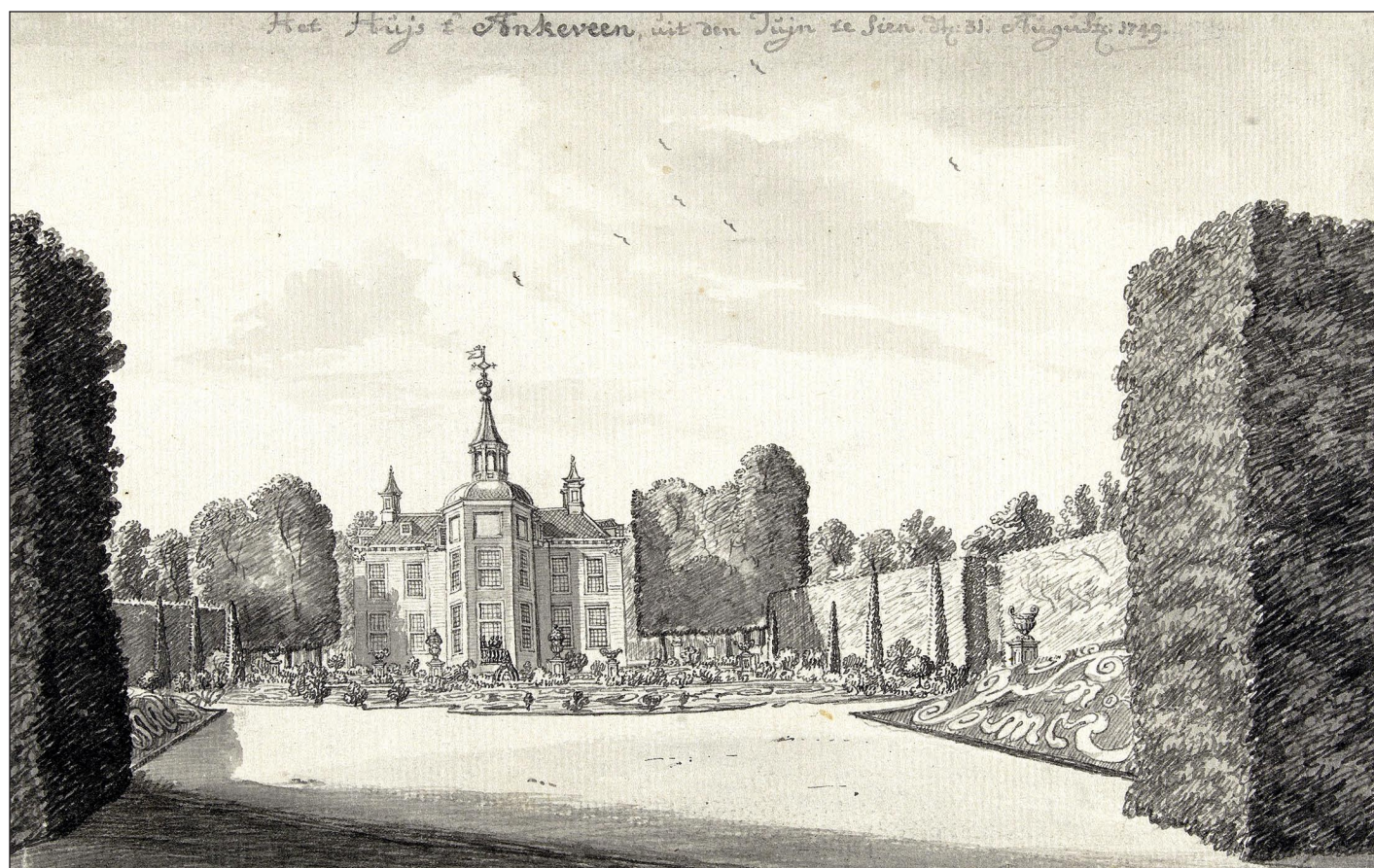


Figure 4. Het Huis te Ankeveen (The House in Ankeveen), by Jan de Beijer, 1749 (courtesy of the Rijksmuseum, Amsterdam).



## A Faturan Phenolic Resin Bead Sample Card

Rosanna Falabella and Floor Kaspers

During visits in 2017 and 2018 to the archives of the Museum of Glass and Jewelry in Jablonec nad Nisou, Czech Republic, we examined a bead sample card entitled “Faturan” (Figure 1). The card especially attracted our attention because it may be the only extant phenolic resin bead sample card that positively identifies the specific material used. Similar identifications only appear in catalog images of Bakelite beads, e.g., Davidov and Dawes (1988:17).



Figure 1. Faturan bead sample card of the W. Klaat Company (photo: F. Kaspers).

Faturan is the trade name for a synthetic plastic made from phenol and formaldehyde (PF) and is chemically similar to its better-known competitor, Bakelite. Faturan was manufactured in Hamburg by Dr. Heinrich Traun & Söhne, the inventors, and later by Herold AG (Ellis 1935:1394). Holdsworth and Faraj (2015) postulate that the name Faturan is an anagram of F(riedrich) A(dolf) Traun, the son of the founder of the company. This is an entirely reasonable assumption based on the fashion of the late 1800s and early 1900s

to name man-made products after the inventor, or the place of manufacture, e.g., Bakelite (Leo Baekeland), Parkesine (Alexander Parkes), and Trolon (Troisdorf, Germany).

We do not know the exact date of Faturan’s debut, but three years after Bakelite was commercialized, a brief mention of the material appears in a French journal (*Les Temps Nouveaux* 1913): *AIDONS-NOUS: Un camarade demande des renseignements sur un produit imitant l’ambre et qu’on appellerait le Faturan* (HELP US: A comrade asks for information about a product imitating amber, called Faturan). The 1914 edition of Didot-Bottin’s *Almanac of Commerce*, the original “yellow pages” of businesses since 1796, has a listing under *Matières Plastiques* (Plastic Materials) for a company that provides “*tournage et décolletage, bakélite, faturan et galalith*” (lathe-work and turning from bar stock of Bakelite, Faturan and Galalith) (Bouillet Frères 1914:2453). The mention of Faturan as an amber imitation suitable for fabrication of objects on a lathe indicates that the product is a cast resin, not an industrial molding compound meant for shaping in a press. The latter material is typically opaque and very dark reddish brown or black, due to added fillers and high cure temperatures.

