

addition to the color plate of the Xochipala beads, there are close-up black-and-white photographs as well, but these are, unfortunately, of a poor quality.

This book is truly a tour de force of scholarship, and will be an essential reference for anyone interested in beads from Spanish-colonial sites in Mesoamerica or South America. Its thorough and critical examination of documentary sources and shipping lists also makes it a valuable reference tool for archaeologists studying Spanish-colonial sites in North America and the Caribbean.

I only have three complaints. First, the photographs are of poor quality, failing to depict crucial details that are necessary for proper identification. Second, the book is perfect bound, and the binding cracked within the first few minutes of use. Considering the high cost, the publishers could have done a better job of binding so that it would last. And third, there is no information about Isabel Kelly herself (other than a studio photograph of her circa 1964, and an undated shot of her in the field). She died a number of years ago, and it would have been interesting to know how the book came to be published and whether it was complete at the time of her death.

But these minor factors aside, this book is an exemplary piece of scholarship, and the reader interested in learning about the Spanish-colonial bead trade in the New World will be well-rewarded by perusing it.

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The PANTONE Book of Color.

Leatrice Eiseman and Lawrence Herbert.
Harry N. Abrams, 100 Fifth Avenue, New York,
NY 10011. 1990. 160 pp., 1,024 color swatches,
index. \$29.95 (hard bound).

PANTONE Textile Color Guide - Paper Edition.

Pantone, Inc. 590 Commerce Boulevard,
Carlstadt, NJ 07072-3098. 1992. 1,701 color
swatches, index. \$99.00 (paper fan deck).

Color is a bead's most significant cultural attribute. Consequently, it is also one of the principal physical attributes used by researchers to classify these objects. While some individuals have espoused the use of general color names with simple modifiers (e.g., "light green" and "deep blue") without reference to a particular color scheme, the fact that 30 shades have been recorded for blue and purplish blue beads alone so far (Karklins 1989:10-11) make this unpractical. As the reason for describing beads in the first place is to pass information on to other researchers, we must ensure that color (and other) data are recorded as accurately as possible so that there will be no misunderstandings regarding what is being described. This is especially important to those preparing and refining chronological sequences for specific bead varieties and tracing their distribution around the world.

Several color systems have been used by bead researchers over the years in an attempt to standardize color identification and allow for accurate inter-site comparisons of bead assemblages. The *Munsell Book of Color* (Munsell Color 1976) is the accepted scientific standard but its high cost (currently \$525.00) keeps it out of the hands of all but the most dedicated bead researchers. Kenneth Kidd employed the *Color Harmony Manual* (Container Corporation of America 1958) in his widely accepted classification scheme but the *Manual* is rather obscure and has been out of print for at least a decade. The Centroid Color Charts published by the Inter-Society Color Council - National Bureau of Standards seemed like a likely candidate but, despite their usefulness, they were discontinued several years ago.

Casting about for an inexpensive and generally available color scheme that might suit the needs of the growing number of bead researchers around the world, I stumbled across a copy of *The PANTONE Book of Color* at The Bead Museum in Prescott, Arizona. This rather slim volume contains 25 pages of text and 128 pages of color swatches. The introduction explains the Pantone system and points out that the book "was developed in response to requests for a standard color

reference—a permanent record of the most basic and widely used colors in the PANTONE Professional Color System." A company representative further informed me that it was designed "as an educational piece to help consumers understand some color theory and color uses" (H. Bednarz 1992: pers. comm.).

The section on "The Phenomena of Color" provides an interesting overview of concepts regarding color from the time of the Greek philosophers to the present, while that on "The Language of Color" provides an informative discussion of color perception and naming in primitive to sophisticated societies around the world. There is also a useful "Glossary of Color Terms," followed by a section devoted to "The Color Wheel" which explains how colors relate to each other. Other sections deal with "Color Mixing Principles" (for those interested in using light and color for theatrical purposes or weaving), "Special Areas for Color Use" (information on such topics as lighting, visibility, texture and pattern) and "Word Association" (how people react to specific colors and how they create moods).

The remaining 128 pages of the book reproduce 1,024 color swatches from the Pantone Professional Color System. Measuring 6.6 cm x 1.6 cm (2-5/8 in. x 5/8 in.), the horizontal swatches are grouped eight per page. Each is accompanied by its name in six languages (English, French, German, Spanish, Italian and Japanese), as well as the Pantone color number. Although the authors state that "In naming the colors, close attention was paid to ensure that the terms used can be easily visualized" (p. 7), many names (such as "arctic," "bayou" and "liberty") will leave one wondering. This is a definite drawback to the system, though the use of the color codes will allow others to identify the exact color. All the colors are listed in an index.

Another drawback to the book is the fact that the swatches appear on both sides of a page. This makes it difficult to compare swatches so situated. However, the major problem with the book—from a researcher's point of view—is that the swatches are reproduced using the standard four-color process and may vary slightly from book to book. Realizing this, the publisher placed the following caveat on the back of the title page: "This book is not intended for use in professional technical color specification. For such

use, please refer to the PANTONE Professional Color System Selector and Specifier or the PANTONE Textile Color Selector."

