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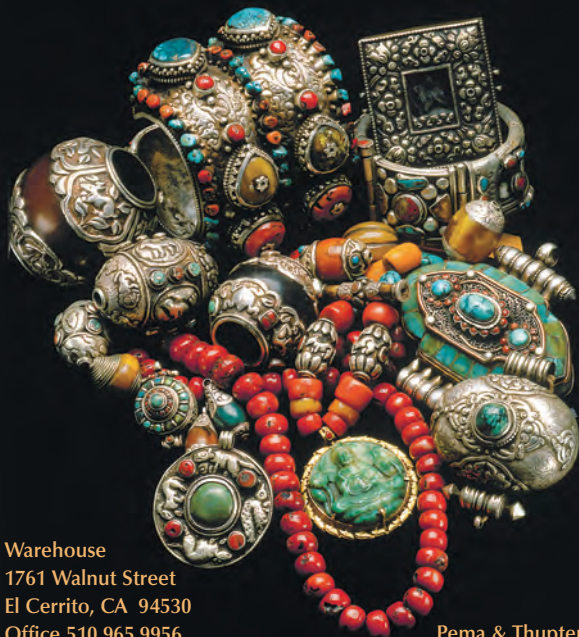


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volume 30 no. 3 contents Ornament



48 Biba Schutz

Candiss Cole 38



features

- 34 2007 smithsonian craft show
by Carl Little
- 38 candiss cole. Reaching for the Exceptional
by Leslie Clark
- 42 yazzie johnson and gail bird.
Aesthetic Companions
by Diana Pardue
- 48 biba schutz. Haunting Beauties
by Robin Updike
- 52 mariska karasz. Modern Threads
by Ashley Callahan
- 56 tutankhamun's beadwork
by Jolanda Bos-Seldenthuis
- 60 carol sauvion's craft in america
by Carolyn L.E. Benesh
- 64 kristina logan. Master Class
in Glass Beadmaking
by Jill DeDominicis

Cover: BUTTERFLY PINS by Yazzie Johnson and Gail Bird, from top to bottom: Morenci turquoise and tufa-cast eighteen karat gold, 7.0 centimeters wide, 2005; Morenci turquoise, lapis, azurite and fourteen karat gold, 5.1 centimeters wide, 1987; Morenci turquoise and tufa-cast eighteen karat gold, 5.7 centimeters wide, 2005; Tyrone turquoise, coral and tufa-cast eighteen karat gold, 7.6 centimeters wide, 2006; Laguna agates and silver, 7.6 centimeters wide, 1986. *Courtesy of the Heard Museum and Museum of New Mexico Press. Photographs by Craig Smith.*



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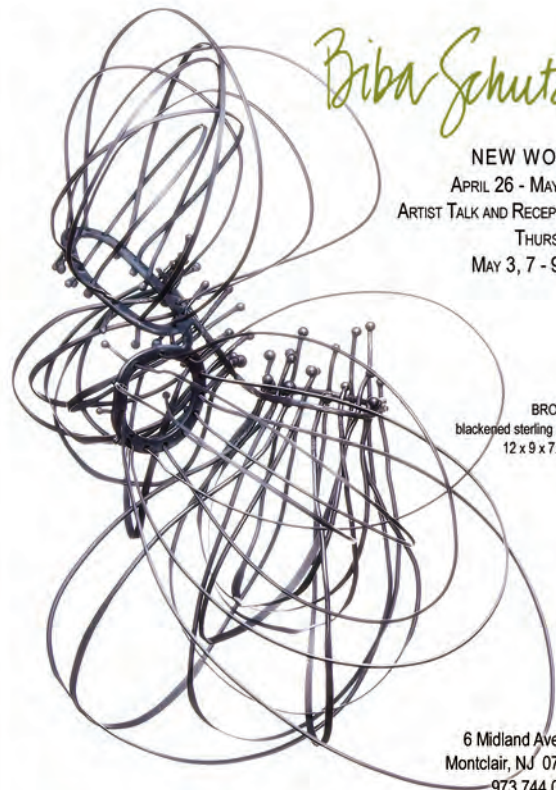
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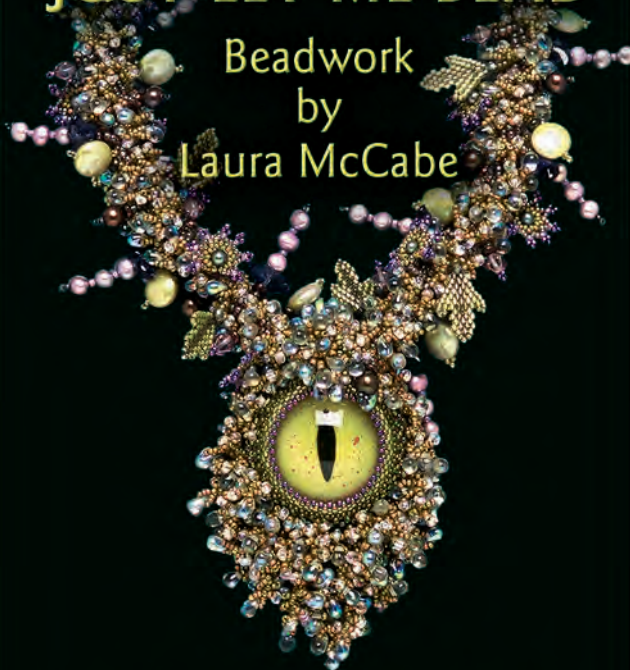
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Bianca Eshel-Gershuni, *Turtle Brooch* Photo: Michael Tropea

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24 Jonathan Lee Rutledge

Carter Smith 20

departments

- 7 ornament mission statement
- 8 artists and contributors
- 12 letters from our readers
- 16 exhibition. Skin + Bones
by Robin Updike
- 20 exhibition. Carter Smith
by Elizabeth Frankl
- 24 artist statement. Jonathan Lee Rutledge
- 27 ornament news
by Patrick R. Benesh-Liu
- 68 fiber arts. Silvia Fedorova
by Jacqueline Ruyak



Art of Being Taureg 70



- 70 museum news. Art of Being Taureg
by Patrick R. Benesh-Liu & Robert K. Liu
- 73 publication reviews
by Robert K. Liu
- 76 marketplace. Scottsdale Bead Supply
by Robert K. Liu
- 80 design experiment. Blown Glass Wire
Armature Ornaments
by Robert K. Liu
- 86 advertising index
- 88 postscript from the editors

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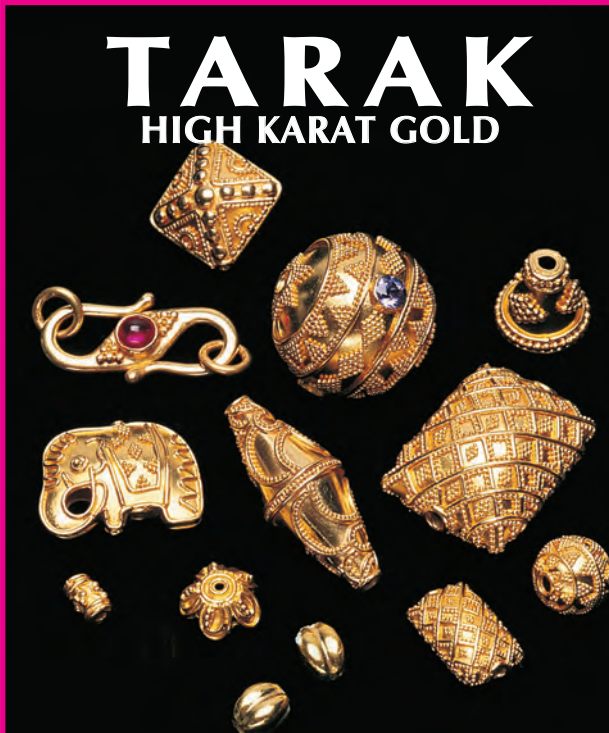
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OUR MISSION

The Art and Craft of Personal Adornment

Ornament celebrates a unique art because its context is the human being. Our creative energies are drawn from an appreciation that what we make to adorn ourselves is a beautiful and meaningful expression of life.

Our vision is rich in contemporary, ethnographic and ancient history, anthropology, and archaeology. We believe that we can help sustain a healthy and compassionate society when we know more about our own and other cultures. As a respected international resource for over thirty years, Ornament encompasses the world.

From the beginning, we set ourselves the exciting challenge of documenting the art and craft of personal adornment. Ornament demonstrates the richness and diversity of this vast subject with a stunning display of creative works, past and present.

With informative profiles, we support emerging and established artists in jewelry and wearable fiber who create artworks that stimulate, enrich and invigorate us today and are a profound and exquisite legacy for the years ahead.

Knowledge shapes the present and future. We renew our bonds both with the recent past and antiquity, revealing or tracing historical roots and customs, aesthetics, materials, and technical processes. Ornament exists to educate, inform and inspire.

We invite you to join Ornament as we embark on a rewarding journey of discovery. Add your vision to ours. Together we will make this world a little more meaningful, a little more beautiful, and a little bit better.