Just before the end of WWI, Taffin (1918:475) describes Faturan, along with two other German PF products, Wenjacite and Aswelite, as flame retardant substitutes for rubber. De Wildemain (1919:258) wonders if Faturan “could replace” hardened rubber in telephone and telegraph devices. These early citations support the premise that German chemists created competitive products soon after they were aware of the patents and successful first commercialization of Bakelite in Erkner, Germany, in 1910. These materials existed before the expiration of the 15-year German Bakelite patents (awarded in Germany with a retro-active date of 1908). We do not know if they were subject to patent litigation by the U.S.-based Bakelite Company, but during the war years (1914-1918) patent challenges from Germany’s opposition were probably ignored.

Clément and Rivière (1924:358) report on Hertzog’s results (published in 1921) for the phenol content of four PF resins made in either Germany or Austria – Invelith, Resan, Dekorit, and Faturan. Leo

Baekeland himself refers to Faturan as a commercial “phenol resinoid” product (Baekeland and Bender 1925). A 1935 trade names index of industrial synthetic resins lists Faturan as a PF product available in sheets, rods, and tubes (Ellis 1935:1394). Faturan is explicitly described as a product or condensate of phenol and formaldehyde in the five references cited above. Despite this evidence, there is some dispute about the material’s composition, as discussed below.

In the mid-1920s, advertisements in a German trade magazine for the jewelry industry, *Die Perle* (The Bead), offer Faturan specifically for beads (e.g., Figure 2). Another, by Traun & Söhne, states (translation from German):

Faturan: Synthetic resin product in all colors, transparent, opaque or cloudy available, in blocks, bars or wide tubes. The material in all colors is electrostatic [*reibungselektisch*, i.e., “frictionally electric”] just like real amber and keeps this property permanently. Graduated colors, particularly suitable for chains [i.e., strings of beads] and other jewelry (*Die Perle* 1926:26).

**„DA JULITH“**  
 Kolliers aus geschliffenen durchsichtigen Perlen  
 größter Neuheitenschlager

**„Faturan“** Bernstein-Imitation, magne-  
 tisch anziehend. . . . .

**SCHILDPATT IMITATIONSKOLLIERS**

**„Juvelith und Utilit“**  
 sowie Galalithkolliers in allen Ausführungen  
 liefert:

**E. Jungbauer, Wien II, Praterstraße 54.**

Figure 2. Advertisement from Jungbauer of Vienna (*Die Perle* 1924:38). Faturan is described as “imitation amber, magnetically attractive.”

The Faturan bead sample card bears the logo of the Wilhelm Klaar Company, a well-known exporter of beads based in Gablonz, Bohemia, (now Jablonec nad Nisou, Czech Republic) (Novy 2008:116-118). Despite the business setbacks of WWI, the company, active from 1862 to 1945, became one of Jablonec’s largest export houses in the interwar period and specialized in glass buttons and costume jewelry.

The undated sample card is assumed to be from the interwar period because it is similar to 12 other W. Klaar cards from the same archive exhibiting the same



Figure 3. Detail of a faceted bead (photo: R. Falabella).

graphics and handwritten numbers. These additional cards show Celluloid or Galalith beads, and are either dated between 1927 and 1930, or designated “interwar period” in the museum catalog, or have no date.

The museum accession entry (BT 3188, dated 1996) misidentifies the material as Galalith. In addition to the clear “Faturan” inscription on the card, the larger beads show a feature characteristic of old PF – long sparse cracks formed during slow shrinkage over time (Figures 3 and 4). We are therefore confident that the beads are indeed made of Faturan PF resin. The entry also indicates that the beads are *barva-krevel*



Figure 4. Detail of a round bead (photo: R. Falabella).



(blood-color). The deep red color, also referred to as “cherry amber,” is due to the chemical instability of some PF formulations. Patents and literature from the earliest days of PF resin production report that some formulations of amber-colored PFs darken to shades of red and reddish brown in a matter of weeks (Falabella 2016:10-12). We believe the beads on this card were originally imitation amber and that they turned red at some point during the decades before the card was recorded in 1996.

Half the beads on the card have an unusual faceted shape. This feature appears to be unique, and possibly useful for identifying Faturan beads. Although not evident in the photographs, the beads are semi-translucent, and some have internal swirls of different opacity, usually described as “marbled”. Such features are common in PF imitation amber beads of all colors found in the African trade (Falabella 2016:9).

The story of Faturan would not be complete without mentioning an alternative explanation of its composition and origin. In this narrative, “authentic Faturan” contains natural amber as one of its essential ingredients and the inventor was an Egyptian chemist named Faturan who lived in the 19th or possibly the 18th century, well before industrial PFs were commercialized. Sources for this information include Wikipedia (2020), and the Komboloi Museum (2020) in Nafplio, Greece. The founder of the Komboloi Museum visited Egypt, ca. 1972, and documented many details of this origin story, as told to him by an Egyptian beadmaker named Hussein Abou el Sofian (Evangelinos 1998).

El Sofian describes a process by which amber filings and powder left over from amber beadmaking are combined with colophony (rosin from pines), mastic (a tree resin), and Bakelite, and cured into a solid. Today, amber powder and shavings are in fact used to make amber varnish by a process known since the 12th century (Groves 2020; Natural Baltic Amber 2020). Therefore El Sofian could be describing a method for making bead material by combining amber varnish, natural resins, and a commercial, solubilized PF resin made by the Bakelite Corporation for coatings. This interpretation is pure speculation on the part of the authors since to the best of our knowledge, no bead identified as Faturan has been analyzed for the presence of amber or other natural resin components.

One difficulty with El Sofian’s recipe is the use of a Bakelite product that was not available prior to 1910. This fact cannot be reconciled with date ranges as early as 1860 for some Faturan *komboloi* at the Komboloi Museum. There is also a report of another *komboloi* dated 1821 at the National Historical Museum in Athens (Wikipedia 2020). The images of the Komboloi Museum holdings show some beads with the large sparse cracks typical of old PF resin, and therefore they could well date to the 1910s. Any beads thought to be older than this would need chemical analysis to further characterize them.

