



A UNIVERSAL AESTHETIC

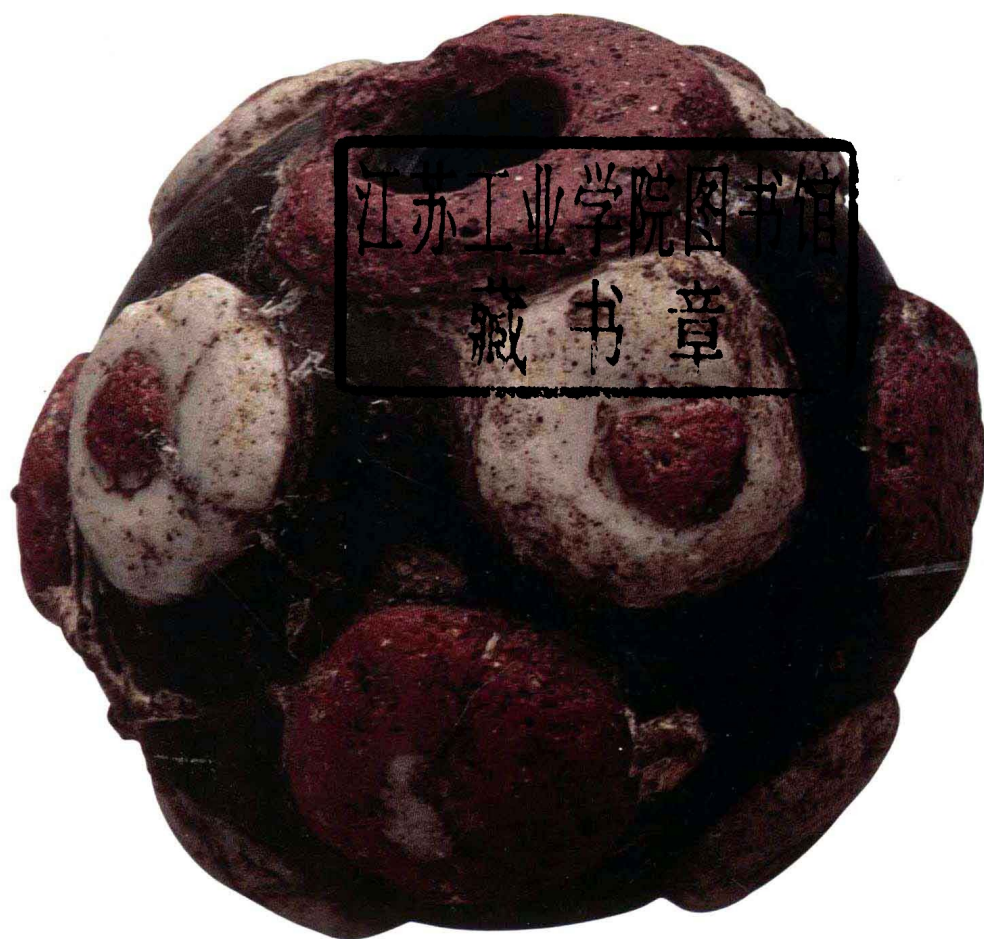
# Collectible Beads

Robert K. Liu



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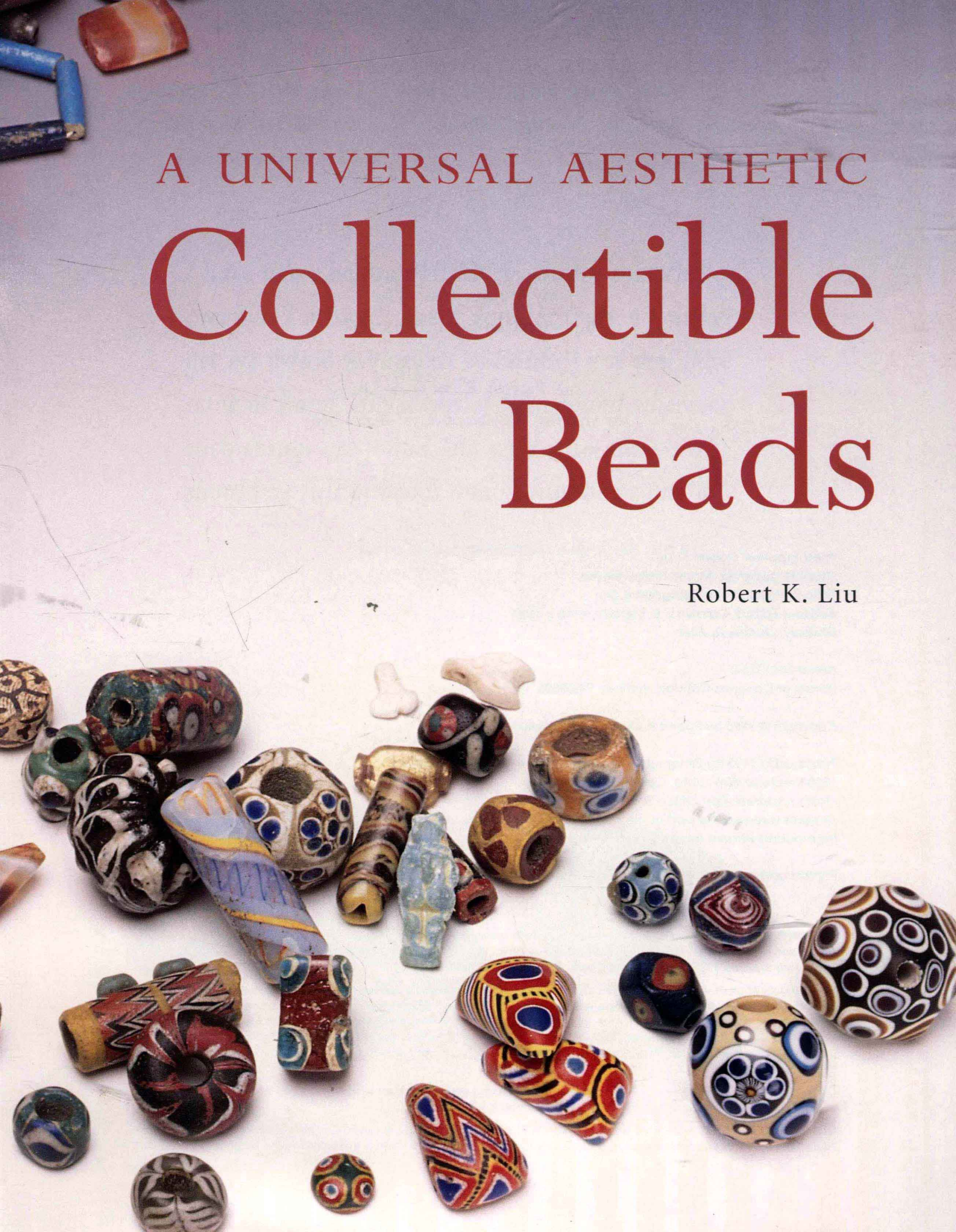
# Collectible Beads









A collection of various colorful and patterned beads scattered on a light surface. The beads include round, oval, and cylindrical shapes with intricate designs such as concentric circles, zig-zags, and abstract patterns in colors like red, blue, yellow, and black. Some beads are plain or have simple textures. The background is a light, slightly textured surface.

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# Collectible Beads

Robert K. Liu



*Sweet, Sweet, Sweet, Life is more and more sweet.  
Beautiful, Beautiful, Beautiful, The days are more and more beautiful.*

TRADITIONAL CHINESE NEW YEAR COUPLET

Thank you to  
my mother Mary Liu  
my wife Carolyn L.E. Benesh  
my sons David M. Liu and Jonathan A. Liu  
and Patrick R. Benesh-Liu  
for sharing the sweet days of my life.

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HALF-TITLE PAGE An ancient glass eye bead from Syria showing effects of age, wear and burial; note pitting, cracks and partially intact eyes; 3.0 cm high; possibly Islamic, 700-1100 A.D. If this bead were intact and in its original state, would it now be considered garish? *Courtesy of Rita Okrent.*