—Founded May 1, 1974



Nigerian necklace
of bottle-glass

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Ornament (ISSN 0148-3897) is published five times per year by Ornament Incorporated. Direct editorial, advertising and marketing communications to P. O. Box 2349, San Marcos, CA 92079-2349. Packages sent by Federal Express, United Parcel Service or other registered carriers should be shipped to 1230 Keystone Way, Vista, CA 92081. Subscription service: 800.888.8950; all other services, editorial and advertising: 760.599.0222; fax: 760.599.0228; email: ornament@sbcglobal.net; www.ornamentmagazine.com. While every care will be taken, Ornament is not responsible for damage or loss of submissions or manuscripts. All materials, whether solicited or unsolicited, are to be accompanied by return postage and packaging. Manuscripts are accepted with authors' acknowledgment that Ornament will make any editorial revisions it deems appropriate and without prior review by contributors. Opinions expressed by contributors and advertisers are not necessarily those of Ornament. Reproduction in whole or part without written permission is prohibited. Subscriptions are \$26 per year in the United States, \$32 in Canada, all other countries \$38. Periodicals postage (USPS 478-570) paid at Vista, California and at additional mailing offices. Copyright ©2007 by Ornament, Incorporated. All rights reserved: Ornament Volume 30, Number 3, 2007. Printed in U.S.A. Postmaster: Send address changes to Ornament, P. O. Box 452, Mount Morris, IL 61054-0452.

artists



38 CANDISS COLE, a fifth-generation descendant of weavers, has been an award-winning textile artist and designer for over thirty years. Raised in the Dutch community of Altamont in upstate New York, she mastered the craft of the loom from her family and while studying in Scandinavia. She moved into art-to-wear, creating unique collections from handwoven and hand-dyed silk fabrics, and specializing in silk ikat. In her studio home in Sedona, Arizona, Cole and her husband, Rodger Footitt, along with her long-time weavers and seamstresses, continue to develop innovative weaves and cutting-edge fashions. She recently spent months studying at Haystack and Penland to reinvigorate her ideas, and found inspiration for *ikat-shibori*, a technically complex new fabric that has had an overwhelming response.



42 YAZZIE JOHNSON AND GAIL BIRD have created stunning jewelry together for the past four decades. While a great deal of their work was drawn from historic Southwest and Native American iconography, their use of non-traditional stones and compelling juxtapositions pushed the boundaries of what was considered to be contemporary Native American jewelry. Much of their aesthetic is derived from the details in their carefully selected materials, and the shape or line of a stone will often determine the design of an entire piece. From their well-acclaimed thematic belts to bracelets, necklaces and earrings shown in galleries and museums throughout the country, Johnson and Bird continue to make a lasting impression on the jewelry world.



52 MARISKA KARASZ (1898-1960) moved to New York in 1914 from her native Hungary, where she had learned to sew as a young girl. Karasz soon established a successful career as a fashion designer, which combined Hungarian folk elements with a modern American style. In the early 1930s, after her marriage and the births of her daughters, Solveig and Rosamond, Karasz began designing modern children's clothing, which was admired by parents, scholars and critics for its practicality and originality. Her career in fashion ended in the early 1940s, following a studio fire and the entry of the United States into World War II.



64 KRISTINA LOGAN has been a mainstay in the revival of American glass beadwork. She served as president of the Society of Glass Beadmakers (now the International Society of Glass Beadmakers) from 1996 to 1998, a time of huge growth for the society. Logan originally apprenticed under glass artist Dan Dailey and later refined her love for combining glass beads and metalwork even further. "I feel there is something deeply spiritual about an object that is made by hand and worn next to the skin," she states. Today, Logan works from her Portsmouth, New Hampshire, studio and lectures and teaches workshops throughout the United States and abroad.



48 BIBA SCHUTZ was a designer, printmaker and typography specialist before she became a jewelrymaker, and her passion for working through the design process is obvious in her jewelry. In her latest pieces from the Paper Series she literally cuts and folds paper into interconnected boxes, using the paper structures as models for her brooches in metal. Since childhood she has been fascinated with how objects are made. “I enjoy problem-solving,” says Schutz, who lives in New York City.

contributors



56 JOLANDA BOS-SELDETHUIS studied Egyptian archaeology at the Rijksuniversiteit Leiden in The Netherlands. During the last ten years she has worked at different excavations in the Egyptian deserts and specialized in heritage management. She is researching ancient Egyptian beadwork, not only from the tomb of Tutankhamun, but from all periods in Egyptian history. Present day beadwork in Egypt is also a topic of her research.



52 ASHLEY CALLAHAN is the Curator of Decorative Arts at the Georgia Museum of Art. A devoted scholar of modern American design, she has focused much of her research for the past ten years on Ilonka and Mariska Karasz, working closely with members of their families. She authored a book on Ilonka Karasz in 2003, *Enchanting Modern: Ilonka Karasz (1896-1981)*, and now enjoys bringing attention to Ilonka’s younger sister Mariska. “One of the most rewarding aspects of sharing Mariska’s work with audiences today is hearing how many people want to try creative embroidery after seeing her wall hangings,” she says.

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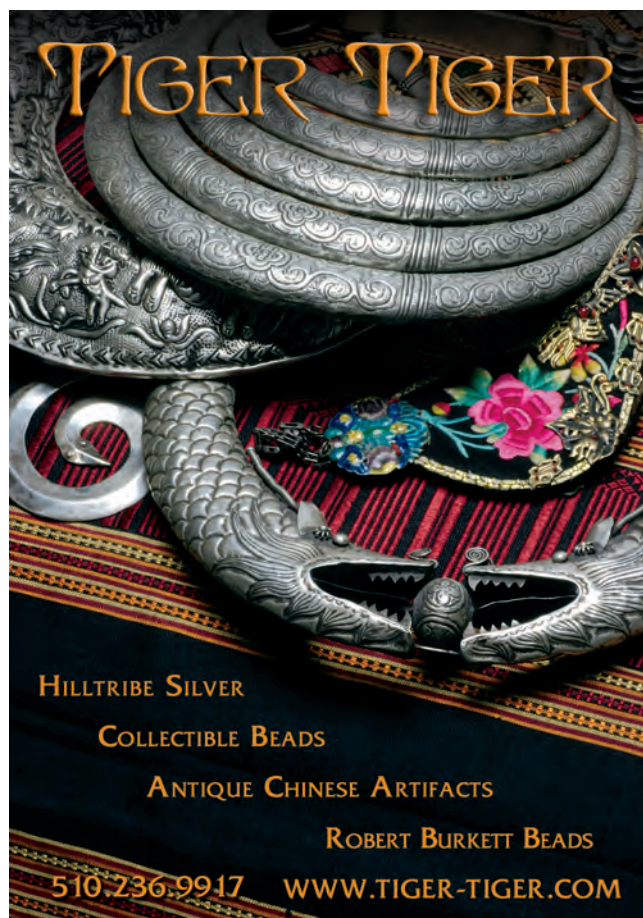
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38 LESLIE CLARK is a freelance writer based in Santa Fe, New Mexico. Visiting Candiss Cole's home and studio in Sedona, Arizona, gave her a deeper appreciation both for Cole as an artist and for her acumen as a businesswoman. "Even on a quiet Sunday morning the place was humming," Clark observes. "Candiss found time for everybody, yet stayed intently focused on our conversation. She clearly sees herself as part of a close-knit community. Even the three dogs, including a stubby-legged charmer named Henry Higgins, got in on the act as official visitor greeters. She can operate on several levels at once and make it seem effortless. That quality is reflected in her work—there are multiple depths of warmth and intimacy in the fabrics she creates."



34 CARL LITTLE says "Every year I relish the opportunity to review the work at the Smithsonian Craft Show." This year he was delighted to find in the mix several artists he has profiled for *Ornament*, including Stephani Briggs and Judith Kaufman. He was equally thrilled to make new discoveries among the one hundred twenty artists. Little's most recent book is *Ocean Drinker: New & Selected Poems* (Deerbrook Editions). Little lives on Mount Desert Island, on the coast of Maine.



42 DIANA PARDUE became interested in southwestern jewelry when she moved to Arizona in 1976. Her interest increased in 1978 when the Heard Museum presented a retrospective exhibit of the innovative jewelry of Hopi artist Charles Loloma. Pardue's work as a curator at the Heard has offered her opportunities to continue to learn about historic and contemporary jewelry. She has published several articles on the artform including the most recent book, *Shared Images*, about the creative jewelry of Yazzie Johnson and Gail Bird.



48 ROBIN UPDIKE, when visiting Biba Schutz's New York City jewelry studio and workshop, was struck by the long countertop displaying a bountiful selection of Schutz's jewelry, much of which suggested forms from the natural world. "It's easy to look at Biba's work and see seed pods, sea anemones, bits of straw or beach rocks smoothed by the sea," says Updike. "Yet what is so striking about Biba's work is that it is never literal, only suggestive." Updike is a freelance arts writer and internet editor based in Seattle, Washington.

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letters from our readers

In Volume 29, Numbers 4 and 5, our Postscript From The Editors discussed how the current age demanded our social and political involvement and that it was another critical time in our nation's (and indeed the world's) life to speak out and to speak up for the values and lives that we hold dear; otherwise an erosion of our rights and liberties will become more manifest. In Volume 29, Number 5 and Volume 30, Numbers 1 and 2, we began to publish the many letters, pro and con, we have received, and will continue to do so in this issue. Thank you, dear readers, we deeply appreciate hearing your passionate viewpoints and fearless voices.

lifelong lessons

Thank you for the poignant Postscript From the Editors, with the three lovely photographs, in Volume 30, Number 1. I am so glad to read about the life of Ms. Benesh's much-beloved father who died at age ninety in Croatia. The things he taught his daughter really resonate today.

I like this part: "He taught me that life was about the journeys and voyages we take; ... about the kinship we are born with, and the kinship we make as we live our lives—because we humans are all related to each other."

I think a dialog (which you suggested in Volume 29, Numbers 4 and 5,) would be most helpful to all of us. It is all right to discuss this in an art magazine devoted to ornament; it is all right that we have different views. It is good that we keep in touch in a civil way with each other.