Some elements of the oral history correspond to historical events. One is the report of the Faturan recipe being lost during WWII (Gromitsari 2014:120), which probably happened if the factory was destroyed in the fire-bombing of Hamburg. Another is El Sofian’s knowledge of materials similar to Faturan, whose names – Ambrasit, Resanit, and Resan – he ascribes to their inventors, but which are actually trade names of industrial PFs made in Germany and Austria in the interwar period (Ellis 1935:1384, 1409). Technically even the belief that Faturan was invented by a 19th-century chemist is accurate – F.A. Traun was born in 1876 – although he was German rather than Egyptian.

The connection of Faturan to the Middle East is probably due to the close ties between the Ottoman Empire and Germany before, during, and after WWI. Faturan in the form of turnery stock was likely sold to Ottoman markets for making beads for prayer strands and *komboloi*. If Faturan was the first PF product to enter these markets, the name could have become synonymous with PF resin in the Middle East in the same way that Bakelite has passed into common usage for PF resins in the Western world. Furthermore, since Faturan was originally sold as faux amber, it is also possible that other imitation amber materials of various compositions came to be called “Faturan” simply to distinguish them from 100% natural amber beads.

Today, many plastic beads, both cherry-amber and amber yellow, are being marketed as Faturan as there seems to be an enhanced value attached to this name (Figure 5). A recent search for Faturan articles and beads on eBay returned 1220 items, with the most expensive bead strand priced at \$16,200. Many sellers use both “Bakelite” and “Faturan” to describe the same item, which further supports the idea that both names are now generic terms for faux amber.



Figure 5. Worry beads labeled “Faturan” for sale in Lesvos, Greece, in 2015 (photo: F. Kaspers).

Without definitive provenience, it is impossible to know which, if any, of the dozens of commercial PF products of the first half of the 20th century were used to make any individual bead (Falabella 2016:6-7). Plastic identification is difficult without formal chemical analysis, and many plastic beads, starting with the semi-synthetic ones made of Celluloid in the late 1800s, are often mislabeled. For these reasons, the W. Klaar Faturan bead sample card represents a significant piece of early plastic bead history.

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## Amber Prayer Beads and the Protestant Reformation

Rachel King

Beads have long played an essential role in everyday life as counting devices. In Christian prayer, they are best known as the key component of the rosary: a string of beads used by devotees to keep their place in saying repetitive prayers. Indeed, the English word ‘bead’ derives from the word *gebed* meaning prayer. By circa 1500, the estimated population of Europe was some 60 million people, the vast majority of whom were consumers, users or potential future users of prayer beads (Figure 1). These might range in composition from compacted and fired earth, scented pastes and wood, fruit pips and pits, and pieces of knotted fabric, to worked glass or semi-precious and precious stones (e.g., see Erzbischöfliches Diözesanmuseum 1975; Frei and Bühler 2003; Galandra-Cooper and Laven 2016; Jäger 2011; Keller and Neuhardt 2008; Walsham 2014:368-398).

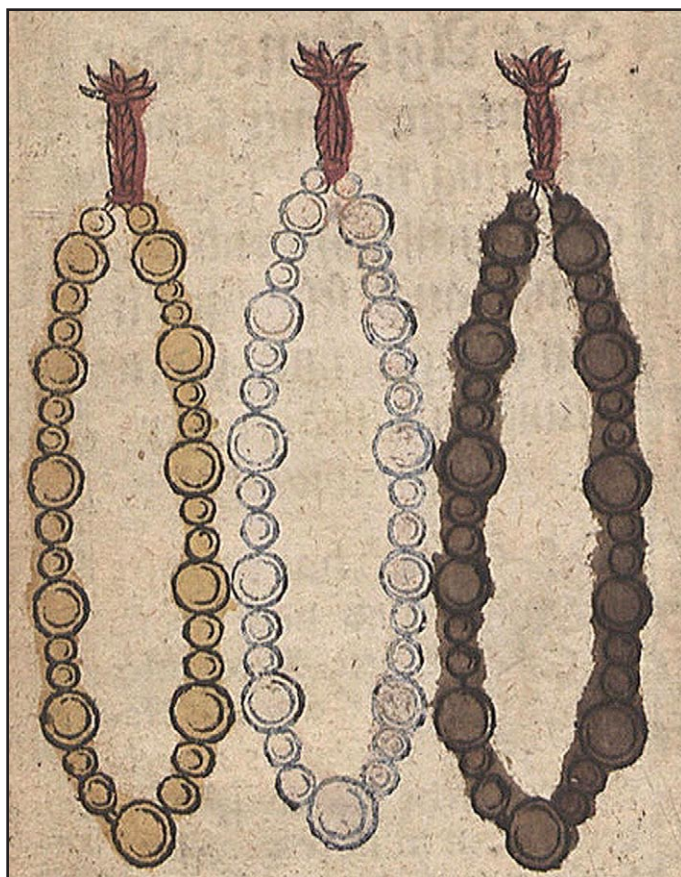
In the second decade of the 16th century, this picture changed. What did the religious reforms of the era mean for the practice of using beads for prayer? Earlier historians, following the argument that Martin Luther brought about a great and sudden rupture with his 95 Theses (written 1517), posited a market collapse and crisis for rosaries (Rohde 1937:17). Today, historians understand the reform to have been rather more gradual, with many old practices surviving in private

homes. With respect to beads, researchers of 16th-century Europe have paid little attention to them, but as other currents in historical scholarship show, history touches even the tiniest things, making beads the perfect subject for studying both “macro” and “micro” developments. On the “macro” scale, we now know that the market for amber beads continued to flourish in Roman Catholic Europe (King 2013). But what became of rosaries that were no longer used for prayer in the reformed Protestant north? This question is



Figure 1. Medieval amber beads strung on silk braid (© Museum of London).





**Figure 2. Beads of yellow and white amber illustrated in Baumgart (1587:22) (courtesy of Sächsische Landesbibliothek–Staats- und Universitätsbibliothek, Dresden).**

discussed fully in the author's recent publication (King 2019). The following is a summary of the findings, highlighting the more "micro" elements of the history of amber rosary beads.