TITLE PAGE Ancient, ethnographic and contemporary beads from each chapter have been deliberately intermingled, making them difficult to differentiate—old as well as new beads enjoy similar aesthetic and intrinsic value. Ancient carnelian bicone from Afghanistan is 6.7 cm long. Contemporary beadmakers include the late Kyoyu Asao, Dan Adams, Jamey Allen, Michael Barley, Tom Boylan, City Zen Cane, Fineline Studios, Patricia Frantz, Dudley Giberson, Heron Glass, Molly Vaughan Haskins, Tory Hughes, Howard Newcomb, Kris Peterson, Galina Rein, and Patricia Sage.

QUOTATION PAGE Neolithic tabular and rhomboid agate and carnelian beads from Afghanistan similar to contemporaneous beads from Mesopotamia. Largest bead is 3.3 cm long.

QUOTE extracted from *Letters from Mesopotamia: Official, Business, and Private Letters on Clay Tablets from Two Millennia*. Translated and with an introduction by A. Leo Oppenheim, © 1967 by The University of Chicago.

*I have never before written to you for something precious I wanted, but if you are truly my father, get me a fine string full of beads. . . if you have none at hand, dig it out of the ground wherever such things are found and send it to me. . . it should be full of beads and should be beautiful.*

LETTER TO UZALUM FROM SON ADAD-ABUM, 1800 B.C.