Pamela Pedersen
Escondido, California

We are grateful and thankful for the many, many letters, telephone calls and emails that have been received by us in response to the news of Dad's passing. It has helped make an extraordinarily difficult period of our lives more bearable.

the art of expression

My sister and I are both long-term readers and subscribers to *Ornament*. We have always loved the magazine, but we love it even more now. Glad to see you are not one of the vast multitudes on Prozac. We missed reading the Summer 2006 editorial (due to being behind in summer reading). But, when we started to read the autumn issue, we went back and caught up. WOW. You said it like it is. You may take a hit on some subscriptions but I hope it is just a small blip in the road.

My sister and I are currently working on a protest-type quilt about the Iraq war. It will have the names of the three-thousand-plus deaths of our armed forces printed on fabric, prayer cloth in style. We have condensed them to cover forty-seven pages with double columns. This is taking us so much time since it is so overwhelming and depressing, but it is something we feel compelled to do, since so many people do not realize the magnitude of the fatalities. This in addition to the twenty thousand wounded and god knows how many thousands and thousands of Iraqi men, women and children.

As artists, we have to sometimes express our feelings in the art we create. We cannot help but reflect the world around us. To deny this awareness is to disrespect not only the current sacrifices, but also those in the past who have sacrificed for us. We believe that we need to always be able to express our views or risk losing that right forever.

So, please keep on speaking out, regardless of the repercussions. Many more support that process than condemn it. We are certainly renewing our subscription.

Marlene and Jeanette Schurr
Mill Creek, Washington

ethics meet politics

While I applaud your political editorials in recent issues, a more appropriate and effective role for *Ornament* would be to discuss the political, environmental and social issues specifically affecting craftspeople and the producers of the raw materials we use.

Some examples are "blood diamonds," the efforts to identify and keep these from the marketplace, as well as how to educate the buying public. Gold mining is another big issue, as is child (and adult) labor in the production of cheap beads, silver chains, etc.

Every time I handle a magnificent silver ornament from Bali, Vietnam or Thailand I wonder if my purchase helps keep talented craftspeople in business or is a form of hidden exploitation. We are talking ethics here, as well as politics. *Ornament* could help the discussion.

Jennifer Cross Gans
San Francisco, California

follow your bliss

I have renewed my subscription to *Ornament* for several reasons. The most important one is to support your Postscript in the Summer 2006 edition. It is important to speak up, to keep working—as dear Joseph Campbell would have it, to "follow one's bliss."

It is important for people to know that, in any totalitarian government, the first victims are the poets, artists, inventors, magicians of all trades.

Rejoice in the freedom we have in a republic—we can mouth off when we feel threatened. Thank you for doing so.

Diana Hammer
San Clemente, California

the source of our beauty

That is quite a collection of letters from readers of *Ornament*. I am not a subscriber, but have over the years

picked it up to see what is going on in the bead/jewelry/fiber world. Wonderfully inspiring, I must say. Unfortunately I missed the article which has everyone up in arms, so of course I cannot comment on that, but wish to weigh in on the notion that *Ornament* should be a quiet restful refuge from the daily struggle of wrong doings in the world and how a peaceful venue of art escapement is where the magazine should lead the reader.

Hogwash. Those of us who are artists must understand that every time you pick up a brush, bead, wire, clay, metal, and the colors to dye, glaze, paint, or weave, take a moment to trace back the source of your tools. There is not one single supply that is not awash in the abuse, death or ravaging of the people, animals and lands of the Earth from which all has been wrenched. To deliver all that we as artists use and need to create beauty takes a toll from something or someone. That is the price paid.

I paint and am a potter. I know every time I pick up a brush how it came to be in my hand. I know what mountain is no longer there and what river runs polluted because I need color, and also what small child may have been the one to deliver my cobalt to my door, though he never left Africa. Is it a world's shame that we all must bear and come to terms with lest there be no art all? I do not know, but when the next issue of *Ornament* arrives perhaps beauty will be in the eye of the beholder.

I am going to subscribe; I like a good rousing discussion right alongside the bedazzling jewels and adornments. Why not?

*Kari Copland
Billings, Montana*

the new generation

Not only do I love your magazine, with its wonderful articles and those amazing messages from Coeditors Carolyn Benesh and Robert Liu, but I have recently been inspired by the article about the jeweler Jesse Monongya (Volume 26, Number 1). Having retired after teaching art for many years I now substitute teach for many of the art teachers in Montgomery County, Maryland. Since I do my own planning I am free to introduce my own lessons.

When your story on Jesse came along, I ordered visuals of his Universe Within the Bear pendant and have used that plus the cover of *Ornament* with his picture to instruct my students (both during the school year and over the summer with my campers at Sidwell Friends.) My students ages five to thirteen have designed their own bear using Native American symbols. Having my own ceramic studio, I made a version of the bear inlaying Smalti tiles and pottery shards. I also show the students real coral and turquoise so the project offers a bit of science too, although I have the students use glass tiles instead of real stones. I also looked up the origin of the Sun Bear species and include this information in my instruction.

Please thank Jesse for me. I have tremendously enjoyed teaching about a real contemporary artist whose designs are remarkable. Next up, I am basing a lesson on your article about Indian mirror embroidery. Thank you for continuing to inspire me, after eight years you have yet to let me down.

*Debbie A. Stern
Germantown, Maryland*

a connected world

I recently received Volume 29, Number 4 and would like to congratulate you on your responsible and wonderfully written Postscript From The Editors. While I totally empathize with the awful events the population has had to deal with, both provoked and natural, living in Europe it has been quite sad, to say the least, to see from far away what has recently become of the United States due to fear. I totally adhere to the philosophy and spiritual perspective from which your article was written. Thank you for having had the courage to call people to speak up.

We live in a very connected world, one full of contrasts and challenges, all of which represent wonderful opportunities to learn and grow from one another. Every step we take should be a conscious choice based on constructive acts, and respect. It can be a big challenge at times, but isn't that the beauty of it all? Isn't the beauty actually in what we choose to do with those challenges, and how we choose to react to them?

Candiss Cole Designs

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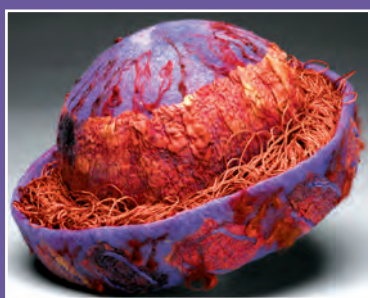
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The article on Thomas Mann's exhibit on Katrina in a previous issue (Volume 29, Number 3) is a great example of constructive respect for the population following a natural disaster. Politics, whichever it may be, tends to forget the human factor, whichever color it may be. We are all connected to a bigger picture like rivers to the ocean.

Angela Baduel-Crispin
Ploemeur, France

appreciating beauty

This is regarding your previous editorial Postscript page—good for you! I previously bought some issues of *Ornament* in a local book store, but after I read that page, I decided to mail in a subscription. I think we should stand for appreciation of beauty in our diverse cultures and for human rights and dignity—not torture, conflict, war, death, and destruction. I have had enough of the politics of gathering votes through hate-mongering and the use of tarted-up word phrases to hide a nasty political agenda. We need to speak out everywhere.

Sharon Porter
Los Alamos, New Mexico

speaking out

As a designer and fabricator of art jewelry, your work has proved invaluable to me. *Ornament* introduced me to the work of Fumiko Ukai (Volume 25, Number 1), a priceless gift fundamental to my own maturation as an artist and craftsman. I have intended for a long time to write you expressing my thanks for the valuable contribution you make to artistic and cultural life of American society and the personal value of *Ornament* to me as a working artist.

Now I want to commend you further for your witness to your readers in the Editors' Postscript in Volume 29, Number 4. Clearly you made the choice to speak out after sober deliberation and process and demonstrate willing acceptance of the personal cost this entails, even to putting both your integrity and your business on the line.

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a common thread in human aspirations that seems to be universal.

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I too am committed to speaking out about current issues and problems we all face in a world grown smaller and with dwindling resources. I hope the beads and ornaments incorporated in my jewelry also contribute to the recognition that we are all connected and that all are valuable in every age and place. Please continue your good work and accept the sincere support of this *Ornament* reader.

*John Kuenneth
The Bead's Eye Studio
Nashville, Tennessee*

keep on keeping on

Regarding the Postscripts of Volume 29, Numbers 4 and 5: Right on! We are the same generation that helped raise the consciousness of this nation regarding racial prejudice, war, ecological concerns, homophobia, and more. We still have a lot of work to do in our society and it cannot be accomplished by wishing it all would go away.

Am I weary of considering these things? Of course. I find myself asking, Why is this still an issue? But being alive on Earth at this time in human evolution contains a special challenge that I, like many others, was born to respond to. And I respond with my whole self. Anything less is refusing to pursue and achieve the human right of true freedom: to think and feel and work in a free and tolerant society. Keep on keeping on.

*Kathleen Dooley
Joplin, Missouri*

let us know what you think

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SKIN + BONES

IMAGES OF MODELS AND FURNITURE are from a film loop showing designer Hussein Chalayan's 2000-2001 group of living room furniture that can be transformed into clothing and suitcases for a quick getaway. Photographs by Chris Moore, courtesy of the Museum of Contemporary Art, Los Angeles, California.

Everywhere you look these days fashion designers and architects are teaming up. Rem Koolhaas, the cerebral Dutch architect, designs boutiques for Prada, the cerebral Italian fashion house. Los Angeles architect Frank Gehry, who thinks so far out of the box that his buildings appear to lack right angles, designs jewelry for Tiffany, whose fashionable baubles are instantly recognizable by their distinctive blue boxes. Since architects and fashion designers deal with the basic questions of how to construct shelters, meaning clothes and buildings, that are functional and also expressive, it is no wonder that boundaries between the two disciplines are so intriguingly permeable.