Why were rosaries contentious? At the dawning of the Reformation, the Virgin Mary was the most frequently depicted, described, and invoked saint in Europe. Accordingly, rosaries, which prompted and aided prayer to Mary, were extremely widespread. The use of prayer beads was an obvious manifestation of devotion, not least because they were often carried or worn when not in use. The Indulgences with which these prayers were rewarded made the practice a target for religious reformers, who also criticized the conviction that Mary could intercede on behalf of believers. Beads were censured for their perceived encouragement of mindless prayer, and their reputation was tarnished by their popular use as charms. Yet surprisingly, household inventories in Protestant Europe continued to list rosaries, and Martin Luther himself continued to be spotted with them.

What did amber mean to Lutherans? Luther advocated the retention of paraphernalia relating to Mar-

ian devotion on the basis that it reminded Protestants of what had been. As the decades wore on, rosaries begin to vanish from inventories. Where did they go? Rather than being disposed of, it is more likely that beads were kept but threaded differently (i.e., not arranged in the distinctive patterns associated with Marian prayer). This meant that amber beads, single and strung, were intellectually and visually uncoupled from the practices of the old religion. A number of specific local developments in northern Europe also allowed them to be recast as Lutheran. Significantly, amber occurs in Prussia, the first territory in Europe to become fully Lutheran. At the court of the newly Protestant duke, amber was celebrated as God's specific gift to the region, and increasingly developed as a material of medicine with a key role to play in reproduction. The family unit was an area of intense interest for Lutheran pastors and their flock. In reformed households, amber beads – old and new – were used in the promotion of health. They were steeped in water, which was then to be drunk; ground up and consumed powdered on food; rubbed together to animate the resin's characteristic scent; and burned at the body's various orifices.

Analogies were drawn between the retrieval of amber from the tumultuous waves of the Baltic Sea and the Lutheran saving of souls with God's word. Though there was certainly reduced demand for amber rosaries among reformed Europeans, amber beads and amber more generally remained in high demand among Lutherans (Figure 2). Amber also stayed popular in other parts of Protestant Europe, but does not appear to have been laden with the same symbolic significance.

Did anything distinguish beads for rosaries from beads for other purposes? In and of themselves, there is and was absolutely no physical or technical difference between an amber bead made to be strung on a rosary or chaplet, and beads made for necklaces and bracelets (Figure 3). It might be thought that facets aid diagnosis, but this characteristic is common to both secular and religious uses. Facets encouraged a bead to reflect light and sparkle; but were also an important component of their appeal to the prayerful fingers, for the many surfaces and ridges were believed to encourage amber to release its scent, which had religious benefits. Very few amber beads incised with explicit Christian imagery survive or are described in inventories. Christian symbolism was usually added to a string of beads



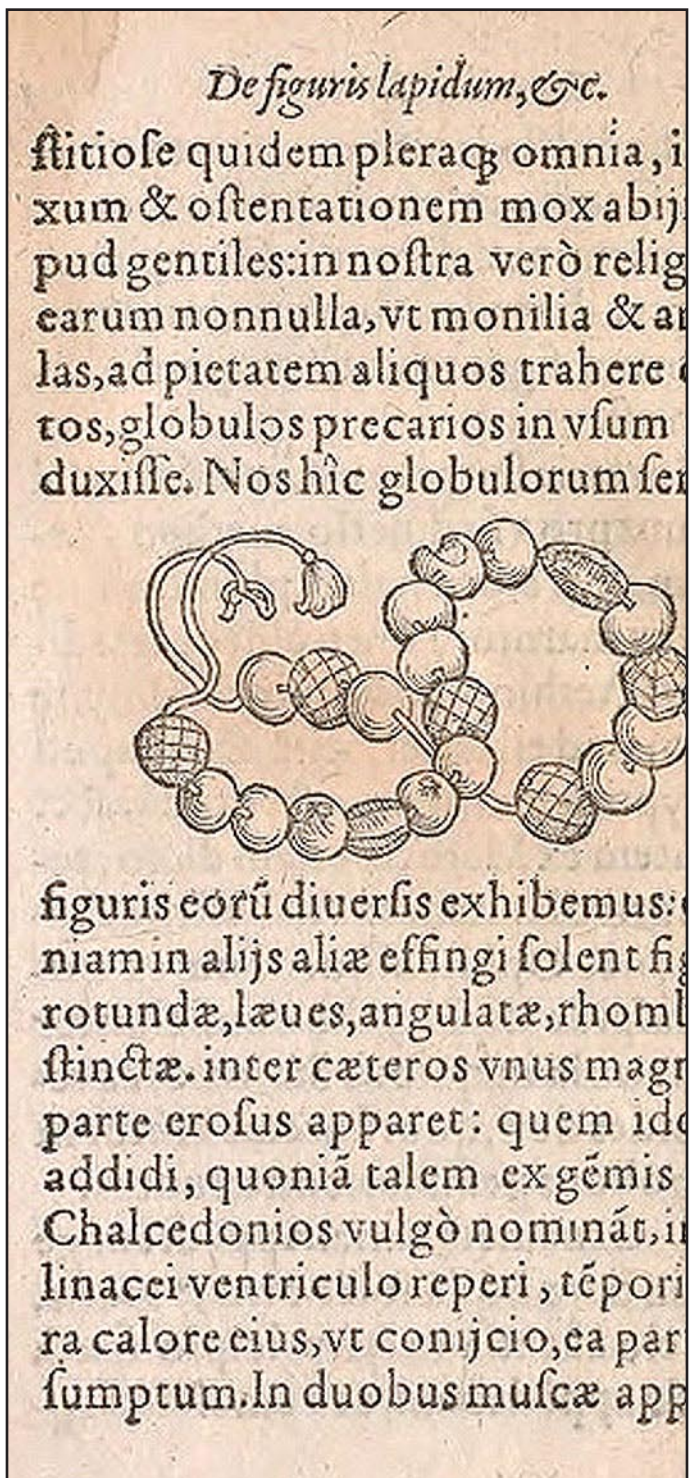


Figure 3. Faceted and smooth 16th-century beads (Gesneri 1565:105) (courtesy of Biodiversity Heritage Library, Washington, DC).

through the employment of a pendant, for example, inlaid with a sacred scene or inset with a relic. Identically shaped pendants were also inlaid with portraits of worldly rulers, however, and the generic pendants were easily adapted to serve a variety of consumers. Some of these customers were in the Ottoman East where con-

temporary Prussians expressed surprise at the volume of trade possible. Amber beads reached new markets opened to Prussia by European expansionism. In short, amber beads remained in demand. They continued to be used for rosaries but also made the transition to being used in bodily adornment and in other types of prayer strands as the 16th century progressed.