# ACKNOWLEDGMENTS

Writing a comprehensive book draws upon the cumulative experiences of one's life. It is essentially a self-driven exercise whereby personal resources are taxed often to the maximum. During the year and a half that I worked on this book, including the year it took for the actual writing of *Collectible Beads*, I had much time to consider what influences enabled me to complete this task.

The strength, resilience and integrity of my mother Mary's character has shaped my life in ways I cannot begin to articulate. It was her decision to uproot her life and bring her five children to the United States so that they might have superior educations. The difficulty of coping in a foreign land and the uncertainty of changing fortune reveals only a small part of her profound life experiences. Independent and highly intelligent, with a special sensitivity for the arts, she permitted her children complete choice in careers and life partners. I love and respect my mother very much and am deeply grateful for the gift of life she provided me.

Without the supportive and nurturing environment provided by Carolyn Benesh for more than twenty years it would not have been possible to carry out this project. It is the intertwining of our professional and personal lives that enriches and stimulates my thinking and perceptions. Indeed, without the moral and financial support of her parents Kathryn and Peter Benesh during troubled years of publishing our magazines, *The Bead Journal*, and then its successor, *Ornament*, we would not have survived. I will not forget their generosity.

My youngest son Paddy's interest and enthusiasm for the rich variety of life, including beads, have similarly kept my views and thoughts fresh and vital, and each day I am inspired by his presence. I will forever cherish that my late brother John, a superb engineer, showed me that art and science are naturally compatible. If my former mentor in graduate school had not loaned me that first crucial sum of money that lead me to leave a career in science to one of bead research and publishing on personal adornment, this book may never have been written: Thank you Boyd and MaryEv Walker. I also thank Phil Shima, our first designer, for teaching me so well the basics of good artifact photography.

Ornament's staff has participated in this difficult but meaningful first book project, and I appreciated their compassion as we steered the rough course to completion. For the tangible production of this beautiful book and for sometimes daily personal support, I thank Ornament's designer Martie Tinsley Meyer who worked closely with me

from the inception, artfully sandwiching it between magazine deadlines, and doing her best while adjusting to pregnancy, her newborn son and my own strong directives. Besides editorial support, I relied heavily on assistant editor Annie Ross for the book's complex appendices, for computer instruction and retrieval of archival material. As marketing manager, Stephanie Morris's preliminary work will soon result in even more challenging days, and we look forward to her calm efforts. Thank you to subscription managers Jitka Kotelenska and Peter Bertelsen for recording the book orders as well as responding so judiciously to customer queries. They have been well aided by office assistant Mary Suprise, who at seventy-six abashes us with her physical stamina. And thank you to Ornament's advertising manager Simona Trifunovic for maintaining a lively spirit and optimism. With us during much of the initial production were Lois Weis, Georgina Vukovic and Cynthia Cuadra. All Ornament staff members, whether present or past, have assisted in my professional and personal growth. While many have helped in this endeavor, any errors or omissions are ultimately my responsibility.

My beloved sister Margaret Liu, professor of English and Chinese at Northern Virginia Community College, took on at short notice proofing of the manuscript for clarity and grammar; I cannot thank her enough for sacrificing an all too short summer break. Jamey Allen assiduously read each chapter's manuscript for content and accuracy, engaging me in seemingly countless exchanges of viewpoints and helpful searches for literature, as well as compiling the glossary. He is my constant sounding board on all aspects of beads.

I have always stressed that bead research is best accomplished through cooperation, without which no informed work can proceed. Many have unselfishly helped with thoughtful conversations or access to research material. I especially thank my good friend Elizabeth Harris for her unstinting dedication to furthering bead research; I was often the recipient of this effort. The bead community has always been generous with providing me research material, but I must especially thank Ruth and John Picard and Rita Okrent. All the many others who have loaned me beads over the last twenty years are gratefully acknowledged in the captions. In my early years of working with beads, the late Gerald Fenstermaker was larger than life, full of boundless enthusiasm, energy and generosity. Our mutually busy professions do not permit much contact, but I always enjoy the reflective and insightful opinions of Lois Dubin.

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# INTRODUCTION

**T**he paradox of collecting is that very few write about this process; most just engage in collecting. And so it is with collecting beads. One cannot easily explain the enormous fascination of these perforated artifacts without seeing or acquiring a number of them, by which time their collectible attributes become obvious and the collector is hopelessly in love with beads. Glancing through the pages of this book is a better demonstration than any words. This contention is amplified later in this introduction, in a discussion of beads made by both unknown and known beadmakers who embody the beauty of these artifacts.