In fact, contemporary practitioners of fashion and building design are consciously borrowing from each other. That is the general thesis of the exhilarating show *Skin + Bones: Parallel Practices in Fashion and Architecture* that recently showed at MOCA (Museum of Contemporary Art), in Los Angeles. Brooke Hodge, MOCA's Curator of Architecture and Design, organized the exhibition and the excellent catalog. In her introductory essay Hodge notes that despite the fact that fashion designers have long been influenced by architecture, "it is only recently that a true cross-fertilization has developed, as architects have in turn begun to pay closer attention to fashion."

In the generous show of more than three hundred works by forty-five designers and architects, Hodge pairs architectural works, meaning models, drawings and photographs, with apparel to demonstrate what the clothes and buildings have in common. The avant-garde designers and architects represent work in the United States, Europe and Asia. They include such fashion iconoclasts as Issey Miyake, Azzedine Alaïa, Hussein Chalayan, Yohji Yamamoto, Rei Kawakubo, Dries Van Noten, Isabel Toledo, Alexander McQueen, Vivienne Westwood, and Narciso Rodríguez. Architects included in the show are Bernard Tschumi, Jean Nouvel, Frank Gehry, Herzog & de Meuron, Thom Mayne, Zaha Hadid, and Rem Koolhaas, among others. The work, both the apparel and architecture, dates from the early 1980s to the present. The title of the show, *Skin + Bones*, refers to the interior and exterior aspects of design that both fashion and building designers take into account during the creative process.

Hodge suggests that not only have architects started borrowing the vocabulary of fashion now that they talk about "draping," "wrapping," and "pleating" buildings, but with the newest computer-aided-design software, architects, including Frank Gehry, can model building materials like fabric. Buildings can be folded, draped and made to curve like fabric gliding over a shoulder or hip. Likewise she notes that certain avant-garde fashion designers increasingly work with such architectural concepts as creating volume and using geometry to generate design plans. Some fashion designers also are emulating architects by using three-dimensional modeling software to design clothes. One such clothing designer is Elena Manfredi, a multi-disciplinary designer trained as



a civil engineer and architect. Though Manfredi is hardly a name likely to appear in the pages of *Vogue*, her one-of-a-kind garments featuring textiles decorated with laser-cut patterns are extraordinary.

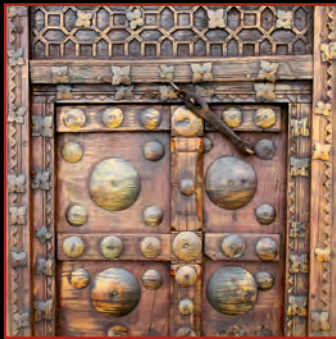
Some of the parallels Hodge highlights are easy to grasp. She notes that in recent decades some architects have become interested in dramatic surface design simply for the sake of aesthetics. Surface design—textile patterning—has always been important in fashion. But to make her point Hodge includes photographs and a short film about the remodeling of the historic Santa Caterina Market in Barcelona, an open-air hall that the Embt Arquitectes of Barcelona transformed a few years ago into a riot of hot Mediterranean color. The young husband and wife architectural team of Enric Miralles and



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Benedetta Tagliabue added a draping roof tiled in sixty-seven colors based on the colors of the fruit and vegetables sold at the market. What is essentially a roof has been fantastically transformed by the simple addition of surface design. Think of how appliqué can transform a plain piece of textile and you have the fashion equivalent.

A somewhat more convoluted point Hodge makes is to show how certain fashion designers and architects use geometry to devise unusual forms and spatial relationships. Architects such as Peter Eisenman of New York have experimented with twisted shapes for buildings, and fashion designers, including Isabel Toledo, use geometry to turn full circles and perfect squares of fabric into clothing with organic shapes. In both cases geometry is directly used to suss out unexpected design possibilities.

Hodge also notes that architects and fashion designers were equally fascinated by the idea of “deconstruction,” which came about in the 1980s after French philosopher Jacques Derrida developed his theories about “deconstructing” literature as a way to rid literary criticism of cultural bias. The Japanese designers Yamamoto and Kawakubo, who presented their first Paris shows in the early 1980s, were among the first of the fashion “deconstructionists” with their frayed edges and unfinished seams. At about the same time architect Bernard Tschumi designed a much-acclaimed “deconstructed” urban park, the Parc de la Villette in Paris. The park’s master plan included thirty-five freestanding pavilions scattered throughout the park but linked by paths—a deconstruction of a traditional park plan. The comparison works.

Given the conceptual nature of the show, it is easy to understand why some of the architecture shown in models or drawings have never actually been built. Many architects with groundbreaking ideas, such as Zaha Hadid, have had difficulty actually getting the ground broken to start their projects.



Clients sometimes balk at the extreme designs and the blueprints are shelved indefinitely. Apparel, on the other hand, is relatively easy to make at least once, and *Skin + Bones* is filled with wonderful garments that probably were never made more than a few times. Virtually all of the apparel in the show is haute couture, meaning that after it is presented in fashion shows it is reproduced only when specifically ordered by a private client.

Still, for anyone intrigued by clothing design, seeing clothes up close by such revolutionaries as Miyake, Yamamoto, Rodriguez, and Toledo is a treat. Included are numerous dresses by Ralph Rucci, a remarkable American designer of haute couture known for a series of dresses he calls *Infanta Gowns*, which he says were inspired by the aristocratic dresses in Diego Velazquez’s famous 1656 painting *Las Meninas*. Rucci has a fondness for silk gazar, which he coaxes into sculptural waterfalls cascading from the waists of his dresses.



Likewise he uses heavy silk jersey to create sleek columnar dresses that hint at Elsa Schiaparelli and Geoffrey Beene. Rucci’s work is exquisite and he also happens to be the subject of a retrospective currently on display at the Fashion Institute of Technology in New York City.

There are aspects of *Skin + Bones* that are purely performance art, such as Hussein Chalayan’s 2000-2001 group of living room furniture that is cleverly transformed into skirts and suitcases for a quick getaway. A film loop shows models standing in a room furnished with a simple, Ikea-ish living room ensemble. Then, quickly, the models snap, twist and button the slipcovers of the chairs into dresses and the chairs fold up to become suitcases. A rounded coffee table telescopes into a bell-shaped skirt for one of the models. The performance makes a political point about the need of refugees to pack up and leave their homes quickly. Chalayan is himself a Turkish Cypriot whose career has been made in London. He is well versed in what happens when cultures intersect, both artistically and politically. Like so much else in *Skin + Bones*, Chalayan’s filmed piece and his furniture/escape wardrobe opens our eyes to the limitless possibilities for fashion and architecture in the twenty-first century.

The Museum of Contemporary Art is located at 250 South Grand Avenue, Los Angeles, California 90012; www.moca.org.

Author Robin Updike, from Seattle, Washington, is a regular contributor to Ornament.

exhibition



ALL THAT JAZZ of silk double georgette; dyed and discharged shibori, 2004.

Top: DANCE OF THE IMPALAS of silk double georgette; dyed and discharged shibori, 2006.
Photographs by Donna Eleyi.

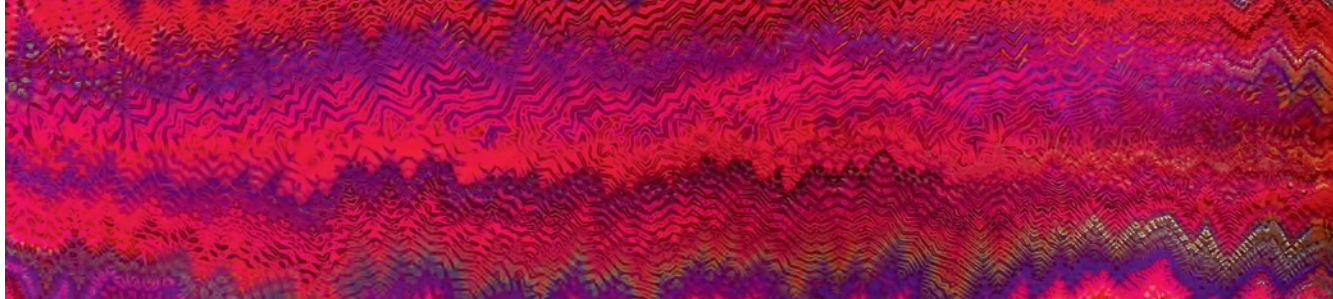


Shibori Treasures, at the Fuller Craft Museum in Brockton, Massachusetts, is the latest exhibition of Carter Smith's extraordinary work, and it focuses on his fabric alone. The gallery is awash in color; yards and yards of silk are hung on the walls or in vertical columns like tapestry, and draped on beams so that the play of light and shadow highlights the colors and patterns in unexpected ways.

