

Straight on the beads glow, taking the eye into the object. On a sharp angle the same beads take on a mass glitter, like sunlight on water.

Beadwork is not fast; it is the slow and patient building of many small objects to make a large object. Some of the artists compare it to meditating. Beadwork is also time-consuming because it is so hard to get materials. Finding the right color and the right size in the quantities needed can be as difficult as making the finished piece. Beadworkers do not have the service they need from bead manufacturers. Modern colors are strident and seldom come in the shade variations we need. Where in the local craft stores are hanks of beads in the subtle colors offered by DMC embroidery floss? Instead we are offered pricey little packages of beads in miserly quantities in too large sizes and nasty colors. As some of the artists commented, the collecting of beads was a long-standing personal passion. Acquiring beads is itself a quest: the secret supplier, the bead cards from the mail order company, the furtive guilty robbing of older pieces, the happy accident. Where, for example, did Sherry Hart find the subtle shadings she needed for the snakes in *In Light and Mint* or Virginia Blakelock the beads for her incredible *Daphnis Nerii*? Certainly not overnight or on one shopping trip to New York.

The New Beadwork offers more than pictures of artists' work. It challenges anyone working with beads to stretch their imagination and their traditional ways of working and thinking. The book offers inspiration for the simple and the complex, for elegant and chaotic, for inspired traditional and excitingly innovative bead art. The appendices comment on the modern bead industry and provide clear illustrations of basic beadwork techniques. There is a glossary, a bibliography and a list of addresses of bead societies and bead suppliers. My own personal challenge is to attempt a bowl, like Jeannine Goreski's *Red Bowl*, and to try my own version of Connie Wyatt's *Winter Dreams: A Trilogy*, small curtain-fringes hanging in a three-part screen. After looking through this book, all other bead books currently on the market are banal and stultifying.

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Trade Ornament Usage Among the Native Peoples of Canada: A Source Book.

Karlis Karklins. National Historic Sites, Parks Service, Studies in Archaeology, Architecture and History, Ottawa, Ontario, Canada, 1992. 244 pp., 135 b&w figs., 20 color plates, 7 tables. \$15.25 Canada/\$19.80 U.S. (paper).

The use of trade ornaments among Native Peoples is a well-established fact. However, the extent, ingenuity, cultural preferences, popularity, and social and ceremonial uses of such ornaments are less well known. Karklins attempts to remedy this situation by extensively studying journal accounts, photographs, paintings, ethnographic reports, ethnographical specimens and archaeological information, and evaluating and compiling these data into one source book. The result constitutes a work both informative and readable, thereby extending its prospective audience beyond the academic or interested researcher.

The book begins with an introduction discussing the sources, their biases, and the arrangement of the material chronologically by tribe as defined by Diamond Jenness. Each of the seven identified cultural regions merits a chapter, beginning with the Eastern Woodlands and progressing west and north. Chapter eight acts as a summary with no formal analysis or interpretation.

Each chapter follows a similar format. First the cultural area is defined geographically along with a brief discussion of the cultural and linguistic groups within the area. Depending on the information available and the similarity in trade ornament usage among a number of the tribes, a few are discussed further in detail. For each group, Karklins begins with the earliest known contact or access to European trade goods and chronologically documents the uses, preferences and changes in trade ornament usage into the early 20th century. While the firsthand descriptive accounts provide accuracy and historical flavor, the inclusion of numerous illustrations of people and objects helps depict practices which are difficult to visualize or create by words alone. A table at the end of each chapter provides a quick reference by listing the various ornaments employed by individual tribes on gender and age criteria.

In this study, trade ornaments include not only items directly or indirectly obtained from white

traders, but also gifts from explorers and missionaries, government annuities, items sold in stores, and native-made ornaments fashioned from non-indigenous materials (e.g., bracelets fashioned from brass kettles) and unique items of non-native origin (e.g., pocket watches). As Karklins notes, all these items played an important part in Native adornment. It becomes readily apparent that three groups of trade ornaments — shells, metal items, and glass beads — were favored to varying degrees through time by the Indians to adorn themselves and their belongings.

Shell usage as a decorative item continued from precontact times. Three types of shells — wampum primarily in the east, dentalia west of the Great Lakes, and *Haliotis* (abalone) on the West Coast — were sought after for necklaces, collars, bracelets, belts, ear and hair ornaments, garment decoration and, in the case of *Haliotis*, for inlay work in wood, ivory and horn. In the first half of the 19th century, the Pacific Coast and Cordillera-Plateau Indians employed commercially produced mother-of-pearl buttons to elaborately decorate blankets used as capes or cloaks.

Copper/brass ornaments had the greatest appeal, even though silver became popular around 1750. However, around 1830, the trading companies withdrew silver ornaments from the market because they were too expensive. The standard metal items included finger rings, buttons, bells, thimbles, tinkling cones and variously shaped pendants. Except for the finger rings, these served multiple purposes, being affixed to ears, hair, clothing and sundry items. Based on personal preference or restricted availability of other ornaments, metal items such as awls, nails, bottle labels, fishhooks, and musket side plates also served as personal adornments. One advantage of metal ornaments was that the Native Peoples could produce their own from broken hardware, kettles, wire and sheet metal.

Despite the popularity of shell and metal ornaments, glass beads had not only the broadest appeal and impact, but also the greatest number of decorative applications. Large beads were fashioned into necklaces, pendants or lip ornaments (labrets), while small “embroidery” or “seed” beads served a variety of decorative needs. The latter beads were formed into earbobs, necklaces, bracelets, hair garnitures, or were sewn, wrapped around or suspended from garments or other articles, or were woven into

sashes and decorative bands. All groups incorporated these beads into their material culture — some more so than others. The popularity of “seed” beads, the intricate embroidery designs, and the aesthetic impressions of the different cultural groups becomes clearly evident in the book’s accounts and many illustrations.

Beyond decorating garments or individuals, beads were also used for inlay work in wood and pottery, for eyes in ceremonial or human effigy dolls and zoomorphic fishing lures, and as decorative fill in birchbark bitings.

This book clearly demonstrates the importance of various trade ornaments among the different Native groups across Canada, and the speed with which European goods were incorporated into their existing culture. In certain instances these goods entered tribes prone to ornamenting their person whereas other groups possessed little personal adornment — a situation soon modified by the arrival and availability of trade ornaments. The use of these ornaments often reflected status, gender or age differences, and at times served as currency. However, material culture is not static and Karklins’ chronological presentation shows the development of unique cultural expressions based on the combination of Native and European elements.

Although the book is confined to Native groups in Canada, the homelands of many extended into the United States. This book should appeal to anyone interested in inter-cultural contact or the cultural expression of people through their material culture.

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Bijoux berbères d’Algérie.

Henriette Camps-Fabrer. Édisud, La Calade, 13090 Aix-en-Provence, France, 1990. 145 pages, 233 b&w and color figs., lexicon of Berber terms. 350 French Francs.

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