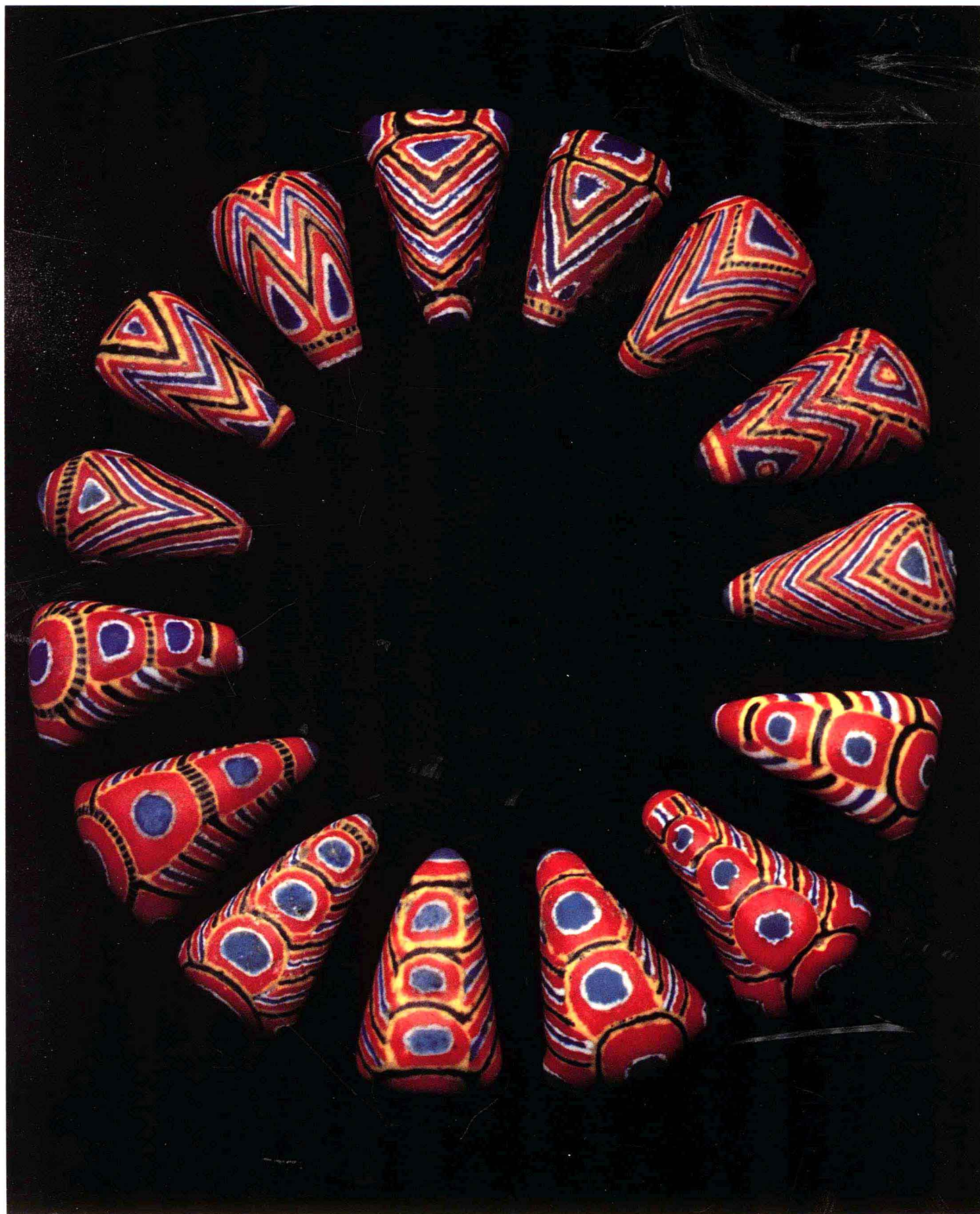
Thousands in America and around the world have succumbed to this collecting passion, spawning a bead movement which has been ongoing since the late 1960s. The steadily increasing variety and volume of beads imported into the United States was overwhelming for those who were in the throes; it was such an exhilarating period. But the obvious lack of information about our new interest was both stimulating and frustrating. Here were objects with an early association to our fundamental nature as humans, as simple beings who went on to develop complex societies and civilizations. From birth to burial, thousands of years later they remained as vivid testimony to our evolutionary changes, yet we knew almost nothing. Realizing that a more comprehensive forum was needed, a group of bead pioneers in Los Angeles formed the first society in 1975. Only shortly before, I had begun publication of *The Bead Journal* in 1974. (It was retitled *Ornament* to reflect its coverage of all ancient, ethnic and contemporary personal adornment in 1978.) The first issue of *The Bead Journal* was sent to only about three hundred people who sought reliable information and documentation.

Even though beads date from at least forty thousand years ago, they have been generally ignored by archaeologists and anthropologists until the last

twenty years. Due in part to a bias against small objects, those not of precious materials, and ignorance, beads have been neglected and regarded as the small change of history. Yet the advent of beads coincides with the development of human society, assuming varying roles in a universal expression of religion, economics, politics, and art. These little perforated artifacts embody the skills, emotions and intellects of early humans, and these same manual and mental processes pertain to their use today. The most intimate of artifacts, virtually every bead is the product of human hands, often involving long, laborious processes. Thus it is not overstated by those who love beads that so much of who and what we are is revealed in them.