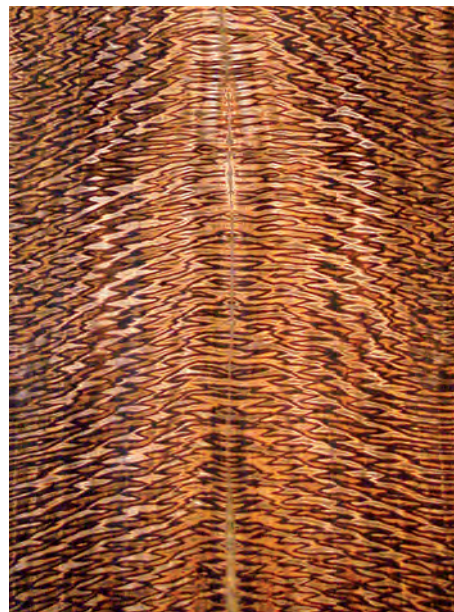
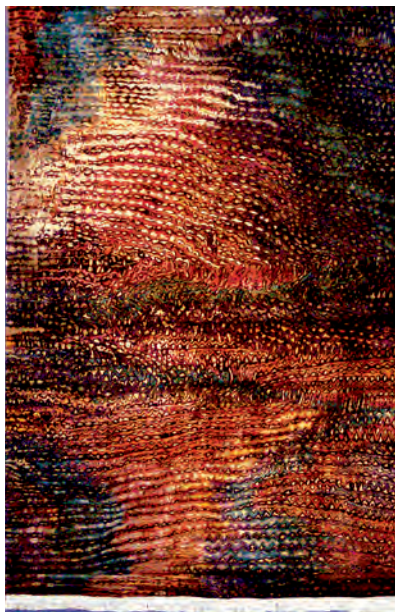
Smith is one of this country's most innovative and celebrated textile and clothing artists. He is known as perhaps the foremost American master of *shibori*, traditional Japanese methods of dyeing cloth by wrapping, binding, pleating, stitching, folding, twisting, and compressing fabric. Smith's lyrical, color-saturated garments have been carried by such exclusive boutiques as Halston and Christian Dior, worn by icons Aretha Franklin and Elizabeth Taylor, and have been shown in numerous galleries and museums in the United States and Japan.

"The pieces in the show are selected from around two hundred treasures that I have collected from pieces I have dyed over the past forty years. They were just too powerful to cut into clothing and thus they remained treasures. The theme for me of this exhibition is how textiles transform into feelings, or better yet how feelings transform into textiles," explains Smith.

The intensity and emotions behind these pieces are palpable, and, in fact, it is difficult to describe them without reaching for a musical metaphor. Viewers are greeted at the doorway by Brazilian Butterfly, which hangs canopy-like overhead. It is a gorgeous samba of subtle oranges and pale reds, set off by electric blue; as the light plays off it, the colors become luminous.



RHAPSODY IN RED of silk double georgette; pleated, dyed, discharged, dyed, 2005. Photograph by Gordon Bernstein. Below left: THE BLUES of silk chiffon; dyed and discharged shibori, 2006. Photograph by Gordon Bernstein. Below middle: DAHLIA TEMPLE CARPET of silk; hand-tied, 400 knots per inch, 2001. Photograph by Carter Smith. Below right: TIGER TEMPLE of silk double georgette; double pleat, three discharged black, 1999. Photograph by Carter Smith.



All that Jazz is a silky smooth, pulsating portrait of sound, in deep reds, purples and greens with electric flashes of blue and aqua. Dance of the Impalas, rendered predominately in browns and golds, is full of staccato movement, like drumbeats. By contrast, The Blues evokes a more contemplative mood with its gentle blues, greens and golds.


Smith says, “I look at the pieces and see and hear a symphony of color and sound. There is an amazing harmony to them that begs to be embraced with music that dances along with form and color. Music comes from nature, and these pieces follow those random patterns of creation.”

The two pieces that Smith says “anchor down the show” are his Dahlia Temple Carpet and Tiger Tree Carpet. They are, he says, his “magic carpets—one must lay upon the magic carpet to experience its uplifting power.” The luxuriousness of the carpet form perfectly amplifies Smith’s already lush, intricate designs. Dahlia Temple Carpet is a complex, velvety panoply of color—raspberry, peach, ochre, aqua. As your eyes go up the piece, the colors look richer, deeper and more evocative. Tiger Tree Carpet is a shimmering tiger skin unlike any you might have imagined. Exquisite black, gold and yellow bands cascade along either side of the “trunk” or “backbone” of the piece.

To make these incredible rugs, Smith first creates his usual silk pieces and then gives them to a patternmaker to map out a copy of the silk piece onto a rug pattern, including where the colors will go. The pattern also maps out every tie. The silk

that goes into the rug is dyed by hand to match the original shibori pattern. Two women sit at a loom and follow the pattern. Each rug can have up to two and a half million ties. In this exhibit, the carpets are hung next to their silk originals, and it is fascinating to compare them.

Smith says that the carpets are also an attempt to help people recognize the value of the images of the shibori textiles. “Sometimes only a high price tag justifies the value of something. The carpets are an attempt to overcome a basic prejudice of what the value is of contemporary textiles produced in this country. While fifty thousand dollars sounds like a lot of money for a textile work of art, it pales in value and comparison to a painting done by a major contemporary artist. When you look at the scale of the carpets and experience the impact, and realize that two to three years of labor goes into each one, they are amazing bargains,” he explains.

The Fuller Craft Museum, formerly the Fuller Museum of Art, is a magnificent place to see Smith’s work. The high ceilings and exquisite light allow the viewer to fully appreciate the sweep, vibrancy and the nuances of Smith’s textiles. The museum, led by director and chief curator Gretchen Keyworth, is a visual oasis, showcasing truly exciting and dynamic contemporary craft. Carter Smith: Shibori Treasures shows through May 6, 2007 at the Museum, 455 Oak Street, Brockton, Massachusetts 02301; www.fullercraft.org. 

Author Elizabeth Frankl is an editor at Shambala Press.



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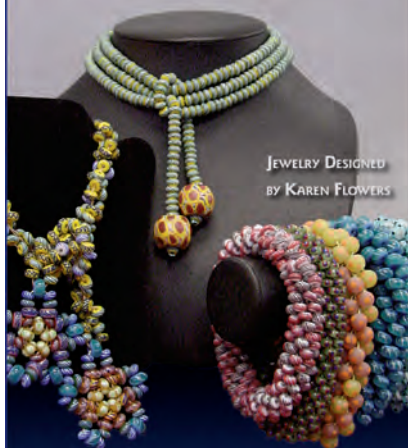
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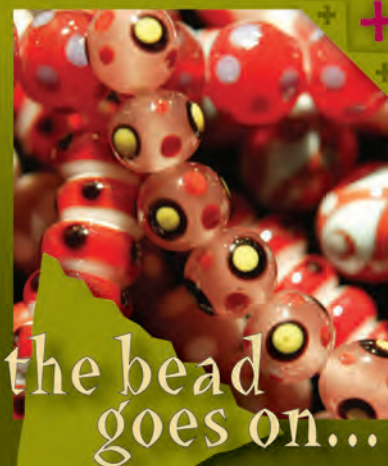


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DIAMOND PENDANT NECKLACE of twenty-two karat gold, diamond; handwoven chain, granulated, 2.0 x 2.0 centimeters, 2006.

BROOCH ONE of twenty-two and eighteen karat gold and diamonds; fabricated, fused, granulated, and repoussé, 4.5 centimeters diameter, 2004. *Photographs by Hap Sakwa.*

JONATHAN LEE RUTLEDGE

EARRINGS of twenty-two karat yellow and white gold, set with tourmaline and Tahitian pearl dangles; fabricated, fused and granulated, 3.5 centimeters long, 2005.



Becoming an artist was a bit accidental and I once thought that I never really wanted to be one. Of course, ever since childhood my mother had told me I was an artist, but I always brushed off the idea in disbelief. Then came my junior year in college when I decided to take just one class that could provide a break for me from my studies in political science. After being rejected from a woodworking class (thank goodness), I found myself in a metalsmithing class that would prove to be a life-changing event for me; my passion for jewelry design was born.

Creating in metal is peace to me. It is my relaxation and I never seem to have enough time for it. In fact, I lose time doing it and at the end of the day I sit wondering where all those hours went. I think I first had this realization in college. This led me to pursue further study and eventually a career doing it. But that is not all. I also have an overwhelming sense of accomplishment when I create something new, or use a new idea successfully for the first time. Simply put, it is exciting to turn a two-dimensional rendering into an actual piece of jewelry, and exhilarating to watch someone pick it up and fall in love with it.

I use a forty-five-hundred-year-old technique called granulation in my work. Granulation is the process of taking tiny granules of gold and fusing them onto a base in order to create a design on a piece of jewelry. The first time I saw granulation was shortly before leaving for graduate school. I came across a book that had several examples of the technique and I instantly knew that this was what I wanted to eventually do. In short, it was an epiphany—a clear moment when I realized (without ever having done it) that I would enjoy putting thousands of little sand-sized granules of gold in order.

NECKLACE THREE of twenty-two karat gold, blue and white sapphires, diamond, on loop-in-loop chain; fused, granulated, handwoven chain, 2.5 centimeters diameter, 2003.


DROP PENDANT of twenty-two and eighteen karat gold, tourmaline and Tahitian pearl; handwoven chain, fabricated, fused, granulated, 5.0 centimeters long, 2005.

NECKLACE NUMBER TWO of twenty-two karat gold, green zircon, white sapphires, and freshwater pearl; fabricated, fused, granulated, handwoven chain, 7.0 centimeters long pendant, 2003.

Granulation has also fueled another interest of mine, which is history. As I have studied the process, I have had the opportunity to learn about the different cultures who first used it and how it (and other techniques) spread from one area of the world to another. I find myself left in awe by the fact that some of the societies that first used this process (Etruscans and Greeks, among others) executed it in such an exacting manner without the luxury of modern-day technology.

I work with high-karat gold alloys because they offer a deep, rich, yellow color that creates a strong visual distinction between the metal and the other materials incorporated into my work, primarily gemstones and pearls. I also find that the combination between the warmth of the gold and the technique of granulation creates a visual depth in each piece that is intensified by a distinct shadowing effect that takes place. The result is dramatic and varies depending on the time of day, the position of the sun, or the lighting in any particular room.

These effects contrast the forms that take place in my jewelry. From a distance an observer sees a rather simple shape. However, in that same experience, the viewer can instinctively tell that there is more than first meets the eye. They know they have to get physically closer in order to investigate, and that the closer they get, the more there is to see.

The repetitive and meticulous nature of my work both soothes and affords me the opportunity to express myself visually. It lends a certain freedom and simplicity to life that turns the whole notion of work as a necessity into one of passion and desire. 

