

BEADS: Journal of the Society of Bead Researchers

Volume 16 *Volume 16 (2004)*

Article 8

1-1-2004

Captions and Color Plates

Follow this and additional works at: <https://surface.syr.edu/beads>

 Part of the [Archaeological Anthropology Commons](#), [History of Art, Architecture, and Archaeology Commons](#), [Science and Technology Studies Commons](#), and the [Social and Cultural Anthropology Commons](#)

Repository Citation

(2004). "Captions and Color Plates." *BEADS: Journal of the Society of Bead Researchers* 16. Available at: <https://surface.syr.edu/beads/vol16/iss1/8>

This Image is brought to you for free and open access by SURFACE. It has been accepted for inclusion in BEADS: Journal of the Society of Bead Researchers by an authorized editor of SURFACE. For more information, please contact surface@syr.edu.

BEADS

Journal of the Society of
Bead Researchers



2004

Vol. 16

Cover. *Coral:* Beads of Pacific *Corallium elatius* utilized by the Kalabari Ijo of Nigeria. Worn by members of a woman's dance group in 1984, the large strings of beads in mottled shades of pink around their necks are called *barilotti* (short, rounded, barrel shapes) and *cannette* (cylindrical shapes). This is a detail of Pl. IIIA bottom (photo by permission of Joanne B. Eicher).

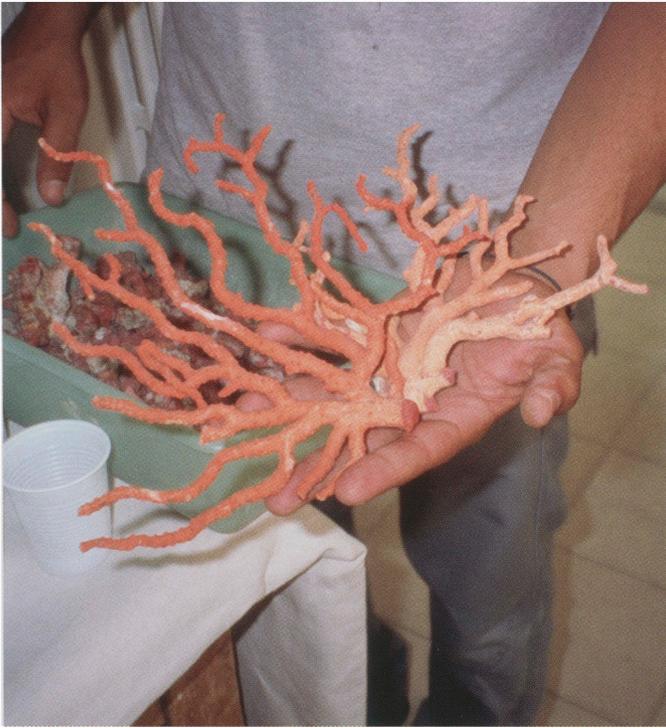


Plate IA. Coral: Raw coral branches; the branch in front is *sardegna* and the one behind is *cerasuolo*. The coral branches are first cut into manageable sizes and the crusty skin called *coensarc* is scraped off to view the coral underneath. The branches are then marked with white string or paper to identify where the initial cuts should be made. Selection at this point can be quite laborious and the waste can be enormous, depending on the type of coral (photo by author).

Plate IC. Coral: Branch sections are formed into bead blanks by cutting progressively smaller pieces on an electric saw. The cutter's skill and expertise determine the final disposition and preparation of the piece of coral (photo by author).



Plate IB. Coral: *Cerasuolo* coral branch fragments (rear) and the blanks cut from them (front). Three stages of production can be seen here. The coral branches have been cut into bead blanks and sorted into more refined groups by color and shape. These first steps of examination, and branch and blank cutting, are considered the most important in the entire production process (photo by author).

Plate ID. Coral: Shaping beads using an electric carborundum grinding wheel with the coral piece held tight in a wooden pliers (*pliorsor*) or attached to a stick with resin. This rounds the rough edges and removes the rest of the soft crust. The final form is achieved in subsequent grinding stages (photo by author).





Plate IIA. *Coral: Pallini* in the *rociatrice* machine. The holes in the lower disc secure the coral pieces while the grindstone reduces them to the proper size (photo by author).

Plate IIC. *Coral:* The *infiltratrice* stringing round beads onto a matching colored thread with a long thin needle. The beads in the foreground are *frange* (photo by author).