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## The Portable Antiquities Scheme

Rachel King

On 9 July 2020, the UK Portable Antiquities Scheme reached a significant milestone. Since being established in 1997, 1.5 million objects have been recorded on the dedicated database [www.finds.org.uk](http://www.finds.org.uk). Every one of them was found and declared by a member of the public. The search term “bead” gives just under 1500 results, and presently just over 170 records have not been assigned to a historical period (two examples are shown in Figure 1). To search the database use: <https://finds.org.uk/database/search/advanced>. Records can be refined by county of origin, broad period, and other administrative categories.

The Portable Antiquities Scheme is run by the British Museum and Amgueddfa Cymru-National Museum Wales and was set up in response to the Treasure Act of 1996 in England, Wales, and Northern Ireland. According to the Act, any metallic object (coins notwithstanding) comprising at least 10% precious metal by weight of metal and at least 300 years old when found is denoted Treasure. If the object is of prehistoric date and comprises precious metal of any percentage, it is Treasure. There are more detailed stipulations for coins and for votive or ritual deposits, regardless of material.

In the United Kingdom, anyone uncovering historical artifacts, whether in the course of gardening, mudlarking, field walking, or metal detecting – to name only a few contexts – is legally bound to submit

any finds potentially or certainly meeting the above criteria. More recently, it has been highlighted that all finds, regardless of physical makeup, are of interest. There has been a drive to encourage the recording of all finds, meaning that beads of other materials than precious metal, or part precious metal, have also been recorded.

Other projects established to record archaeological finds made by the public elsewhere in Europe are Digitale Metaldetektorfund (DIME) in Denmark, Metaaldetectievondsten (MEDEA) in Flanders, and Portable Antiquities of the Netherlands (PAN) in the Netherlands.

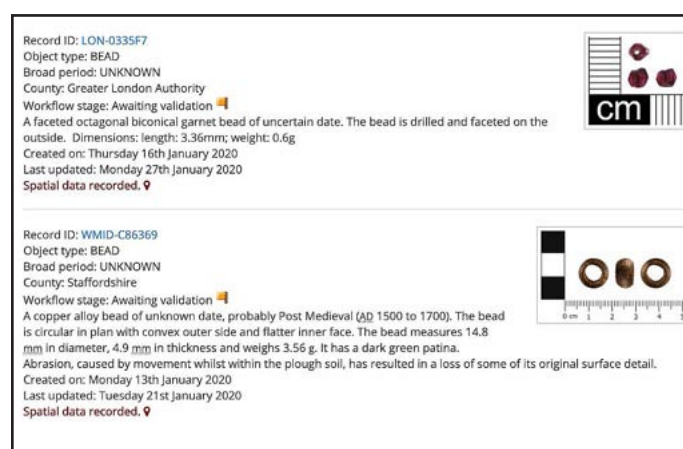


Figure 1. Two Portable Antiquities Scheme records of beads presently unassigned to any historical period.

**Free downloads of many past articles in  
*Beads: Journal of the Society of Bead Researchers*  
available at <http://surface.syr.edu/beads/>**

## Society News

### A Note from the Editor

The Editor is pleased to announce that Alison Kyra Carter has been appointed Associate Editor. She will help to solicit journal articles and review and edit them. Should the Editor become incapacitated, she will assume the position. In addition, Rosanna Falabella has agreed to take over as Newsletter Editor, replacing Chris DeCorse who has held the job since 2014. My thanks to him for his efforts.



**Alison Kyra Carter** is an assistant professor in the Department of Anthropology at the University of Oregon. Her interest in beads began with a job in her local bead store during high school (Bead in Hand in Oak Park, IL) and continued in college with a job at Bead Paradise in Oberlin, Ohio. Through this work she was exposed to beads and bead traditions from around the world and began to pursue academic studies of beads, personal ornaments, and craft production in various undergrad classes. After graduating from Oberlin College in 2001, she decided to pursue these interests further, and in 2004 began a PhD with Mark Kenoyer at the University of Wisconsin-Madison. Her doctoral dissertation research looked at the exchange of stone and glass beads in protohistoric (500 BCE - 500 CE) mainland Southeast Asia. More recently,

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she has examined glass beads from the Angkorian and Post-Angkorian periods in Cambodia and collaborated on projects looking at ethnographic glass beads from upland communities in South and Southeast Asia. She has undertaken fieldwork in Cambodia and Thailand and is currently co-director of the “Pteah Project” which is investigating Angkorian residential spaces in Battambang, Cambodia. Copies of many of her publications can be found at: <https://uoregon.academia.edu/AlisonCarter>.



**Rosanna Falabella**, who holds a Ph.D. in Polymer Science and Engineering from the University of Massachusetts, Amherst, is retired from a government and industrial research career focused on polymers, fibers, and composite materials, especially for aerospace applications. She has been a beaded-jewelry hobbyist for over 20 years, and a bead collector and researcher since 2009. Her collecting is focused on antique and vintage glass and phenolic resin beads found in the African trade. Rosanna’s current interest is a combination of her formal training in polymer science and her fascination with old beads, leading to historical research on early synthetic and semi-synthetic beads made from Bakelite, Celluloid, etc., and she has published several articles and given a number of lectures on imitation amber and coral beads utilized in the African trade.





### From the Secretary/Treasurer (and Webmaster)

Early in May, the Society's website was hacked. Strange pages with Japanese characters and furniture appeared. Google warned us that they would attach a warning to our site in Google searches, alerting possible visitors. I immediately dove in to determine what was happening.

Our site, like millions of others around the world, is based on a web content software program called Word Press which lives on the servers where a site is stored. In our case, this is at GoDaddy. Each time WordPress updates, all applications (called "plugins") have to be updated as well. Sometimes when a plugin is updated, it can cause a site to crash, resulting in a bit of nervousness each time it's necessary to perform updates. Some of those applications include the "theme" that determines the appearance of the site. Application developers sometimes abandon software and cease updating it. When that happens, the risk grows that someone looking to hack into a site will do so through one of those outdated pieces of software.