While academically trained scholars and specialists have made contributions to the research and documentation of beads, essentially self-trained laypeople educated in other fields, like Horace C. Beck and W.G.N. van der Sleen, became fascinated with beads and pendants and initiated independent investigations which have furnished much worthwhile data and information. Lois Dubin, a nationally recognized landscape architect, follows this tradition; in 1987 her monumental volume, *The History of Beads* was published by a prestigious company known for its books on art. Jamey D. Allen, Peter Francis, Jr. and I are all self-taught in bead technology and history. Though relatively few demonstrate scholarship in this manner, we and thousands of others share the common bonds of our dedication to beads and a quest for more knowledge. This is well reflected in today's bead movement, manifesting itself in a comprehensive fashion through national and international bead societies, journals and other publications, bead museums, research organizations, private funding for research, conferences, lectures, workshops, bazaars, the hundreds of marketplace sources for beads, and by the





KIFFA POWDER GLASS ORNAMENTS Mauritanian women display great skill in making these marvelous pendants, among the highest form of bead art. Clarity of the colors results from finely crushed and cleaned glass powders. Ornaments show two predominant design motifs of the triangular polychrome type, with and without readily discernible circles or eye-forms, average length 2.5 cm, purchased 1986 in Nouakchatt, Mauritania. *Courtesy of Elizabeth J. Harris and Marie-Pierrette Pauchet.*



artists and others whose livings are derived from them.

The triangular Kiffa beads from Mauritania shown on the previous page represent one of the highest levels of artistic ability and ingenuity in beadmaking. These particular beads were primarily worn in women's hair and made by them, part of a considerable repertoire produced by the powder glass industry in this north-western African country. (Powder glass beadmaking is practiced primarily in the African countries of Mauritania, Ghana, Nigeria, and possibly Niger; in North America during the nineteenth century by Native Americans; during the Warring States period of ancient China as seen in composite beads of glaze and faience core; and in the twentieth century in Indonesia and Lebanon.) In Africa this manufacturing method may date back a few hundred years for West Africa and possibly to 1200 A.D. in Mauritania (Francis 1993), but others attribute it to only the nineteenth century (M.-J. and H. Opper, *pers. comm.* 1994). Techniques involving powdered glass were no doubt an indigenous response to how to make glass beads since these artisans lacked lampworking and other hot glass skills and tools. Mauritanian women, using the simplest of materials and tools (pulverized European glass beads, or fragments of them and bottle glass, pottery shards, sardine cans, twigs, steel needles, some gum arabic, and open fires), apply a wet-pack method to produce designs on glass beads that are as fine as those on Limoges enamel. Their skill and patience in applying, with extraordinary control, saliva-moistened powdered glass onto a glass core with the point of a sewing needle amazes all who have seen such delicate beads and pendants. Out of admiration, Western artists have tried their own versions in lampworked glass or polymer clay, but none begin to reach the beauty of Mauritanian powder glass ornaments. Although just a few years ago this Saharan art was predicted to be dying out, newer versions of Kiffa beads are still being made, but now mainly for export instead of only for internal consumption (M.-J. and H. Opper, *pers. comm.* 1994); others may be made in neighboring Mali. There may be even other sources for Kiffas (J. Busch, *pers. comm.* 1994).

There are many other unnamed or unknown artists in the bead world, but an increasing number of contemporary beadmakers are gaining recognition. The late Kyoyu Asao, perhaps the greatest glass beadmaker

of our time, is a shining example. Completely self-taught in the research institute he established, Asao sensi mastered all the difficult techniques of lampworking, as well as traditional Japanese metal techniques, lapidary work, pottery, and skills in other media. Even when the tombodama shown here was photographically enlarged to the size of a grapefruit, each detail of the bead easily passed scrutiny. While earning his living by producing ornamented leather for manufacturing purses and zori, Asao replicated and reinterpreted the best features of traditional tombodama, many Venetian beads and ancient Chinese glass beads. Had he lived longer, Asao would no doubt have solved many more of the technical challenges of beads.

Within the last ten years a number of bead books have been published, although none have seriously traced the rise and development of the past twenty or so years since beads became so popular. Sadly, some of these publications are filled with misinformation and misattributions which will have damaging effects on bead enthusiasts, especially beginners. Because the worldwide trade in beads is conducted primarily by individuals or small businesses, no organization amasses comprehensive economic data on bead imports and exports, and much of the information is gathered verbally in bits and pieces or by printed ephemera, contributing to the difficulty of writing an overview. Clearly, serious and reliable information form the crucial underpinnings of the bead movement and reflect on its integrity and future healthy growth.

