

## CURRICULUM VITAE

**Jamey D. Allen**

Age: 56

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### PUBLICATIONS

Works in progress:

<b>Made In Africa: Glass Beads</b> (with Billy Steinberg)	2001
<b>Tibetan Zi Beads</b> (with Dr. J. M. Kenoyer and David Joiner)	1997
<b>A History of Aggrey Beads from West Africa</b>	1995
<b>A History of Star Beads</b>	1980

Complete but unpublished:

“Obscure Drawn Glass Beads” (for Bead Expo ‘94)	1994
“An Analysis of Ancient Indonesian Glass Beads”	1989

### BOOKS

<b>Eye Beads and Magical Amulets</b> (with Hung Shi Chang)	2000
<b>Magical Ancient Beads</b> (catalogue of the Ulrich Beck Collection)	1998
<b>Five Artists: Five Direction in Polymer Clay</b>	1995

### CATALOGUES

<b>A Bead Timeline of History</b> (with James Lankton)	2000
<b>Seashells: First Ornaments?</b> (catalogue for The Bead Museum)	1994
<b>Twenty-Five Years with Beads</b> (for The Bead Museum)	1992
<b>An Introduction to Indonesian Glass Beads</b> (catalogue for The Bead Museum)	1990
<b>Amber at The Bead Museum</b> (exhibit catalogue)	1989

**ARTICLES**

- “Mistaken Identity: The Misrepresentation of Beads in the Antiquities Marketplace,” **International Bead & Beadwork Conference**, Istanbul 2007
- “Trade Beads: The Manufacture and Movement of Beads in Recent History, from CE 1400 to 1950,” **International Bead & Beadwork Conference**, Istanbul 2007
- “Javanese (Jatim) beads in the Late Fifth to Early Sixth-Century Korean (Silla) Tombs,” **Annales du Congrès de l’Association Internationale pour l’Histoire du Verre** (with James Lankton and In-Sook Lee) 2005
- “Bead Making At Murano and Venice, By B. Harvey Carroll, Jr.,” **Beads**, Volume 16, pp. 17 to 37. 2004
- “Tibetan Zi Beads: The Current Fascination with Their Nature and History,” **Arts of Asia**, 32:4, pp. 72 - 91. 2002
- “Kiffa Beads,” **Ornament**, 20:1 1996
- “A Short History of Millefiori Work,” in **Millefiori Beads from the West African Trade**, by John and Ruth Picard, Carmel, CA 1992
- “Beads: Tiny Windows on the Past,” **A Report** (Organ of the San Francisco Museum of Craft and Folk Art) 1989
- “Millefiori Polyform Techniques,” **Ornament**, 12:4 1989
- “Face Cane manufacture,” **Beadesigner, Int.**, Fall/Winter 1989
- “Origins of Design and Symmetry,” **Beadesigner, Int.**, Fall/Winter 1989
- “Pumtek—An Introductory Report upon an Unusual Class of Decorated Stone Beads,” **The Bead Forum**, No. 9 1986
- “Chevron-Star-Rosetta Beads,” **Ornament**, 7: 1-4 1983-84
- “The Manufacture of Intricate Glass Canes, and a New Perspective on the Relationship Between Chevron-Star Beads and Mosaic Millefiori Beads,” **Research Records No. 16** (of the Rochester Museum and Science Center, conference proceedings) 1983
- “Cane Manufacture for Mosaic Glass Beads,” **Ornament**, 5:4 & 6:1 1982
- “Amber and Its Substitutes,” **The Bead Journal**, 2:3-4 & 3:1 1976

I also often write articles for the Newsletter of The Bead Museum

## **ON THE WORLD WIDE WEB**

I am the Moderator of four Groups at Yahoo, related to bead study and collecting:

Bead Collector's Corner -

<http://groups.yahoo.com/group/beadcollectors/>

Trade Bead Talk -

<http://groups.yahoo.com/group/tradebeads/>

Amber Forever -

<http://groups.yahoo.com/group/amberisforever/>

Tibetan Zi Beads -

<http://groups.yahoo.com/group/zibeads/>

I am a frequent contributor to the Forum at [www.beadcollector.net](http://www.beadcollector.net)