Artist Jonathan Lee Rutledge resides in Evanston, Illinois.



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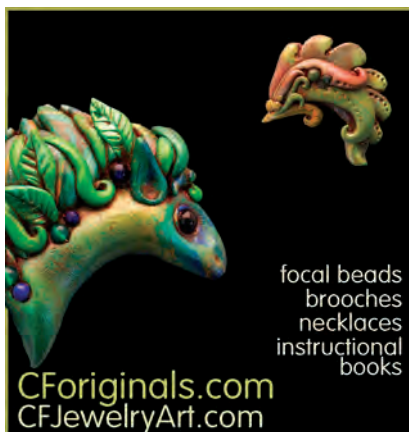
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THE METROPOLITAN MUSEUM OF ART presents *Poiret: King of Fashion*. This special exhibition examines the work of the innovative fashion designer Paul Poiret, who lived from 1879 to 1944. Best remembered for freeing women from corsets and further shaking the establishment through pantaloons, it was nevertheless his remarkable cutting and construction of cloth, despite his inability to sew, that secured his legacy. Poiret helped to pioneer a radical approach to dressmaking that relied more on the skills of drapery than those of tailoring. The exhibit focuses on Poiret's technical ingenuity and originality and explores his modernity in relation to and as an expression of the dominant discourses of the early twentieth century, including Cubism, Classicism, Orientalism, Symbolism, and Primitivism. *Poiret: King of Fashion* runs from May 9 through August 5, 2007. Shown is a gold dress, an afternoon dress and an evening wrap. *Photographs courtesy of The Metropolitan Museum of Art.*

1000 Fifth Avenue, New York, New York 10028; 212.650.2921; www.metmuseum.org.

MUSEUMS

ARIZONA

THE HEARD MUSEUM presents *Sole Stories: American Indian Footwear*, on view through October. The display features seventy pairs of shoes from traditional moccasins and mukluks to

THE BEAD MUSEUM showcases the exhibition *Flourish: The Sculptural Beads of Christi Friesen* until the end of June. This exhibit is the first of the Museum's plans for a series of solo shows of selected bead artists. Friesen is known for her unique polymer clay art beads, embellished with gems, semiprecious stones, pearls, and glass. Shown are two ornaments by Friesen.

5754 West Glenn Drive, Glendale, Arizona 85301; 623.931.2737; www.beadmuseumaz.org.



elaborately beaded platform shoes and cowboy boots. Both traditional and contemporary footwear is shown. Paintings, ceramics and other objects in which shoes are featured as a motif are also present.

2301 North Central Ave., Phoenix, AZ 85004; 602.252.8848; www.heard.org.

CALIFORNIA

THE FOWLER MUSEUM AT UCLA displays *Makishi: Mask Characters of Zambia*, until April 29. The exhibit explores the drama and complexity of the remarkable masquerade traditions of the Chokwe, Mbunda, Lunda, Luvala/Lwena, and Luchazi peoples who live in the Three Corners region of northwestern Zambia, northeastern Angola, and southwestern Democratic Republic of Congo.

University of California, Los Angeles, CA 90095; www.fowler.ucla.edu.

ILLINOIS

THE FIELD MUSEUM presents *The Ancient Americas*, a new permanent exhibit examining thirteen thousand years of cultural evolution in the western hemisphere. More than two thousand artifacts are on display representing some twenty distinct cultural groups, from the early hunter-gatherers of the American continents to the great empires of the Aztecs and the Incas.

1400 S. Lake Shore Dr., Chicago, IL 60605; www.fieldmuseum.org.

MASSACHUSETTS

MUSEUM OF FINE ARTS, BOSTON presents *Tsutsugaki Textiles* from the Collection of David and Marita Paly, ending July 6. The exhibition explores the clothing and textiles of the lower classes of Japan, who unlike the upper class, made do with fabric created from hemp, known as ramie, as well as cotton introduced in the fifteenth century. The technique used specifically on these garments, *tsutsugaki*, involved protecting specific areas of the cloth with a starch

paste, which was later removed after the dyeing process. The protected area was then subsequently handpainted.

465 Huntington Ave., Boston, MA 02115; 617.267.9300; www.mfa.org.

NEW YORK

THE AMERICAN MUSEUM OF NATURAL HISTORY continues the exhibition *Gold*, through August 19. The exhibit focuses on the historical fascination with this icon of wealth, beauty and power. Rare natural specimens and important cultural artifacts spanning from the famous La Trobe Nugget to gleaming precolumbian jewelry and other objects from the Museum's own collection will be on display.

Central Park W. at 79th St., New York, NY 10024; www.amnh.org.

THE MUSEUM AT THE FASHION INSTITUTE OF TECHNOLOGY displays several exhibitions covering wearable art. The exhibit, *Ralph Rucci: The Art of Weightlessness*, is on view to April 14. This retrospective marks the twenty-fifth anniversary of Rucci's career in fashion and features one hundred garments. The exhibit *She's Like A Rainbow: Colors In Fashion* continues until May 5, with over two hundred fifty years of fashion and textile history on display. The exhibit explores the symbolism and psychology of color in fashion.

Seventh Ave. at 27th St., New York, NY 10001; www.fitnyc.edu/museum.

PENNSYLVANIA

THE ALLENTOWN ART MUSEUM presents *Knights in Shining Armor*, a major exhibition covering Renaissance and Baroque art, arms and armor, through June 3. Nearly four years in the making, *Knights in Shining Armor* explores the popularity of arms and armor in the art and daily life of these periods.

31 N. Fifth St., Allentown, PA 18101; www.allentownartmuseum.org.



THE SAN JOSE MUSEUM OF QUILTS AND TEXTILES hosts *Tapestry in America*, a lecture by Dr. Alice Zrebiec from the Gloria F. Ross Center at the Arizona State Museum. Occurring on April 27, the lecture explores the evolution of American tapestry since the nineteenth century, from interior decoration for wealthy homes and prestigious public places to an art form appreciated by wider audiences. The international juried exhibition *American Tapestry Biennial 6*, also showing at the Museum, runs until July 8, and is hosted by the American Tapestry Alliance. Shown is *Bomber Jacket* by Jon Eric Riis.

520 South First Street, San Jose, California 95113; 520.626.8364; www.tapestrycenter.org.

THE FRANKLIN INSTITUTE SCIENCE MUSEUM hosts *Tutankhamun and the Golden Age of the Pharaohs*, through September 30. New and larger than the blockbuster that toured the world in 1977, this exhibit includes one hundred thirty objects from Tutankhamun's tomb and other royal tombs.

222 North 20th St., Philadelphia, PA 19103; 215.448.1200; www.fi.edu.

WASHINGTON

THE BELLEVUE ARTS MUSEUM hosts the traveling exhibit *Women's Tales: Four Leading Israeli Jewelers*, which features one hundred twenty-seven pieces of jewelry by Bianca Eshel-Gershuni, Vered Kaminski, Esther Knobel, and Deganit Stern Schocken. The exhibit runs until June 17.

510 Bellevue Way, N.E., Bellevue, WA 98004; www.bellevuearts.org.

WASHINGTON, D.C.

THE SMITHSONIAN AMERICAN ART MUSEUM presents *From The Ground Up: Renwick Craft Invitational 2007* at their Renwick Gallery section. The third in an ongoing series, this exhibit biennially spotlights artists whose

innovative approaches make them figures to watch in American art. The exhibition closes July 22.

17th St., N.W., Washington D.C.; www.americanart.si.edu.

CANADA

THE TEXTILE MUSEUM OF CANADA displays its new exhibition, *Cloth That Grows On Trees*, until April 15. Delving into the method of making cloth from tree bark, primarily used around the equatorial region, this exhibit is one of the first largescale presentations of its kind in Canada. Several lectures, tours and workshops will also be available.

55 Centre Ave., Toronto, ON M5G 2H5; 416.599.5321; www.textilemuseum.ca.

GALLERIES

CALIFORNIA

THE GEMOLOGICAL INSTITUTE OF AMERICA continues to host the South Sea Pearl Consortium's exhibit *White Magic* at the Institute's Carlsbad headquarters, through May 15. Sixteen international jewelry designers utilize South Sea cultured pearls for the pieces seen in the exhibition. Some of the

artists shown are Henry Dunay, Ellagem, Fai Co, Lily Lam, Christian Tse, Stephen Webster, and David Yurman.

5345 Armada Dr., Carlsbad, CA 92008; 760.603.4192; www.gia.edu.

WASHINGTON, D.C.

THE FREER GALLERY OF ART hosts a continuing exhibition of small glass vessels and sculpture collected by Charles Lang Freer. The exhibit consists of a number of ancient Egyptian sculptures of wood, stone and bronze, as well as amulets, glass beads, inlays, and other objects purchased by the gallery's founder.

12th St. and Independence Ave., S.W., Washington, D.C.; 202.633.1000; www.asia.si.edu.

CANADA

GALERIE NOEL GUYOMARC'H presents Janis Kerman, *Retrospective: 1977-2007*, ending April 15. Also shown is a completely new collection of this Montreal-based jewelry artist.

137 Laurier Ouest, Montréal, Québec H2T 2N6; 514.840.9362.



FACERE JEWELRY ART GALLERY presents *Signs of Life* from May 16 to June 6. This is the third gallery exhibition and edition of this literary journal that combines the work of nine contemporary jewelry artists and published writers. Artists showing this year are Angela Gleason, Kim Eric Lilot, Merrily Tompkins, Anya Kristin Beeler, Marjorie Schick, Aaron Macsai, Jude Clarke, and J. Fred Woell. All artwork will be available for purchase and a copy of the journal can be obtained from the gallery for a fee. Shown is the Edith Piaf Lock et from the Arts and Sciences Series by Jude Clarke.

