

Products of Patience, by Ethem Çelik (Contemporary Turkish prisoner beadwork)

Needle Beadworks in Konya-Seydişehir, by Gülten Kurt and Tevhide Özbaği

Turkish Prisoner-of-War and Balkan Beadwork, by Adele Rogers Recklies and Jane Kimball

Turkish Prisoner of War Inscribed Beadwork of the Great War, by Jane Kimball

Ethnographic Perspectives on the Use of Seed Beads in the Textile Folk Art in the Balkans: 3 Case Studies, by Miriam Milgram

Ethnographic Beads and Necklaces in the Middle East, by Widad Kawar

The Use of Beads in the Handwork Products, by Melda Özdemir (Beaded Turkish handicrafts)

The Talismanic Power of Beads, by Çigdem Çini (Concentrates on Anatolia)

The Beads on the Woven Girdles of Anatolia, by Şerife Atlihan

Bead Embroidered Calligraphy Panels Located in the Collection of the Waqf Museum of the Turkish Art of Calligraphy, by Zübeyde Cihan Özsayiner

Evolving Relationships: Zulu Beadwork in the Second Half of the 20th Century, by Frank Jolles

Two Puzzles in African Beadwork, by Margret Carey

A Zulu Love Letter ("Isinyolovane") Revisited, by Juliette Leeb-du Toit

Beads, Blossoms, and Dancing Boots: Subarctic Athapaskan Beadwork and Identity, by Kate Duncan

Early 17th Century English Beadwork Purses, by Carole Morris

Souvenir Beadwork of the Six Nations Iroquois, by Karlis Karklins

Russian Beadwork in Connection with Russian History, by Elena S. Yurova

Between East and West: Peranakan Chinese Beadwork from Malaysia, Singapore, and Indonesia, by Hwei-Fe'n Cheah

The End Users – Beadwork Culture of the Dayak of Borneo, by Heidi (Adelheid) Munan

My Career and the Question of Time, by David Chatt (Why artists spend all that time making beadwork)

Even a cursory examination of the foregoing list reveals the broad scope of the articles and the varied interests of the authors. This makes the book a perfect introduction to beads and beadwork for the budding researcher or collector as well as the professional who wants to keep abreast of what's happening in bead research worldwide. Numerous excellent color illustrations accompany the articles.

While the content is excellent, there are several editorial problems with the volume. That the book was edited and prepared in haste is evident from the numerous inconsistencies in the format of the chapter headings, bibliographies, and figure captions. That there are generally no spaces between paragraphs and the first lines of paragraphs are not indented makes for difficult reading. While there is no table of contents *per se*, each section is preceded by a foldout list of the papers as they appeared in the original conference program. This is a bit confusing as a number of the titles in the list differ from those printed in the book and some of the papers that are listed have not been included in the proceedings. Finding specific articles is further complicated by the fact that none of the pages are numbered.

Despite the shortcomings, this volume is a welcome addition to the growing body of knowledge on beads and beadwork. Both Jamey D. Allen and Valerie Hector, as well as Kadir Has University and the Rezan Has Museum, deserve special commendation for bringing this valuable resource to fruition.

There is only one distributor outside Turkey. Contact Alice Scherer (alice@europa.com) for ordering information. Of the 500 copies printed, only around a dozen remain available as of this writing.

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Navajo Beadwork: Architectures of Light.

Ellen K. Moore. University of Arizona Press, Tucson. 2003. i-xxiii + 250 pp., 38 color figs., 13 b&w figs., appendices, index. ISBN 0-8165-2286-3. \$50.00 (cloth).

North American Indian beadwork is primarily associated in the public mind with the Plains, Woodlands, and to an extent, the Northwest Coast. Its place among the Navajo

of the Southwest is largely unknown except to travelers on the Diné Reservation. Thus, anthropologist Ellen Moore's groundbreaking book, *Navajo Beadwork: Architectures of Light*, is a major contribution to both the ethnographic and beadwork literature. In addition to introducing Navajo beadwork and the complex of cultural beliefs it embeds, the book provides a nuanced and valuable ethnographic process model for those interested in researching indigenous art production. Based on Moore's close collaborative work with Navajo beadworkers over a period of years, this elegant interdisciplinary study integrates Navajo knowledge and approaches to life maintained through oral tradition with information from anthropology, linguistics, art, aesthetics, and written history.

In Part 1, "Entering the Beadworkers' World," Moore explains her ethnographic process, developed through a combination of academic training and learning from her Navajo collaborators. She then presents the "Underpinnings"—the themes of the book—each based in complex interrelationships of individual artistic and accepted cultural processes.

Part 2, "Beads Then and Now," traces the importance and role of beads and stitched beadwork in Navajo life to the present, via a collation of information maintained through oral tradition.

The core of the book, Part 3, "Creating Design," probes how, in Navajo beadwork, aesthetic sensibilities reflect cultural expectations. Navajo scholar Wilson Aronilth (p. vii) explains: "Our forefathers believed that our minds, thoughts and knowledge come from colors." Light and color are the sources of both inspiration and the central organizing principles that govern the Navajo beadworker's creative processes. Colors and color sequencing associated with times of the day and the traditional directions dominate patterning. Design and color are conceived together in the beadworker's mind to produce what Moore calls "Architectures of Light." During the beading process, multiple visual and verbal metaphors are both associated and interdependent with prayer. "Bringing the Design to Life" involves *Nahat'á*—prayer, thought, and dreaming until the design comes to mind, followed by *liná*, its coming to life. *liná* is when the design "just goes."

Beaded patterns tend to be banded and use traditional motifs. Zigzags, stepped patterning, and symbols of the four directions are common on Navajo textiles, as well as diamonds, feathers, and arrowheads. Colors combinations are spoken of as "rainbow," "sunset," or "fire" colors, and are graduated from dark to light, ordered by the phenomena

of color change through the daily cycle as observed in the vast sky that visually dominates the reservation. Some colors have symbolic meaning as well; for instance, purple also represents the breath of life. Bands of stacked colors in peyote stitch encircle cylindrical forms such as the handles for fans used in the Native American Church or aspirin bottles intended for either personal use or sale. Narrow bands are stacked perpendicular to the length on linear forms such as belts or bracelets. The book's 32 color illustrations depict these and many more items, as well as the inspirational color banding of the reservation hills, the sky at dawn and evening, and the rainbow, a protector.

Not as esoteric as this review at first glance may suggest, this study of Navajo beadwork is user-friendly. Moore provides the reader with a breadth of knowledge about Navajo culture and beliefs as well as about the beadwork itself. Equally important, the book invites one to think in unusual and important ways about the creative process and the awarenesses that feed it.

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Made of Thunder, Made of Glass: American Indian Beadwork of the Northeast.

Gerry Biron. P.O. Box 250, Saxtons River, VT 05154-0250. 2006. 48 pp., 19 b&w figs., 45 color figs. ISBN 0-9785414-0-5. \$20.00 (paper).

Gerry Biron's *Made of Thunder, Made of Glass*, a catalogue accompanying an exhibit of the same name, is the first publication to feature early 19th-century beaded purses created in American Indian communities in northeastern North America. Such an exhibit and publication are well overdue. For two centuries these colorful purses have been admired by North American and European private and public collectors, but no research into their specific origins has ever been published. Where they were made and who made them are questions that have never been fully researched. Gerry Biron undertook the challenge to find the answers and to share his results in this publication. Biron is in the best position to undertake such a study because of the large collection he and JoAnne Russo have created.