## **PROFESSIONAL STATEMENT**

In 1972, I became interested in the serious study of beads and jewelry components, and in personal adornment in general. I am involved in the study of beads of all materials, ages, and cultural origins—though I have made specific studies of: 1) organic materials (such as amber, coral, jet, ivory, shell, and pearls); 2) the art-glass techniques of antiquity and contemporary industries; 3) ancient and modern lapidary practices; and 4) synthetic (plastic) and artificial materials. In the spirit of sharing information, I have published my thoughts related to beads and bead study since 1976, and have given numerous public lectures since 1979. I am a Founding Member of the Bead Society of Northern California (1977), and Cofounder of The Society of Bead Researchers (1981), and have served as President of both groups; and am an Honorary Member of several Bead Societies throughout the world. I am a Consulting Curator for The Bead Museum in Glendale, Arizona—where I have mounted exhibits and composed catalogues for the past fifteen years. I frequently do consultations with museums and other institutions, as well as with private collectors. I am the only bead historian with an intimate daily exposure to all manner of beads, through my professional occupation of working with ancient, ethnic, and contemporary adornments—that I have pursued for forty years. I am often called upon to evaluate bead collections for estate and tax purposes, for accurate identification and value, and for advice related to use and disposition. I currently have a list of over twenty topics for slide-lectures, for audiences of every possible

level of interest. Subjects range from specific materials to travelogues, to advice about bead stringing, collecting, and research.

## **PARTICIPATION IN MAJOR BEAD-RELATED EVENTS**

The International Bead & Beadwork Conference, Istanbul	2007
The Timeless Bead, (Denver University, one-day conference)	2006
Bead Expo 2004, Santa Fe, NM	2004
The Third International Bead Conference, Washington, DC	1995
Bead Expo '94, Santa Fe, NM	1994
The Nordic Glass Bead Seminar, Lejra, Denmark	1992
The Bead Trade in the Americas, Santa Fe, NM	1992
The Second International Bead Conference, Washington, DC	1990
October Bead Fest, Los Angeles, CA	1989
The International Bead Conference, Long Beach, CA	1985
The Glass Trade Bead Conference, Rochester, NY	1982
Beads, San Francisco, CA (with the University of California)	1980

## **MUSEUM EXHIBITS**

Prototypes, Imitations, and Reproductions (TBM)	2000
A Bead Timeline of History (the Bead Museum-DC)	2000
Incredible Clay, Feats of Polymer (TBM)	1999
A Timeline of Bead History (TBM)	1999
The Beaded Universe (Mingei International Museum, San Diego)	1997
Seashells and Shell Beads (TBM)	1994
Lindstrom Exhibit (Museum of Craft and Folk Art, SF)	1993
Twenty-Five Years with Beads (TBM, retrospective)	1992
Indonesia (TBM)	1990
Amber at The Bead Museum (TBM)	1989
Beadwork (University of California, Berkeley)	1976

## **ARTIST STATEMENT**

I am a lifelong artist, specializing in beads since 1967. My work involves the use of numerous skills and techniques, for which I am self-taught. I work in three principal areas; 1) original creations made from existing components—be they ancient, antique, ethnic, or contemporary; 2)

reconstruction and repair of extant jewelry and artifacts (including beadwork); 3) unique creations composed of beads and elements I have made myself from polymer materials. In my formative years, from 1967 to 1972, I worked almost exclusively in conventional beadwork techniques, learning weaving, netting, knotting, and appliqué. These skills include traditional approaches as well as unique, personal variations. I gradually turned to working with all manner of beads, from ancient to modern, and of all materials and origins—concurrent with studying these artifacts and the cultures that made them. I have taught myself, or invented, many different production skills that allow me to make necklaces (and other pieces) that combine beautiful specimens with artistic and substantial foundations for wear, presentation, and display. I view necklace-making as something like “architecture-in-miniature.” Having studied ancient glassworking techniques for nearly ten years, in 1987 I embarked upon making beads from polymer modeling compounds (primarily Fimo), using ancient techniques, translated from glass to plastic. In many instances, I have made reproductions of bead styles that have not been produced for over 1,000 years. My creations are not merely copies of old beads, but actually surpass these in design, virtuosity, and beauty.

## **GALLERY ASSOCIATIONS**

The Folk Art & Craft Museum, Los Angeles, CA (polymer jewelry)	1999
The Museum of Craft & Folk Art, San Francisco (polymer jewelry)	1993
Twist Gallery, Portland, OR (group show of polymer art)	1992
Gallery Eight, La Jolla, CA (group show of polymer art)	1992
The Giorgi Gallery, Berkeley, CA (group show of polymer art)	1992
Beadazzled, Washington, DC (group show of polymer art)	1992
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The Hoffman Gallery, Portland, OR (polymer beads and jewelry)	1989
Del Mano Gallery, Santa Monica, CA (polymer beads and jewelry)	1989
Julie: Artisans' Gallery, New York, NY (polymer beads and jewelry)	1989
Briani and Miotto, Cincinnati, OH (polymer beads and jewelry)	1988
Anna Gardner Gallery, Stinson Beach, CA (beadwork exhibit)	1978
Long Alley Gallery, Lake Oswego, OR (unique necklace designs)	1973
Fourtuna Studio, San Francisco, CA (jewelry designs)	1971
The Bead Store, San Francisco, CA (unique necklace designs)	1970