In our case, it is likely that our theme, Planet-shine Polaris, which had ceased to be updated late last year, was the likely portal. It became apparent that what we needed to do was replace the theme, a tricky bit of business. We hired a local company in Portland, Oregon, called Watermelon Web Works to do this work. This has now been accomplished and the site looks largely as it did before, though the sales area is a bit different. I'll be cleaning that design up over the next several weeks to try to restore its appearance. Orders can still be placed as usual.

A support person with whom I spoke explained that the pages and other material that were loaded onto our site by the hackers might only have been some small part of a larger "dark web" site, with pages, pictures, and bits of coding spread out on the internet, secreted in the folders of various ill-guarded websites around the world. In addition to my adding Sucuris, a security software, to the site to keep an eye on things, the Watermelon folk also did a "look around" to see if there was anything worrisome and decided it looked fine. In addition, Google Console also scans the site for troublesome material. If you choose to place an order going forward, you do NOT need to establish an account. I have now deleted ALL accounts. Since we do not do blogs or offer a means for people to add "comments," there's no need for individual accounts, other than for administrators like myself and web designers. So just know we will never ask you for a password and for you "to log into your account." Any wording that suggests otherwise on the site is simply boilerplate text that comes with the theme or WooCommerce. Ignore it.

### 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 1 April through 30 August 2020.

**Sustaining (\$45)** Deborah Zinn, Jean Nicholls, Timothy Mincey, Bead Society of Greater Washington, and Giorgio Teruzzi.

**Patron (\$75+)** Cynthia Hinds and Rochelle Marrinan (\$100).

**Benefactor (\$150+)** Harley Glesby.

Additionally, Kathy Anderson paid for her membership twice and, rather than receiving a refund, chose to donate the money instead.

**Have you visited our page  
of Peter Francis publications?**

<https://beadresearch.org/cbr-publications/>



## Recent Publications

**Bar-Yosef Mayer, D.E., I. Groman-Yaroslavski, O. Bar-Yosef, I. HersHKovitzI, A. Kampen-Hasday, B. Vandermeersch, Y. Zaidner, and M. Weinstein-Evron**

2020 On Holes and Strings: Earliest Displays of Human Adornment in the Middle Palaeolithic. *PLoS ONE* 15(7):e0234924; <https://doi.org/10.1371/journal.pone.0234924>.

Based on unaltered *Glycymeris* shells found in Misliya Cave, Israel (dated to 240-160 ka BP), and naturally perforated *Glycymeris* shells exhibiting string wear at Qafzeh Cave, Israel (dated to ca. 120 ka BP), the authors conclude that between those times there was a shift from collecting complete valves to perforated ones, reflecting both the desire and the technological ability to suspend shell beads on string to be displayed on the human body.

**Costa, Mafalda, Pedro Barrulas, Luís Dias, Maria da Conceição Lopes, João Barreira, Bernard Clist, Karlis Karklins, Maria da Piedade de Jesus, Sónia da Silva Domingos, Luc Moens, Peter Vandena-beele, and José Mirão**

2020 Determining the Provenance of the European Glass Beads of Lumbu (Mbanza Kongo, Angola). *Microchemical Journal* 154, 104531; <https://www.sciencedirect.com/science/article/pii/S0026265X19323902?dgcid=coauthor#!>

Trace element analysis, and rare earth element pattern analysis in particular, established that most of the European trade beads were produced in Venice, and the glass beads from types 26 and 28 have been assigned to the Bohemian glass industry.

**d'Errico, Francesco, Africa Pitarch Martí, Ceri Shipton, Emma Le Vraux, Emmanuel Ndiema, Steven Goldstein, Michael D. Petraglia, and Nicole Boivin**

2020 Trajectories of Cultural Innovation from the Middle to Later Stone Age in Eastern Africa: Personal Ornaments, Bone Artifacts, and Ocher from Panga ya Saidi, Kenya. *Journal of Human Evolution* 141; <https://doi.org/10.1016/j.jhevol.2019.102737>.

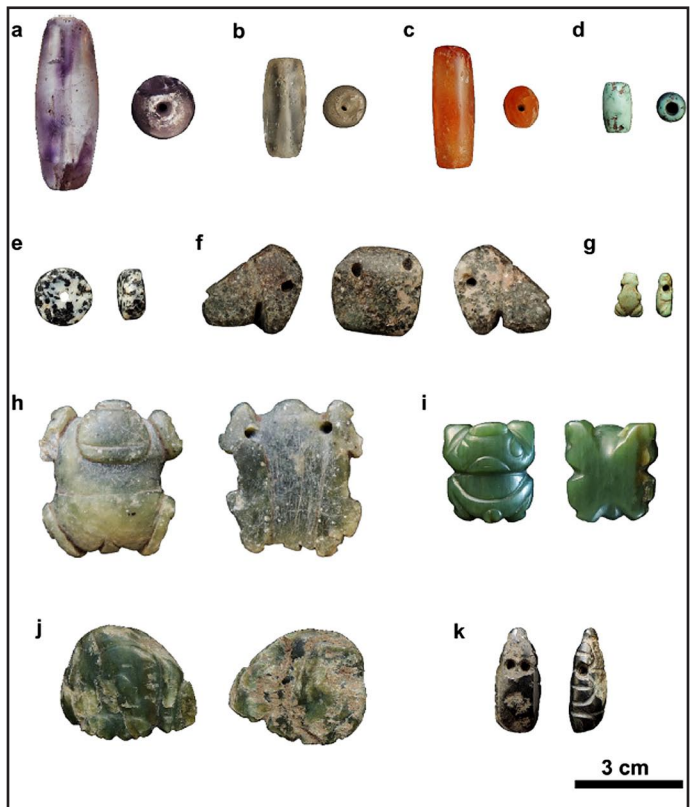
This study includes a technological and morphometric analysis of personal ornaments including ostrich eggshell beads and those made from seashells. It dem-

onstrates that key cultural innovations on the eastern African coast are evident by 67 ka and exhibit remarkable diversity through the LSA and Iron Age.

