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

preheating goldstone rods before use is graphically illustrated.

Step-by-step instructions follow for the production of fish beads, double-handled amphora beads, Phoenician face beads and two types of dichroic beads, as well as multicolored swirl marbles and colorful cabochons using hemispherical half molds.

Part 2 of *Lampworking* highlights the work of various talented beadmakers. The tape starts with a colorful survey of the creations of 17 artisans, including Brian Kerkvliet (face and aquarium beads), Patricia Frantz (fish beads), Tom Holland (combed beads) and Phyllis Clarke (cat beads). Kevin O'Grady then takes center stage to display some of his creations, including "tongue," raked (combed), millefiori and chevron-approximating beads. Moving to his worktable, he produces a fascinating "bead inside a bead," as well as two attractive Pyrex bracelets.

Following a quick survey of his beads, Scott Cahoon creates a spirally decorated black barrel bead. Keith Krieter also shows us the results of his talents and then makes one of his specialties: a "dancer" bead (a tabular bead trail-decorated with dancing human figures). Those interested in marbles will enjoy Gerry Colman's replication of an old "corkscrew" variety.

Mr. Wilson returns at the end of the tape to illustrate some useful tools not mentioned in *Lewis C. Wilson on Glass Bead Making*, and names several useful publications which deal with lampworking and wound beadmaking. He also lists sources for equipment, supplies and publications, and provides the addresses and telephone numbers of those beadmakers whose creations appear in the video.

The camera work and color in both videos are excellent, and all the procedures are clearly depicted. The accompanying running commentary by Wilson and his colleagues is equally clear and easy to follow.

While nothing can replace an instructor guiding a novice beadmaker at the workbench, these two videos come very close. Both are well worth the money.

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Baubles, Buttons and Beads: The Heritage of Bohemia.

Sibylle Jargstorf. Schiffer Publishing Ltd., 77 Lower Valley Road, Atglen, Pennsylvania 19310. 1993. 176 pp., 356 color figs., 79 b&w figs., price guide, index. $29.95 (paper) + $2.95 postage (North America).

Sibylle Jargstorf is a trained chemist and a glass historian, as the introduction to her book tells us. These are impeccable credentials for the author of *Baubles, Buttons and Beads: The Heritage of Bohemia*, a visual delight and a source of solid information. It is a welcome complement to Jargstorf's previous work, *Glass in Jewelry* (reviewed in Volume 3 of *Beads*). Although beads come last in the title and there is only one brief chapter under the specific heading "Beads," there is hardly a page that does not contain material relevant to bead collectors and researchers. After all, the three items are closely related, in material, design and use. The text is supplemented by the detailed captions of the illustrations which depict jewelry, documents, sample cards and advertisements, as well as well-fed, primly buttoned-up women of the turn of the century who are seen wearing the items dealt with in the book.

The author presents a clear overview of Bohemia's history and of the political circumstances that affected the glass industry at different times, in different ways. She pinpoints, with great precision, the villages and townships of Northern Bohemia where glasshouses were established in an area whose center — and the only town known to the outside world by name — was Gablonz an der Neisse, called Jablonec nad Nisou (on the Nisa) since 1918, when the Czechoslovak Republic came into being. Each one of the localities Jargstorf mentions developed its own techniques, glass recipes and designs. Jargstorf renders tribute to the glass dynasties that remained anonymous as they worked behind the scenes, through intermediaries. They were the innovators and movers of an industry that made its mark throughout the world. This prominence was achieved in a relatively short time. There is some evidence that glasshouses have existed in the densely wooded areas of Northern Bohemia since ancient times, but the industry as such only took off as late as the mid-18th century.