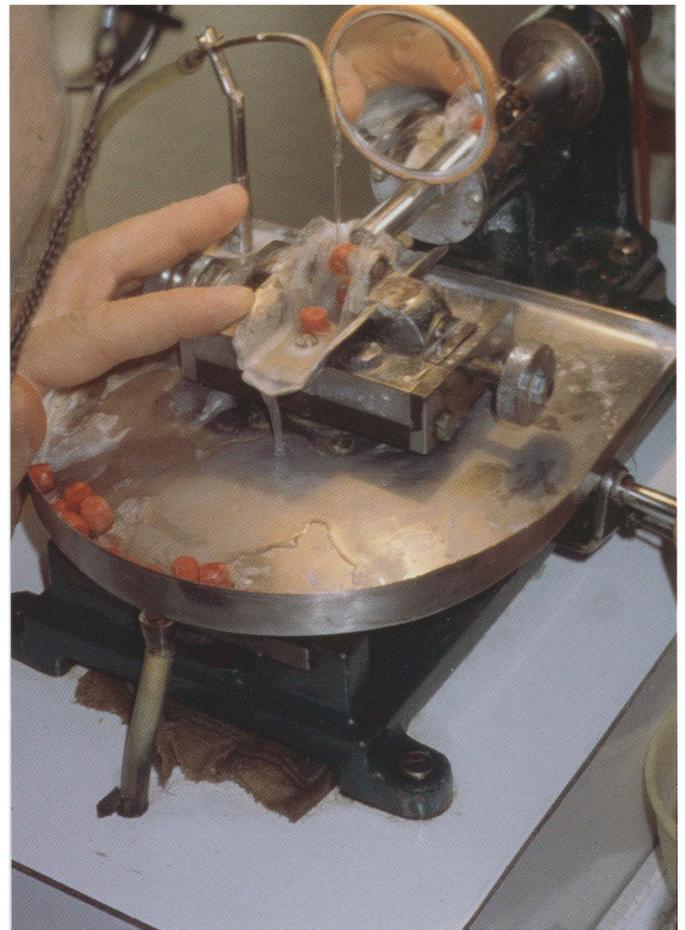


Plate IIB. *Coral:* Drilling holes in the beads, a step that requires a great deal of expertise, precision, and skill (photo by author).

Plate IID. *Coral: Torsade* or *torchon* necklaces of tiny *pallini* beads of Mediterranean and Pacific coral for the fashion market (photo by author).





Plate IIIA. Coral: **Top:** Ethnic-market *fabbrica* beads. Left to right: graduated *barilotti* beads for a Mexican market; graduated *frange* beads and coral chips (*spezzati*); *barocchetti* beads; cylindrical beads called *cannette* (large) and *cannettine* (small) for the Nigerian market (photo by author). **Bottom:** *Barilotti* and *cannette* beads of Pacific *Corallium elatius* worn by the Kalabari Ijo of Nigeria (1984) (photo by permission of Joanne B. Eicher).

Plate IIIB. Coral: **Top:** Strings of “Nigerian” *barilotti* and *cannette* beads of Pacific coral for sale at Miami Bead Expo in 2002. Called “Nigerian” for their color, shape, and size, these ethnic beads are part of a large secondary resale market in the United States. **Bottom:** Necklaces formed of coral waste pieces and smaller imperfectly shaped beads geared for the American tourist market (photos by author).

Plate IIIC. Levin: Sheet no. 1 of the 1863 collection: “Beads employed in the African Trade for ivory” (all photos by author; reproduced by courtesy of the Trustees of the British Museum).