For my contribution to bead scholarship, I have relied and drawn on materials assembled since the earliest publishing days of *The Bead Journal*, as well as numerous articles written prior and since by many others. For more than two decades I have studied and written articles about beads and related artifacts while recording them photographically. As material was prepared for photography, measurements and technical data were notated as well as other information supplied by the owner. In this way, I saw and continue to view a great deal of material from both collectors and dealers.

In a series of research notebooks, now numbering almost forty, I have carefully recorded written and verbal information. This slow, cumulative process of gathering information, combined with extensive networking through all levels of the bead movement and my

CONTEMPORARY OJIME made by the late master Kyoyu Asao of Osaka, Japan. A superb craftsman who exercised precise control in the making and placing of millefiori canes or mosaics, his total bead output totaled some five hundred. The glass bead is 1.9 cm high and was made in 1979. Patterned after Edo period tombodama, the ojime's perforation has been sized for the twin cords that are used as part of an inro ensemble.



consistently acquired bead study collection together formed the foundation for the book *Collectible Beads*. Some three years ago I began to plan for it, selecting from over thirty thousand slides drawn from the *Ornament* archives. When the original photography was judged no longer of sufficiently high quality and the material was still available, photographs were retaken.

Beads may be the most numerous of human artifacts, and any representative selection or sample is essentially a minute one. While I chose to include only beads and some pendants that were available on the marketplace within the past two decades, the array of beads presented here easily attests to the immense variety. Ancient, ethnographic and contemporary beads and necklaces are covered, and they have been organized according to the geographic area or time period from which they last originated. Thus the book covers Africa, China and Taiwan, Japan, Korea, India, Burma, the Himalayan Countries, Thailand, the Philippines, Indonesia, the Middle East and North Africa, Precolumbian Americas, and the Americas and Europe. For example, if certain Venetian glass beads were obtained from Africa, they would be discussed within that continent. But if similar specimens were never exported from the country of origin, they would be considered European. This convention is necessary since beads are extremely portable items that travel great distances. It is usually only possible to know their last destination with any degree of certainty.

Four chapters cover the very important, active areas of contemporary necklaces and artist-made beads, fakes and simulations, and of collecting, curating and studying beads. These chapters are not constrained by geographic or time periods.

The large numbers and types of more inexpensive beads that were produced primarily within the last twenty years are not reviewed, since many such beads are not considered collectibles. Perhaps in another era some of them will be collected. Many other perforated artifacts of interest to bead collectors, such as spindle whorls, seals, toggles, archer's rings, netsuke, Ethiopian crosses and rings, Agades cross pendants, broadwing pendants, celts, and contemporary beadwork (see Moss and Scherer 1992) are also not covered.

Prices have been included only within a historical context and no attempt is made to provide a current price guide since prices for the same specimens vary widely among dealers and according to where they are purchased. Local value means the same bead will often be priced differently according to location. In addition, short term fluctuations in supply, condition, rarity or perceived rarity are among many factors affecting wholesale and retail prices.

Even though the information age may seem omnipresent, the reality is quite different. Shrinking library budgets make it more difficult to access journals and specialized books, even for those who are part of the communications industry. Therefore, I have tried to make the extensive information in this book easy to obtain. The text provides more general information, while the captions contain specific details; many have references for further research. Information recorded in my notebooks are given as a personal communication (*pers. comm.*). Each chapter has a reference and bibliography section with listings of books or periodicals that are easy to acquire for additional information. Thus journals with wide distribution will be cited in preference to those of more limited availability, although the latter is included if an important reference is involved. Most references provide entry into the more select scientific literature.

While beads from many geographic areas and of varying vintages will remain available on the market, changes will also certainly occur. Many areas of the world are increasingly difficult to access, while others are being depleted of beads or have stricter sanctions against export of older cultural material. Still others are being opened due to the decrease of superpower tensions, more open market economies, and a need for Western currency. While some bead industries close, others are revived or developed, and the role of the artist beadmaker becomes increasingly more important.

It is imperative that our generation reflects positively on future generations of bead enthusiasts, and it is up to each of us to exercise moral and ethical behavior in collecting. This is a responsibility we must willingly assume as we seek to preserve the traditions and cultural heritages of countries all over the world.