Pantone, Inc., produces a number of color guides and selectors in various formats but the one with the greatest potential for the bead researcher is the *PANTONE Textile Color Guide - Paper Edition*. This is in the form of a paper fan deck which displays 1,701 color swatches, seven per page and each with its name in six languages plus the Pantone reference number. While the reference numbers are quite clear, the names are on the borderline of readability. There is no introductory text to speak of (unlike *The PANTONE Book of Color*), and the index is arranged by color reference number and not the color name (as in the book). The color swatches are arranged in three groups: 1) Clean and Bright Colors; 2) Muted and Dull Colors; and 3) Earth Tones, Gray Tones, Off-Whites and Specialty Colors. Consequently, one has to check all three sections to make sure all the possibilities have been covered.

How does the coverage of the Pantone color fan compare with the other color charts? A quick tally reveals that my copy of the *Munsell Book of Color, Glossy Finish Collection* contains 1,553 enamelled plastic color chips, the *Color Harmony Manual* contains around 947 larger chips, while the Centroid Color Charts contain less than 500 swatches. Thus, with 1,701 swatches, the Pantone fan exceeds even the Munsell book's coverage. At one-fifth the price, the *PANTONE Textile Color Guide - Paper Edition* is what might be termed a "best buy." *The PANTONE Book of Color* is recommended for its introductory text which will allow researchers to better understand color concepts and how colors are perceived by different cultures.

REFERENCES CITED

Container Corporation of America

1958 *Color Harmony Manual*, 4th ed. Chicago.

Karklins, Karlis

1989 The Suitability of the ISCC-NBS Centroid Color Charts for Determining Bead Colors. *Bead Forum* 14:8-12.

Munsell Color

1976 *Munsell Book of Color, Glossy Finish Collection*.
Macbeth Division, Killmorgen Corporation, Balti-
more.

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*Glass Beads: Cultural History, Technology, Ex-
periment and Analogy.*

**Marianne Rasmussen, Ulla Lund Hansen and
Ulf Näsman (eds.)**. *Studies in Technology and
Culture 2*. Historisk-Arkaeologisk Forsøgs-
center, Slangealleen 2, DK-4320 Lejre, Den-
mark. 1995. 128 pp., 92 b&w figs., 22 color
figs. 198 Dkr. (paper cover) + 150 Dkr. for
postage and bank charges.

For a long time, beads in European archaeology were a neglected group of artifacts even though, owing to their frequency, variety and material persistence, they are perfectly suited for many kinds of analysis. A reevaluation of the research potential of beads by many European scholars led to a boom in various publications on beads from the mid-1980s onwards, one which continues to the present day. In October of 1992, the Historical-Archaeological Experimental Centre in Lejre, Denmark, organized the Nordic Glass Bead Seminar with the aim of presenting an overview of research results in Scandinavia and of improving contacts amongst the participants (see *Ulf Näsman*, pp. 9-10). The volume under review presents the proceedings of this symposium.

Several papers deal with special assemblages or beads of a particular region or period. For instance, using the collections of the British Museum, *Veronica Tatton-Brown* (pp. 37-43) gives an overview of the more unusual Mediterranean beads, worn mainly as pendants. Her examination begins around 600 B.C. and ends in late antiquity. A comprehensive picture of the beads of the Roman Imperial period in Denmark

(ca. A.D. 50-400) is provided by *Inge Elisabeth Olldag* (pp. 25-31). She presents her own system of classification and discusses the chronologically and regionally varying distribution of the individual bead types. They occur as grave goods and reflect variances in costume and cultural contact among the Danish islands of Jutland, Sjaelland, Fyn and Bornholm. Within this area, *Per Ethelberg* presents a special finds complex, the beads from the cemetery at Skovgårde on Sjaelland (pp. 91-94). Whereas cremation graves predominate elsewhere during the Roman Imperial period, the Skovgårde beads come from richly furnished inhumation graves. Consequently, the good condition and frequency of the beads permit a worthwhile analysis. A further regional overview is provided by *Helena Ranta* who deals with Finnish material from the Roman Imperial period through the Viking age (ca. A.D. 50-1050; pp. 45-48). As a result, periods of completely different fashions in beads become evident. Thus, during the Migration period (ca. A.D. 400-600), monochrome wound beads composed mainly of blue and green translucent glass are common. In the Merovingian period (ca. A.D. 600-800) beads of opaque glass predominate and new colors (e.g., orange) appear. During the Viking period (ca. A.D. 800-1050), drawn glass beads predominate, while the color blue becomes much more common again. Chronologically there follows the paper of *Ēvalds Mugurēvich* (pp. 33-36) which provides an overview of beads in Latvia from the 10th to 13th century. Whereas the Latvian beads, as well as the older Scandinavian ones mentioned previously, come from bead strands, the paper by *Keld Hansen* on beads in the Arctic refers also to other contexts of dress (pp. 59-63). In Greenland, beads of organic material are known from the first occupation. Glass beads, however, only appear with the Europeans in the 17th century. In the modern period at least, they were used less for bead strands, but rather for the creation of shawls and embroidery. *Barbara Sasse* and *Claudia Theune* (pp. 75-82) deal with the problem of classifying the various European beads, also a subliminal theme in the papers mentioned previously. They present the thoughts of a larger working group which is trying to develop an overall system for describing and classifying Merovingian beads of Central Europe (ca. A.D. 450-750).