**Falci, Catarina Guzzo, Alice C. S. Knaf, Annelou van Gijn, Gareth R. Davies, and Corinne L. Hofman**

2020 Lapidary Production in the Eastern Caribbean: A Typo-Technological and Microwear Study of Ornaments from the Site of Pearls, Grenada. *Archaeological and Anthropological Sciences* 12; <https://www.academia.edu/42033535/>.

Presents a study of a private collection of semiprecious lithic ornaments which combines raw material identification, typo-technological analysis, and microwear analysis.



**Falci, Catarina Guzzo, Dominique Ngan-Tillard, Corinne L. Hofman, and Annelou Van Gijn**

2020 The Biographies of Bodily Ornaments from Indigenous Settlements of the Dominican Republic (AD 800-1600). *Latin American Antiquity* 31(1):180-201; <https://www.academia.edu/41995312/>.



Reports on the production sequence and use life of beads and pendants recovered from five sites. Materials include stone, shell, bone, teeth, coral, and ceramic.

**García Sanjuán, Leonardo, Carlos Rodríguez Relán, José Antonio Lozano Rodríguez, Marta Cintas Peña, and María Martínez Merino**

2020 Ladies in Red (and White): A Study of the Beaded Attires from Montelirio (Andalucía, Spain). *PAST. The Newsletter of the Prehistoric Society* 94:5-7; <https://www.academia.edu/42330290/>.

The Montelirio tholos, dated to the 28th century cal BC, contained the largest known assemblage of beads ever discovered in Copper Age Iberia, or indeed western Europe, with very few (if any) parallels worldwide. They are believed to have formed various garments of beaded clothing, including at least two full-body tunics.

**Grafe, Steven L.**

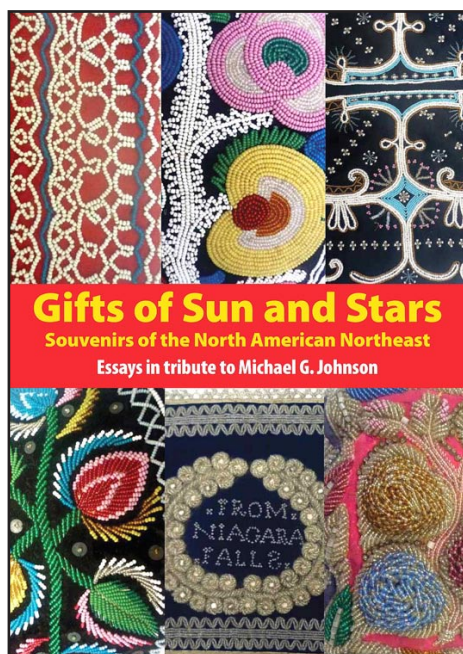
2020 Plateau Belt Pouches. *American Indian, Past and Present: Whispering Wind Magazine* 48(2):5-7.

A look at a particular form of beaded bag worn at the waist by men and women on the Columbia River Plateau from the late 1800s to the present. Both materials and motifs are discussed.

**Green, Richard**

2020 *Gifts of Sun and Stars: Souvenirs of the North American Northeast*. Spellicans Press, Oxford.

This book of essays focuses on the rich and varied styles of 19th-century souvenir beadwork created by the Native peoples of the North American Northeast.



**Heo, Jina**

2020 Symbolic Bead Exchange and Polity Interaction in Mahan Civilization (c. 100 CE-300 CE), South Korea. *Archaeological Research in Asia* 23; <https://www.academia.edu/43302016/>.

Mahan elites used beads as means to display social status, to communicate with trading partners (or peers), and to share ideology. The symbolic beading styles display a distinct spatial distribution pattern along with other elite goods, such as mound tombs and ceremonial pottery, which reflect the formation of interaction spheres.

**Kashina, Ekaterina**

2019 Carved Bird Pendants of Forest Hunter-Gatherer-Fishers (East European Plain, 3500-2700 BC): The Edible Totems. PowerPoint presentation at the International Open Workshop Socio-Environmental Dynamics over the Last 15000 Years: The Creation of Landscapes VI, Kiel, March 11-16. <https://www.academia.edu/38699848/>.

Visual survey of the different forms of pendants found at Volosovo culture sites in the Moscow region of Central Russia.



**Kodras, Frank and Richard Green**

2020 Fancy Flower Patterns of the James Bay Cree. *American Indian, Past and Present: Whispering Wind* 48(1):6-13.

Description of the James Bay Cree and their trading interactions with Europeans. Includes extensive descriptions of the sort of beaded objects made and worn by these peoples, among them leggings, octopus bags, and decorated hoods, the type of beads used, the

## The Bead Forum

motifs employed, and analysis of designs particular to that area.

### Koleini, Farahnaz, Philippe Colomban, and Innocent Pikirayi

2020 Post-15th Century European Glass Beads in Southern Africa: Composition and Classification Using pXRF and Raman Spectroscopy. *Journal of Archaeological Science: Reports* 29; <https://www.sciencedirect.com/science/article/pii/S2352409X19306418>.

Analysis identified six identified glass groups: soda-based plant ash (61%), potash-rich wood ash (14%), synthetic soda (8%), mixed alkali (4%), lead-soda (22%), and natron (4%). Except for soda-based plant ashes and natron (outliers), all the groups date back to the 19th century.

### Konwest, Elizabeth, Stacie M. King, and Ricardo Higelin Ponce de León

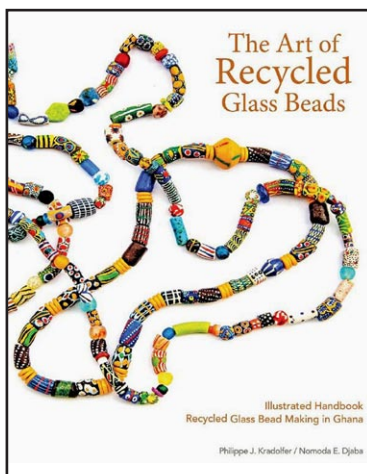
2020 Conexiones globales y locales en entierros coloniales en Nejapa, Oaxaca [Global and Local Connections in Colonial Burials in Nejapa, Oaxaca]. *Anales de Antropología* 54(1):105-116; <https://www.academia.edu/41716769/>.