GRANITE OR GNEISS BEADS AND GLASS SIMULATIONS The beads of the innermost strand, supposedly illegally excavated from Djenne, Mali, exhibit a matte surface and are among the smallest gneiss beads; some are ca. 2 cm long. Center bead in second strand is attributed to the Dogon; ca.10 cm long, well-polished, with a uniform perforation. Third strand from top has both Venetian and African glass imitations of gneiss; the latter possibly made in Mali. (See Liu 1988a, Oppen and Oppen 1989e). *Courtesy of Picard Collection and Elizabeth J. Harris.*

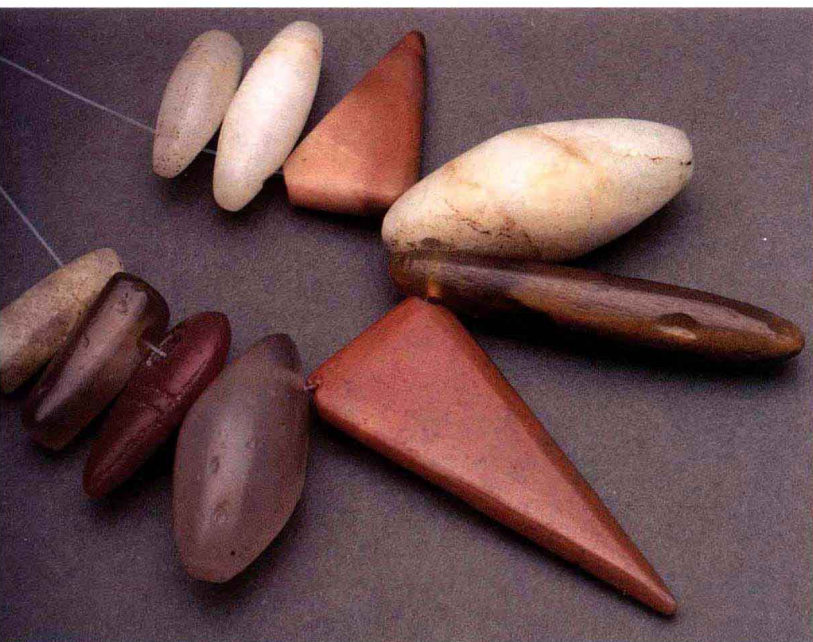




# AFRICA

The recent popularity of beads in the West traces its origin to the enduring and powerful traditions of African peoples who have used them for ritual ceremonies and decorative purposes. Until the late twentieth century no other geographic area received such vast quantities of beads with foreign provenance or yielded as many different types of its own. During just the last few decades, Africa began supplying beads to the West, their abundant number and diverse array of colors, materials and shapes overwhelming and delighting those who came into contact with them. Bead collecting seemed to instantly arise and with it a fervor and passion that shows no sign of abating. While there is no determination of exactly when beads from Africa were initially imported to the United States and other Western countries, the late 1960s to early 1970s are the generally accepted dates of what included an unusually fertile period of political, racial, sexual, and economic movements. With feminists promulgating the dissolution of gender-based definitions, some males provided surprising visibility to beads or other jewelry by wearing them as a response to the traditional nature of dress. Inexpensive air fares made it possible for large numbers of young people to journey throughout the world, and Peace Corps volunteers, in particular, were exposed to products by Third World nations. Upon returning home those desiring a more enduring association with countries of former service as well as a livelihood began importing beads and other ornaments to the United States. Once these goods sustained a broader market, African runners or traders introduced much larger amounts into the United States and other Western countries, and continue to do so. While these small scale entrepreneurs have not limited themselves to work from Africa, their impact on the worldwide trading of African exports is integral to the changing history of beads.





AGATE AND JASPER PENDANTS Probably illegally excavated in Mali; longest is 3.8 cm. Scientific excavations conducted in the area of Djenné indicate it as the source of most ancient stone, bronze and glass beads from Mali. Except for some French reports on Niger Bend and lower Senegalese sites which are neolithic and not Indian in origin, almost nothing has been published. Other stone pendants from the area are more triangular, perforated through the top apex, and may have served as prototypes for later Indian carnelian pendants of similar shape.

My first purchases of African-made and European beads from Africa date from 1972, although by then I had encountered the so-called Goulimine beads from Morocco. Among the first beads imported from Africa and of interest to antiquity dealers because of their relationship to odd and curious money, they were no more than cylindrical Venetian millefiori beads brought to southern Morocco by Mauritanian traders (Picard and Picard 1987). Individual Goulimine beads initially commanded high prices of five dollars or much more, but dropped drastically as the flood of beads from Africa diluted their singularity. A typical strand ranged from four to eight dollars wholesale by the late 1970s; in Africa similar ones supposedly cost eighty-five cents in 1973. And yet as late as 1985 they could still be found selling for five dollars apiece in Moroccan souks (Gumpert 1985).

Misperception over what constitutes the unique is illustrated by just such a bead in a late 1970s trial where I appeared as an expert witness. A crucial element was the proper identification of a leather thong necklace strung with ostrich shell disks, African powder glass beads and a cylindrical Venetian millefiori.