1420 Fifth Avenue, Suite 108, Seattle, Washington 98101; 206.624.6768.

FAIRS, MARKETS, SHOWS

CALIFORNIA

THE BEADWORK BEAD EXPO moves to Oakland, California, this year for the first time, from April 11 to 15. This annual event is sponsored by *Beadwork Magazine*, and brings together over one hundred fifty artisans and craft merchants to display their wares made from all types of materials. Bead Expo also includes workshops and a symposium.

Oakland Marriott City Center, 1001 Broadway, Oakland, CA 94607.

MINNESOTA

THE INTERNATIONAL SOCIETY OF GLASS BEADMAKERS presents the exhibit *ConneXtions: A Collaborative Effort Between Wood and Glass*.

Running from July 26 to December 15, this exhibition is a collaborative effort between the ISGB and the American Association of Woodturners. Over one hundred artists from these two organizations have partnered to create synergistic works of glass beads and lathe-turned wood. The exhibit shows at the AAW Gallery, Landmark Center, 75 W. Fifth St., in St. Paul.

www.isgb.org.

NEW YORK

THE PRATT INSTITUTE announces Pratt Fashion Show 2007, on May 9.

The 2007 Pratt Institute Fashion Icon Award will be given to acclaimed designer Narciso Rodriguez, who will be the second to receive this honor. The first recipient was Diane von Furstenberg, who received the award in 2006.

The show, also featuring the work of the graduating fashion design students,

begins at 5:30 P.M. at Gotham Hall on the Manhattan campus.

144 W. 14th St., New York, NY 10011; 718.636.3600; www.pratt.edu.

SALON ONE HUNDRED PERCENT DESIGN, a self-run artists' show takes place May 12 to 13 at the Pratt Mansion in New York City. Some of the artists attending include Valerie Hector, Sandra Miller, Michael Good, Lynn Yarrington, Biba Schutz, David Bacharach, Thomas Herman, Michelle Lalonde, and more. Numerous genres of art from clothing and jewelry to sculptures and ceramics will be available.

1027 Fifth Avenue at 84th Street, New York, NY 10028.

VIRGINIA

THE ARTISANS CENTER OF VIRGINIA presents *A Twist on Tradition*, showing from May 17 to June 27. The focus of the show is works of traditional craft that have been combined with new methods to create a melding of the two. Jake Cress, master craftsman from Fincastle, Virginia, will be a guest artist for the

CRAFTBOSTON's sixth annual show at Boston's Seaport World Trade Center from March 30 to April 1 featured over one hundred seventy-five artists. Some of those who attended were Chunghie Lee, Elisa Bongfeldt, Lori Bacigalupi, Hulda and Kenneth Bridgeman, Jane Herzenberg, Jacob Albee, Elizabeth Garvin, Anna Shapiro, Nancy Jemio, Judith Kaufman, Jaclyn Davidson, Thomas Mann, Hongsock Lee. Each year Craftboston showcases one-of-a-kind and limited-edition pieces in jewelry, wearables, decorative fiber, leather, metal, mixed media, and more. Shown is a necklace by Elise Winters and a coat by Roselle Abramowitz.

www.craftboston.org.





THE PALO ALTO ART CENTER presents Style 2007, on April 28, featuring work by more than twenty-five predominantly California-based textile clothing, accessory, and jewelry designers. Many of last year's artists are returning, such as April Higashi, Eric Silva, Anya, Bethany Brandon, Jean Cacicedo, and Carole Lee Shanks, as well as new designers including Giselle Shepatin, Cari Borja, Maja and Mark Kanazawa. Shown from left is a dress by Mark Thomas, Okina earrings by April Higashi, and Celestial Spheres bracelet by Valerie Hector.

1313 Newell Road, Palo Alto, California 94303; 650.329.2366; www.paacf.org.

exhibit, and an example of the goal of this exhibit.

801 West Broad St., Waynesboro, VA 22980; 540.946.3294; www.artisanscenterofvirginia.org.

CONFERENCES, LECTURES, SYMPOSIA

CALIFORNIA

THE COSTUME SOCIETY OF AMERICA holds its thirty-third annual National Symposium in San Diego from May 29 to June 3. Themed as Faires, Fiestas and Expositions: Costume as Cultural Exchange, the symposium takes place at the Omni Hotel located in the historic Gaslamp Quarter. Among the activities available are numerous academic papers, tours, workshops, and a festival atmosphere. The keynote address, A Lifelong Love Affair With Textiles, is being given by noted fashion designer Zandra Rhodes.

www.costumesocietyamerica.com.

MISSOURI

SURFACE DESIGN presents its thirtieth anniversary conference in Kansas City, Missouri, with the theme Mind + Body.

Running from May 31 to June 3, the conference features numerous lectures and demonstrations, such as Artwear: Fashion and Anti-Fashion by Melissa Leventon; Cultural Identity Through Fabric and Thread, with Susan Avila and Danh Nguyen. Several pre- and post-conference workshops will be held from May 26 to 30, and June 4 to 8. Most conference activities are on the campus of the Kansas City Art Institute and the nearby Marriott Hotel.

www surfacedesign.org.

TENNESSEE

THE SOCIETY OF NORTH AMERICAN GOLDSMITHS holds its 2007 conference from June 13 to 16. The theme is Directions Unknown: Looking Ahead, Learning From History. Many lectures and exhibitions are available, such as Women in Iron by Elizabeth Brim, which explores the introduction of women smithers into this medium, and Directions Unknowable with Ralph Caplan. The Conference takes place at the Peabody Hotel in downtown Memphis, Tennessee and is hosted by the Metal Museum.

www.snagmetalsmith.org.

CANADA

THE CODA CONFERENCE 2007 takes place in Calgary, Alberta, from June 14 to 17, and meets at the International Hotel of Calgary. Titled Craft Has No Boundaries, the lectures, panel discussions and other events explore the inter-relationships of American and Canadian craft practices. The CODA Conference is an opportunity to share the newest ideas and projects from some of the most forward-thinking craft organizations.

www.codacraft.org;
www.albertacraft.ab.ca.

TURKEY

THE INTERNATIONAL BEAD AND BEADWORK CONFERENCE takes place in Istanbul from November 22 to 25. Topics include lectures by Jane Kimball and Adele Recklies on Turkish Prisoner-of-War and Balkan Beadwork. Kimball and Recklies will also curate an exhibition in conjunction with the conference. There will be other lectures on beadwork and beads, as well as a bead bazaar.

www.istanbul-boncuk.org.

CLASSES & WORKSHOPS

MINNESOTA

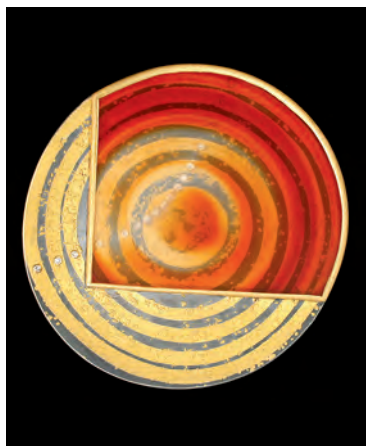
THE UNIVERSITY OF MINNESOTA presents the Split Rock Arts Program, a summer series of intensive workshops in visual arts, design, creative writing, and creativity enhancement. Some workshops include fashion, textile and surface design, art quilting, knitting, children's book illustrations, and more. Online registration began February 25.

360 Coffey Hall, 1420 Eckles Ave.,
St. Paul, MN 55108; 612.625.1237;
www.cce.umn.edu/splitrockarts.



THE MEADOWS MUSEUM in association with the Texas Fashion Collection at the University of North Texas presents the exhibition *Balenciaga and His Legacy*, covering the work of twentieth-century fashion designer Cristóbal Balenciaga. The exhibit contains more than seventy of his creations, along with some twenty dresses and accessories by other famous designers who were inspired by his work. The show runs until May 27. Shown is an image of the exhibition's opening.

5900 Bishop Boulevard, Southern Methodist University, Dallas, Texas 75275;
214.768.2516; www.meadowsmuseumdallas.org.



PATINA GALLERY presents *What Lies Beneath*, an exhibition curated by Allison Barnett, May 4-June 3. This invitational features jewelry from fifteen of the most acclaimed metal artists, and explores the theme of layers and the translucency of stones and materials. Participants include Petra Class, Andy Cooperman, Sandra Enterline, Pat Flynn, Barbara Heinrich, John Iversen, Harold O'Connor, Tod Pardon, Phil Poirier, Todd Reed, Sam Shaw, Alexandra Watkins, Jeff and Susan Wise, Gill Galloway-Whitehead, and Michael Zobel. Shown is a brooch by Michael Zobel.

131 West Palace Avenue, Santa Fe,
New Mexico 87501; 505.986.3432.

TEXAS

THE SOUTHWEST SCHOOL OF ARTS AND CRAFT has several lectures and demonstrations this year. On June 1-3, Marne Ryan teaches *Patterning and Fusing Sterling Silver*. The class focuses on the process of making sheets of textured sterling through fusing, hammering and roll pressing.

300 Augusta, San Antonio, TX 78205;
210.224.1848; www.swschool.org.

WASHINGTON

PRATT FINE ARTS CENTER, located in Seattle's Central District, adjacent to Pratt Park, announces a special class on *Chasing and Repoussé: Traditional and Nontraditional Techniques*, taught by Nancy Megan Corwin, May 4-7.

1902 S. Main St., Seattle, WA 98144;
206.328.2200; www.pratt.org.

ANNOUNCEMENTS

HAWAII

TEXTILE SOCIETY OF AMERICA requests submissions for its eleventh biennial symposium meeting in Honolulu, Hawaii, September 24-27,

2008. Submission deadline is October 1, 2007. The symposium theme is *Textiles As Cultural Expressions*.

www.textilesociety.org.