A variety of glass and jet beads accompanied burials found beneath the floor of an elite adobe house in Nejapa, Mexico. The majority of these formed a piece (or pieces) of jewelry with a copper clasp; a few of the beads are still strung on cotton thread.

### Kradolfer, Philippe J. and Nomoda E. Djaba

2020 *The Art of Recycled Glass Beads*. PJ&R Publications / Ghana Art Publications, North Salt Lake, UT.

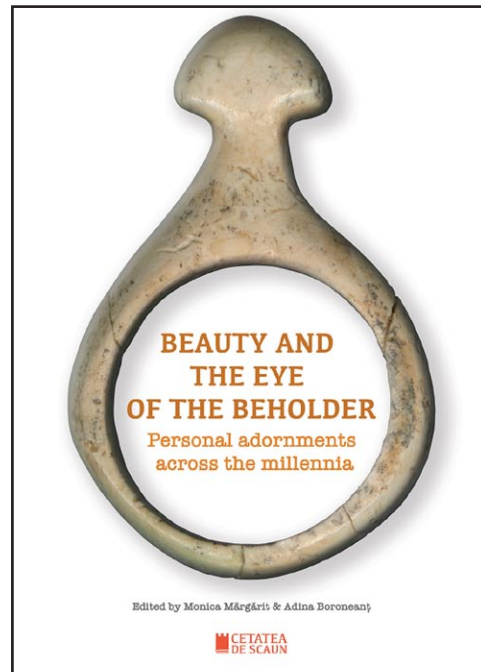
Describes the techniques currently used to produce powder-glass beads in Ghana, and provides information concerning their history and cultural significance.



### Mărgărit, Monica and Adina Boroneanț (eds.)

2020 *Beauty and the Eye of the Beholder: Personal Adornments across the Millennia*. Editura Cetatea de Scaun, Targoviște. <https://www.researchgate.net/publication/342957313>.

This volume contains 26 studies organized into three sections related to regional studies on adornments and their use and presence in everyday life and afterlife. Many deal specifically with beads and pendants, and are available on the Internet.



### Martins Torres, Andreia

2020 Las cuentas de vidrio de la iglesia de San Gabriel Tacuba (México): un puente entre dos mundos [Glass Beads from the San Gabriel Tacuba Church (Mexico): A Bridge between Two Worlds]. *Boletim do Museu Paraense Emílio Goeldi. Ciências Humanas* 15(1); [http://editora.museu-goeldi.br/bh/artigos/chv15n1\\_2020/cuentas\(torres\).pdf](http://editora.museu-goeldi.br/bh/artigos/chv15n1_2020/cuentas(torres).pdf).

This work reflects on beads in relationships between Europeans, Africans, and American natives during the conquest and colonization of the New World, most notably the specific impact on the local communities of the Mexico Valley which had not seen glass before, and investigates its meaning as an incorporation of the “European exotic” in the Americas.

### Medchill, Brian, Chris Loendorf, and Teresa Rodrigues

2020 Indigenous Disk Beads in the Southern Southwest: Contemporary, Ethnographic, Ethno-



historical, and Archaeological Evidence. *Kiva: Journal of Southwest Anthropology and History*; <https://doi.org/10.1080/00231940.2020.1775425>.

Presents an overview of the disk beads found within the Phoenix Basin in southern Arizona, including manufacturing techniques.

**Nițu, Elena-Cristina, Marin Cârțumaru, Adrian Nicolae, Ovidiu Cîrstina, Florin Ionuț Lupu, and Mirian Leu**

2019 Mobility and Social Identity in the Mid Upper Paleolithic: New Personal Ornaments from Poiana Cireșului (Piatra Neamț, Romania). *PLoS ONE* 14(4):e0214932; <https://www.researchgate.net/publication/332648351>.

The ornaments discovered in the Early Gravettian layer include perforated shells from three species of mollusks, suggesting the connection of local communities with the Mediterranean area as well as a possible movement of populations from the south of the continent to the east of the Carpathians.



**Pascual Benito, Josep Lluís and Ricard Marlasca Martín**

2019 Tiburones y mantarrayas. Aprovechamiento de vértebras de pez para la fabricación de cuentas de collar en la península Ibérica entre el Neolítico antiguo y la Edad del Bronce. In *Recursos marinos en el passat. IV Jornades d'arqueozoologia. Museu de Prehistòria de València*, edited by J.L. Pascual and A. Sanchis, pp. 193-220. Museu de Prehistòria de València. <https://www.academia.edu/41333719/>.

On the use of fish vertebrae (mostly those of sharks and stingrays) for the manufacture of beads on the Iberian peninsula between the Late Neolithic and the Bronze Age.

**Petrinec, Maja**

2019 On Jewellery from Golubić and Female Costumes from the Eighth and the First Half of the Ninth Century. *Starohrvatska prosvjeta* 46. <https://www.academia.edu/40967426/>.

Presents new information on certain ornaments from a grave discovered in 1932 on Stolićeva njiva in Golubić near Knin, Croatia. It also considers all related finds from prominent female graves of the same burial horizon. The data are used to reconstruct the elite female costume of the 8th and early 9th centuries in what is now Croatia. Includes necklaces and earrings composed of gold, silver, and glass beads and pendants.



**Stewart, Brian A., Yuchao Zhao, Peter J. Mitchell, Genevieve Dewar, James D. Gleason, and Joel D. Blum**

2020 Ostrich Eggshell Bead Strontium Isotopes Reveal Persistent Macroscale Social Networking across Late Quaternary Southern Africa. *Proceedings of the National Academy of Sciences of the United States of America*; <https://doi.org/10.1073/pnas.1921037117>.

Analysis of ostrich eggshell beads from highland Lesotho reveals that since the late Middle Stone Age, networks connected ecologically complementary regions over minimal distances of several hundred kilometers.

**You can help keep  
The Bead Forum  
vital by sending us your  
news items, short articles,  
and interesting tales from  
the bead world. Next  
deadline: 1 April 2021.**

## 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](http://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 April 2021. 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 submissions to the newsletter editor:

Rosanna Falabella

[BeadForumNewsletter@gmail.com](mailto:BeadForumNewsletter@gmail.com)

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