

cultures were in a state of disarray, due to catastrophic losses of community – both geographic and human – and the need to quickly adapt to a dominant culture which controlled their access to resources. Given the immense amount of energy and desire needed simply to survive, I'm not convinced what the point would have been to stitch resistance into their beadwork, nor can I imagine an organized sense among many people to do so, let alone across a continent among peoples with little to no contact with each other.

Regarding numerology on the Plateau, while individual numbers may possibly have had meaning for an individual beadworker (and we can't know, since we can't speak with them), in general, the sense of there being a consistent, region-wide, readily understood meaning to specific numbers as used in the counts of beadwork motifs is unlikely.

In general, I am uncomfortable with the impression that most Native beadwork of the 19th and early 20th centuries was suffused with *secret* meaning. Through time immemorial, women have beaded largely because they love the medium – its beauty, tactility, color, and sparkle – and the sense of accomplishment and pride in seeing it worn by those they love, as well as to provide sustenance for their families by making beadwork for barter. White people studying native cultures have a tendency to want to see more deep and significant meaning to things than is often there. White people like to name things, to pin them down, and in a sense, through knowing, to own them. Sometimes heightened meaning is there and sometimes it's not. And sometimes Native people don't want to share what is truly theirs with outsiders. That should be their prerogative and respected. We've certainly taken enough from them.

One final wistful note: I would love to have seen one of those specialized side chapters devoted to the Grey Nuns and their impact on the beadwork of hundreds, if not thousands, of Native women in the northern latitudes, rather than having tantalizing bits of information about them sprinkled across several chapters, along with similar repetitive references to the fur trade, both of which understandably were done by the author and her publishers to allow each chapter to stand on its own. I've always been curious about them and wanted to know more about what they taught and, more importantly, how they taught it. I found fascinating how Dubin related stories of how the moosehair embroidery was swapped back and forth between the nuns and the Native girls, as to who was teaching who and at what point in time. Some day, someone is going to *have* to write the definitive paper on those women and their beadwork/needlework teaching practices.

In *Floral Journey*, Dubin has skillfully stitched together the thoughts of many important voices in the field, including David W. Penney, Ruth Phillips, Ted Brassler, Barbara Hail, Benson Lanford, Dennis Lessard, Martha Berry, Barbara Loeb, Steven L. Grafe, James Teit, Frank Speck, Kate Duncan, and Cath Oberholtzer, among others. Dubin has curated and written yet another desirable book for several audiences: beadworkers, of course, as well as material culture lovers, those who are interested in the cosmology of Native peoples, history buffs, and most definitely, Native people themselves. *Floral Journey* is dense with useful, intriguing information and the author's deep respect for the creators of the work covered shines forth from every page. Native peoples could scarcely ask for someone who cared more about them and their work.

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World on a String: A Companion for Bead Lovers.

Diana Friedberg. Self published, Los Angeles, CA. 2014. 440 pp., numerous color figs. ISBN-13: 978-1-62620-778-3. \$45.00 (soft cover) in the U.S.; \$77.50 and \$87.50 postpaid to Canada and international destinations, respectively. Available from Amazon.com or www.worldonastringproject.com.

In a blazingly beautiful book documentarian Diana Friedberg has recorded her 10-year journey producing the DVD series, *World on a String*. Highlighted are still images of the beadmakers, wearers, and users who were seen in action in the DVDs. Thus *A Companion for Bead Lovers* allows the reader to return again and again to contemplate and savor the dramatic diversity of the many places where beads come alive. Because the text is concise, informative, and unique in its on-site insights, readers learn as well as enjoy the book.

As she traveled, photographed, and interviewed for the series, Diana also collected many of the beads and beaded articles that she saw – and she saw a lot! The visual journey continues as strands and individual beads, having been strung, are shown as interpreted by various leading bead artists. Also featured are double-page spreads of finished bead art not seen in the DVD series.

The illustrated backstory of how the whole *World on a String* project came to be is presented in the preface. There is a very useful map marking the 45 locations documented in the book. The introduction discusses the earliest history of the bead. The section “What is a Bead?” offers physical and philosophical definitions of a bead and its meanings.

“The Legacy of Glass” presents 201 images of sites of glass bead manufacture. Photos on this subject include glass and faience beads from Egypt, Italy, the Czech Republic, Africa, Austria, and the United States, worked by renowned artisans such as Luigi Cattelan, Art Seymour, Gail Be, Valerie Hector, Stuart Abelman, Cedi Djaba, Tim Meikle, and Suzanne Miller.

“The Power of Stones” includes 230 photos of precious stones such as amethyst, carnelian, and jade. Others are shown from myth to mine to method. It is followed by “The Metamorphosis of Metals” which illustrates gold coins and ancient plaques, Royal Ashanti gold jewelry, and the products of metalsmiths from Mali to Mexico, silverwork of Bali, Nepal, India, Thailand, Nagaland, and Egypt, plus examples of brass, copper, and aluminum ornaments made in Africa. “Organic Gems” are represented by such natural materials for beads as shell, coral, pearls, amber, ivory, bone, wood, cork, paper, seeds, and nuts, all shaped and strung into spectacular necklaces.

“The Ubiquitous Seed Bead” has been manufactured for centuries in Asia and Europe. The application of seed beads is a specialty of the Huichol of west-central Mexico who use the beads to create psychedelic images, Zulu

and Ndebele artisans in South Africa who message with beads, and designers worldwide who embellish adornment with them.

The section “Body, Soul, and Beads” presents 190 photographs, large and small, that depict protective Anatolian “eye” beads, precious Tibetan Dzi beads, and mystical talismans, amulets, and prayer boxes hung on strands of prayer beads. In “Anything Goes – Fun with Beads” the focus is on modern wearable bead art such as Jamey Allen’s original use of polymer clay to make replicas of ancient beads. Finally, “Bead Lovers Around the World” shows bead markets in Ghana and Ecuador, mountain men in Utah, Masai men and women in full beaded regalia in Kenya, bead buyers and sellers in Morocco – in fact, people enjoying beads just about everywhere. This section ends with a useful study aid, a page of organized topics.

The author acknowledges the fine professional colleagues who helped her create *World on a String: A Companion for Bead Lovers*. Special mention is given to Los Angeles photographer Joel Lipton. Diana Friedberg had a precise, worldly vision for her book, including high-fashion models, a contemporary take on tribal make-up and textile styling, state-of-the-art technology, and a presentation that honors each object. By collaborating with Joel Lipton in the studio, Diana’s vision has been realized with stunning results.

World on a String: A Companion for Bead Lovers is an important addition to bead literature. The book has been well received by the international bead community and is likely to bring new members into the fascinating world of beads.

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