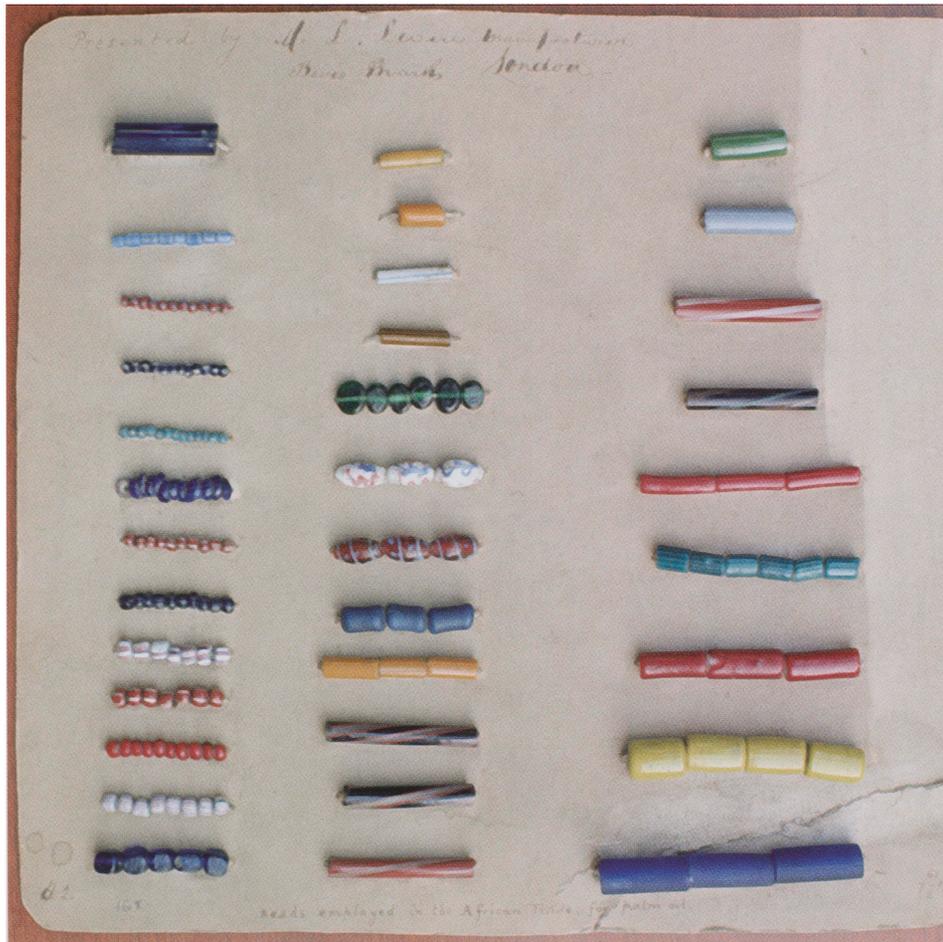


Plate IVA. *Levin Catalogue*: Sheet no. 2 of the 1863 collection: “Beads employed in the African Trade, for palm oil.”



Plate IVB. *Levin Catalogue*: Sheet no. 3 of the 1863 collection: “Beads used in the African Trade, for slaves.”



Plate VA. Levin Catalogue: Sheet no. 4 of the 1863 collection: "Beads employed in the African Trade for gold."

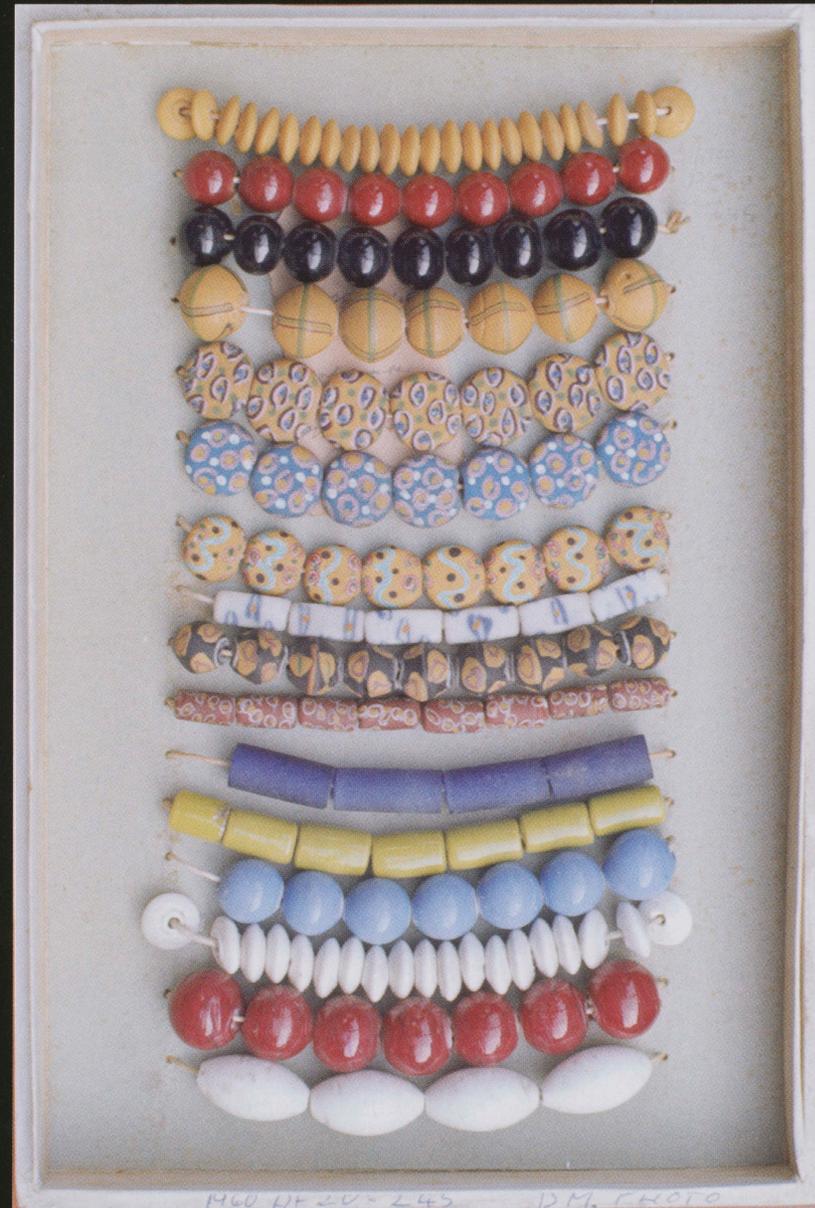


Plate VB. Levin Catalogue: Box A of the 1960 collection: "Beads such as are used by Traders in West Africa, & given in exchange for Palm Oil & other African produce."