AMAZONITE AND SCORZALITE BEADS These beads and pendants have been valued in northern Africa from antiquity. Scorzalite is much rarer and along with lapis are among the few blue stones used for beads. Blue and green were important symbolic colors. (See Oppen and Oppen 1990a). Beads are 5.2 cm and 2.7 cm long respectively, the latter from Mauritania. *Courtesy of Rita Okrent.*





AGATE AND CARNELIAN BEADS Made in Idar-Oberstein, Germany and imported from Africa in the early 1980s from Mali, Togo and Gambia; largest disk bead is 3.3 cm diameter. Normally brightly polished, with excellent grinding and rarely of the orange-red of Indian carnelian, the raw material is South American. The Czechs imitated a few of these shapes in glass. (See Liu 1987). *Courtesy of Rita Okrent.*

Whether due to my pretrial testimony, errors in the bead dealer's testimony or mistakes made by the criminologist in analyzing the necklace, the jury voted to acquit the suspect. The prosecution's bead dealer witness testified to the distinctiveness of the millefiori based on information transmitted via traders, popular heresay or inaccurate brochures. It was not a unique type, yet casting doubt on this point was extremely difficult since over five thousand Venetian bead patterns exist and more than one hundred thousand different beads are contained within European bead commission houses (Liu 1975c). The Picards' 1991 volume on millefiori beads shows almost three thousand specimens, and none matched the one in the trial. Almost two years after the trial I spotted a bead with an identical pattern but with an elbow shape in a Venetian millefiori bead collection offered for sale in Colorado.

Very little concrete data exists about the degree of movement of beads from Africa to the West and, to a much lesser extent, to Asia. Reports from the

Department of Commerce during the height of the import boom to the United States did not even list bead imports from Africa as Third World imports filed under Form A were not subject to duty (J. Picard, *pers. comm.* 1993). However, one Arizona firm reportedly sold up to one hundred thousand dollars per day in beads from Africa for a period of eighteen to twenty-four months (J. Hengesbaugh, *pers. comm.* 1993).

The underlying reasons for the vast exports of material culture, such as beads and jewelry, from Africa and China to the West during the last two decades vary, but the result is the largest transfer of personal adornment in this century and perhaps in recorded history. In China, jewelry and dress have always been controlled by radical turnovers in political regimes (Liu 1984b). While Africa experiences various forms of warfare and drought-caused starvation, its bead exports are more likely due to acculturation and changing taste in personal decoration.

Through time, enormous quantities of beads



were exported to Africa by waves of East Asian Indians, Arabs, perhaps Chinese, and finally European merchants, who overwhelmed other traders by the numbers of beads they introduced. Francis (1992d) states that in 1831 imports into the Gold Coast were at their highest level with about four pounds of beads per person. While commerce was certainly not geographically uniform, West Africa's population, then some twenty to twenty-two million, would have made it the recipient of extremely large numbers of beads.

Paradoxically, few illustrations display beads being worn in this part of Africa, and in general, few ethnographic photographs portray bead usage throughout Africa. The Oppers (1990b) suggest examining early twentieth century postcards as a source of information on ornament styles. Kaplan (1993) further amplifies this postulate, although Geary (1991) cautions against relying on historical photographs for research. Francis (1992a) reported on the scarcity of visual documentation of beads while utilizing Karklins's survey of ethnographic photographs in several museums for an article regarding the erotic function of waist beads in Ghana.

Always worn by Ghanaian women of good taste, waist beads encircle the waist or are worn underneath skirts. The Oppers (1989b) recount similar customs in nearby Senegal among the Laobe women, who wore up to thirty or forty strands of waist beads, including shark vertebrae and various glass beads. Women from Mali, Chad and Sudan also wore them (Francis 1992a). Cole and Ross (1977) show three Krobo girls from Ghana during a Dipo ritual wearing possibly twenty strands of waist beads (all visible, as no skirts were worn), as well as ten strands of beads around the neck and bandoleer style across the shoulders. Although the photograph was taken in a ceremonial context rather than daily life, it demonstrates the extent to which beads were worn. Africans also wear beads above the elbow, below the knee and around the ankle. Cole believes that waist beads are the primary source of beads to the West from Ghana, with the influence of Christian missionaries and changing fashions rapidly diluting their importance for tribal use (Casady 1986 and H. Cole, *pers. comm.* 1993). The Oppers (1990b) mention the enormous quantities of French beads exported to this part of Africa since the 1950s, and undoubtedly some were worn as waist beads. Besides glass, stone and bone beads, palm nut shell and plastic disks were also worn around the waist.

While the fact that some waist beads are hidden from view partly accounts for the scarcity of beads in historic or ethnographic photographs, the books of Chesi (1977) and Fisher (1984) which emphasize jewelry indicate that surprisingly few Africans wore beads. Yet this relative lack of bead adornment, rather than actual, may be a result of incomplete coverage of the subject in the literature and symptomatic of cultural transformations in modern Africa. Certainly, a decade earlier in

