dare not sum up with any kind of verdict, I will admit that my copy in already well-thumbed despite the amusement and outrage, and I know it will bring more converts to the fold!

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Beads from the West African Trade Series.

Volume VII, "Chevron and Nueva Cadiz Beads," 1993. 128 pp., 40 color plates. $35.00 (cloth) + $2.50 postage (U.S.).

John Picard and Ruth Picard. Picard African Imports, 9310 Los Prados, Carmel, California 93923.

John and Ruth Picard have again presented the bead world with a visually stimulating work; this one covers chevron and Nueva Cadiz beads. The photography is the work of Forrest L. Doud, and he is clearly a master of his craft. The quality of the printing is also excellent, and the resulting volume is indeed beautiful.

This is not a scholarly work. There are no text citations to tell the reader when or where the information originated, and this fact may annoy the specialist. However, there are a few suggested readings that should prove useful for persons wanting additional information.

There are relatively few attempts to attribute dates to the bead varieties, but this is probably a positive attribute to the book. The reader is not presented with hearsay dating so common in the marketplace. Most of the information on dating comes from sample cards, some of which are reproduced in the book. These cards provide an abundance of useful information, and clearly show that many beads once thought (especially by collectors) to be very old were actually made in the 20th century. The publication of the sample cards is an important contribution to the bead literature. Further research into archaeological specimens could have provided additional dating information. For example, chevron bead no. 312 is undoubtedly an 18th-century variety as virtually identical beads with red, blue, and green exterior layers are found at archaeological sites in the southeastern United States.

Some bead enthusiasts will surely complain that several of the illustrated beads are not chevron beads, especially some of the beads without molded layers such as nos. 116-119, 130 and 137. Others might argue that beads molded with flower-petal molds instead of star molds are not chevrons, even though the manufacturing process is virtually identical. To the Picards' credit, however, we should read their discussion of the term "rosetta" on page 5. Both chevrons (in the modern sense) and multilayered striped cane beads were apparently lumped together by the manufacturers according to the Picards. This is an interesting observation, although one wishes that it was better documented. Could we be dealing with a translation problem? The Picards' inclusion of chevron imitations is a useful addition to the volume.

Many readers will find the lack of a scale in the photographs a major shortcoming. However, text notations do reveal that the photographs are actual size, 125%, 200%, etc. The use of several sizes of reproduction can be annoying but, with careful work, most sizes can be established. Clearly, the reported scales of reproduction are approximate, as can be determined by checking the size of the illustrations with the reported bead sizes. For example, the large chevron bead (no. 61) on p. 25 is said to be 73 mm long, but is larger in the photograph.

The volume also discusses Nueva Cadiz beads. The Picards correctly note that there are two "generations" of these beads; those that date to the early to mid-16th century and those that date to the 19th-20th centuries. It is the reviewer's opinion that there is a largely separate third generation that dates to the first third of the 17th century, but some archaeological specimens have been attributed to the late 16th century suggesting continuity with the early to mid-16th-century specimens. This controversy will only be resolved by further research, especially an examination of the composition of "Dutch" vs. "Spanish" specimens.

Finally, credit is due the Picards for including the modern chevron beads of artist Art Seymour. His work is outstanding by any measure and, as the Picards note, should not be confused with older Venetian or Dutch chevrons.

The Picards have produced a magnificent book cataloguing as many chevron beads as they could locate. This book belongs on the coffee table of any bead enthusiast.

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Crystal Myths, Inc., Presents Lewis C. Wilson on Glass Bead Making. 1993. Video: 1 hour, 20 minutes. $43.00 postpaid.

Crystal Myths, Inc., Presents Lewis C. Wilson on Lampworking: Advanced Beads, Bracelets, Marbles. Parts 1 and 2. 1994. Video: 4 hours. $64.00 postpaid.

Crystal Myths, Inc. P.O. Box 3243, Albuquerque, New Mexico 87190.

To properly classify and analyze any artifact group, such as glass beads, a researchers must be familiar with the different manufacturing processes and their characteristics. This allows one to establish an attribute hierarchy which allows beads to be classified in a logical manner. The ideal way to learn how beads were and are currently made is to read the available historical accounts followed by a visit to a bead factory or a workshop. One then not only learns the specifics and evolution of the production process, but also gets a feel for the work environment.

While historical accounts are not too difficult to track down, a visit to a beadmaking establishment is still not possible for most researchers. Consequently, the two video tapes by Lewis C. Wilson are of great interest to those who wish to know the different techniques for making wound (called "wrapped" in the tapes) glass beads. One must, of course, keep in mind that the techniques are those of Wilson and his colleagues, and are not necessarily those used by wound beadmakers elsewhere in the world or in previous centuries. Certainly some of the equipment is quite different from that used in earlier times, and the speed of the beadmaking process has apparently been slowed somewhat so that the different procedures are clear to the viewer.

In *Lewis C. Wilson on Glass Bead Making*, an introduction to wound beadmaking, Mr. Wilson — an accomplished lampworker with over 20 years of experience — starts off by showing how to make a basic monochrome bead. The process is repeated several times by several people so that the technique is quite clear to the viewer. One quickly comes to realize that manipulating a mandrel in one hand and a glass rod in the other and keeping both in or near the torch flame is very much like patting your head and rubbing your stomach at the same time. Once the basic bead has been mastered, Wilson moves on to the production of a large bead.

The hour that follows is devoted to the production of another 20 different kinds of beads. Decorative styles/techniques include flush as well as raised and raked eyes, trailed decoration, feathering, millefiori and filigrana. Beads shaped with a carbon or graphite paddle include bicones, tubes (cylinders), discs, squares/rectangles, hearts and fish. Also shown are beads decorated internally with foil and dichroic strips.

Having demonstrated how to produce the different beads, Wilson shows the viewer how to put a clay separator on the mandrel, how to remove the beads from the mandrel, how to grind down the rough ends of a bead, and how to anneal the beads in vermiculite.

The basic equipment you need to start to make wound beads is less than $400. Wilson runs through the equipment and supplies that are required and tells you where to get the necessary materials. A listing of recommended catalogues for tools and supplies terminates the video.

Lewis C. Wilson on Lampworking: Advanced Beads, Bracelets, Marbles, Parts 1 and 2, which runs nearly four hours, demonstrates advanced beadmaking techniques for those who already have a solid grasp of lampworking and wound (wrapped) beadmaking. Part 1 kicks off with Mr. Wilson executing a complicated double-dragon bead. This is quite an undertaking and takes up 22 minutes of the tape.

The viewer is subsequently shown how to make goldstone (aventurine) latticino with a double helix pattern and various different stringers (narrow strands of glass) for decorating fancy beads. The danger of not