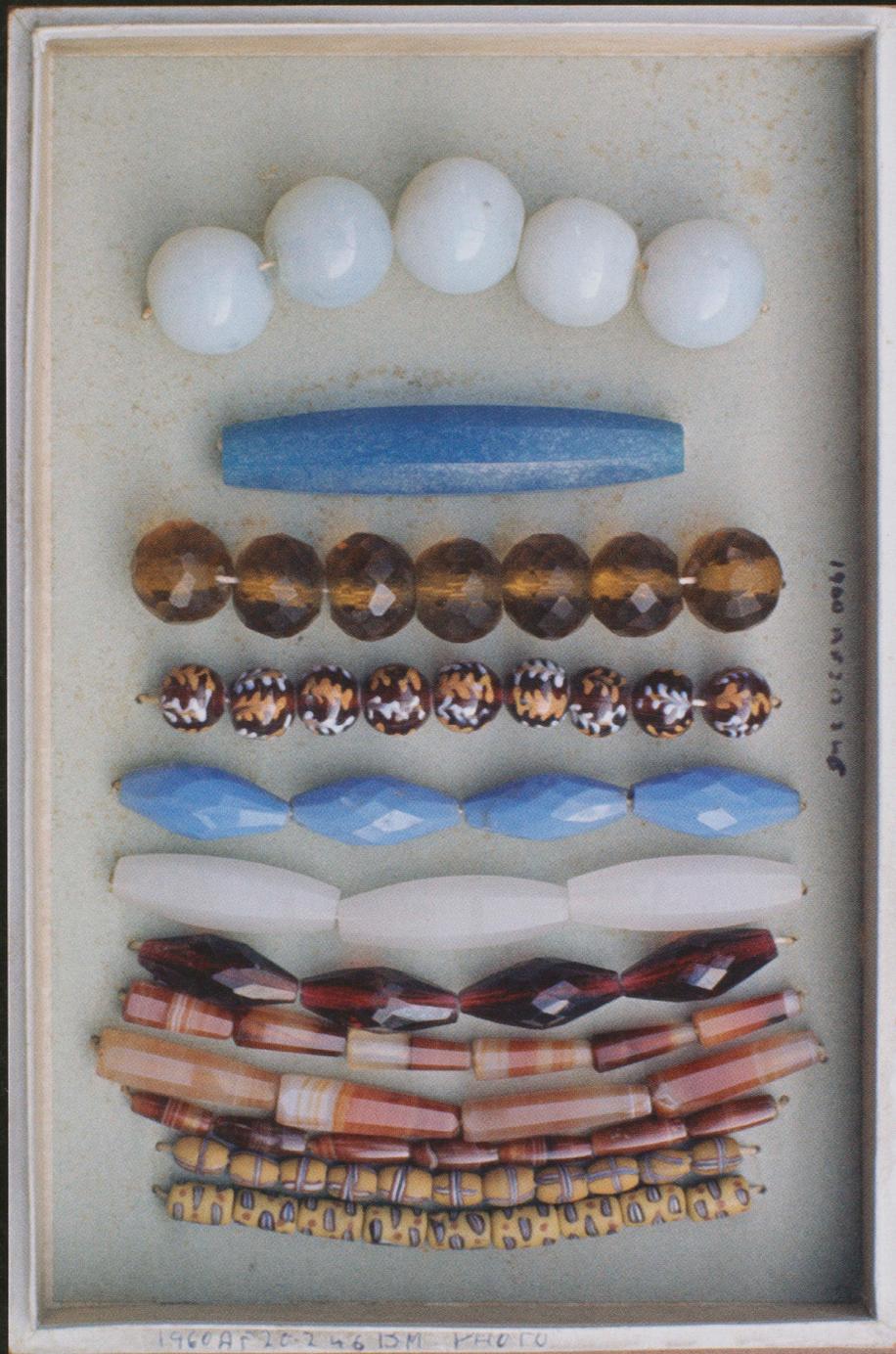


Plate VIA. *Levin Catalogue*: Box B of the 1960 collection: "Beads such as are used by Traders in West Africa, & given in exchange for Palm Oil & other African produce."



Plate VIB. *Levin Catalogue*: Box C of the 1960 collection: "Beads such as have been used by Traders in West Africa as barter for Palm Oil and other African produce."