INDIANA

THE INTERNATIONAL PRECIOUS METAL CLAY GUILD announces dates for its fourth biennial conference, July 17-20, 2008, on the campus of Purdue University in West Lafayette, Indiana. Information about the upcoming conference will be posted on the Guild's website. Conference co-chairs Jeanette Landenwicht and Tim McCreight are requesting proposals; deadline is June 15.

www.pmcguild.com.

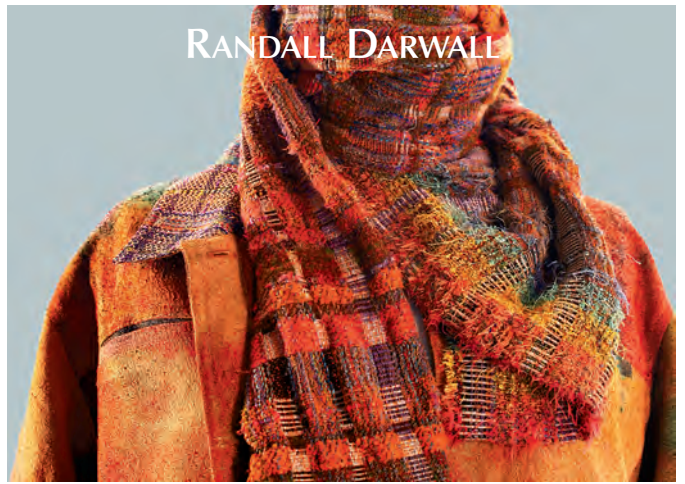
Ornament recommends that dates, times and locations of all events be confirmed in advance of visits. News can also be read at www.ornamentmagazine.com. *Ornament* welcomes submissions to News. All images must be digital, at 300 ppi minimum. We do not return CDs with visuals unless a stamped, self-addressed envelope is provided. *Ornament*, P. O. Box 2349, San Marcos, CA 92079; fax 760.599.0228; email ornament@sbcglobal.net.

STEVEN FORD DAVID FORLANO



www.fordforlano.com

RANDALL DARWALL



www.randalldarwall.com

SMITHSONIAN CRAFT SHOW

Preview Night April 18, 6:30 - 9:30 P.M.

Show Dates April 19 - 22, 2007

National Building Museum
401 F Street N.W., Washington, D.C.

www.smithsoniancraftshow.org

THOMAS MANN



www.thomasmann.com

AMY ROPER LYONS



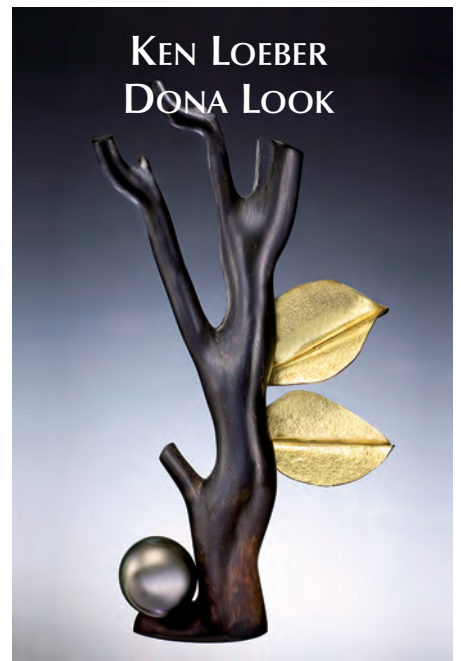
www.amyroperlyons.com

CHRIS TRIOLA



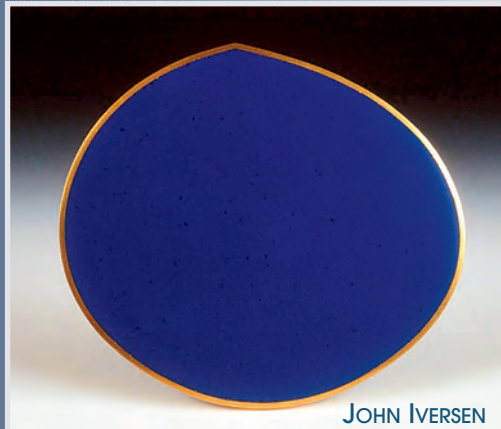
www.christriola.com

KEN LOEBER
DONA LOOK



www.loeberlook.com

JEWELRY



JOHN IVERSEN

2007 SMITHSONIAN CRAFT SHOW

Carl Little

In its twenty-five years of presenting contemporary crafts in the nation's capital, the Smithsonian Craft Show has established itself as a preeminent showcase for the finest one-of-a-kind work being created in America, from jewelry to furniture, ceramics to fiber, basketry to leather. Every year the show's organizers solicit the latest from craft artists across the country, recruiting a distinguished jury to make the final selection. This year the one hundred twenty exhibitors were chosen from around twelve hundred applications. As one juror quipped, "It is easier to get into Harvard than to get into this show"—to which one artist re-quipped, "Now I should apply to Harvard."

The jurying process has been streamlined in the past several years, with an electronic system in place that makes the gargantuan task a good deal easier. That said, the competition is stiff. This year's judges—contemporary craft dealer Helen Drutt English, from Philadelphia; Gerhardt Knodel, vice president and director of the Cranbrook Academy of Art in Bloomfield Hills, Michigan; and Michael Monroe, executive director and chief curator of the Bellevue Arts Museum near Seattle, Washington—had to make difficult choices.

In the end, thirty percent of the chosen will be showing at the Smithsonian for the first time—which says a great deal about the depth of creative vitality in the field of craft arts in the United States today. "We sought to get the best quality," juror Drutt English notes, "reveal innovative ideas, and bring to the fore the central theme of how artists work."

FURNITURE



ANNA MILLEA

GLASS



JAMES NADAL

TIM & KATHLEEN HARDING



WEARABLE ART

MIXED MEDIA

Among the first-timers is Amy Roper Lyons of Summit, New Jersey. While Lyons has attended a number of craft shows, she describes the prospect of showing at the Smithsonian as “extremely exciting.” She looks forward to the connections she will make with visitors and fellow jewelers. “For artists who work alone in their studios, to go to a show like this—it’s thrilling.”

Lyons will be showing brooches made of eighteen karat gold and enamel with stone accents. These brooches, which can be worn as pendants, reflect her long-time love of nature, including insects found in her garden. A recent yearlong stay on the coast of Ireland where she explored the tide pools led to several exquisite pieces based on marine creatures, including anemones, crabs and nautiluses. “They have quite vivid sea life that you wouldn’t expect in such a cold place,” she explains.

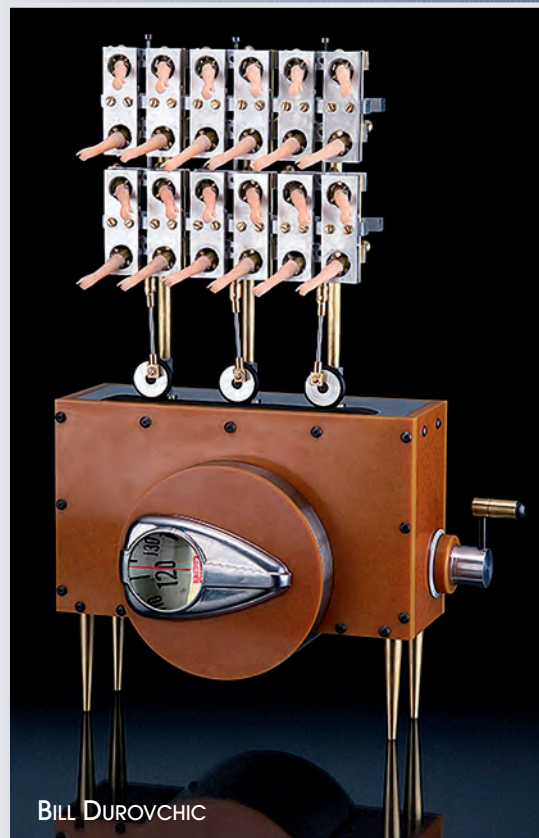
Korean-born Chunghie Lee, who lives in Providence, Rhode Island, is another newcomer to the show. Traditional Korean wrapping clothes, called *pojagi*, inspire her work. “In old times, fabric was so precious that after a woman made clothing for her family they did not discard the scraps,” Lee explains. The scraps were made into wrapping material used for weddings and other occasions.

Lee has had, in her words, “a wonderful opportunity to introduce the *pojagi* to the western world” through teaching workshops here and abroad, including the Victoria and Albert Museum in London and the Evtek Institute of Art and Design in Finland. At the Rhode Island School of Design she teaches a course titled *Pojagi and Beyond*, which explores how the technique can be reinterpreted for a modern world.

Lee’s own wearables, wall works and sculptures are patched together with crepe organza and other fabrics in a manner akin to the “nameless women” of Korea. She also incorporates their images in the fabric. Lee hopes that visitors to her booth at the Smithsonian show will appreciate the resonant spirit of her work as much as its lively combinations of colors and textures.

Reached at his studio in Easthampton, New York, jewelry artist John Iversen expressed his pleasure at returning to Washington. “This is my sixth or seventh time—it’s always a hoot to get in,” he says. Iversen appreciates the support for the craft arts that he finds in Washington: “It really creates a momentum.” He enjoys the blend of the “big collector crowd” and the general public.

This year, Iversen will be showing his signature organic designs, “nature-inspired” brooches, pins and other ornaments in enamel and other



BILL DUROVCHIC

BASKETRY



JOH RICCI

DECORATIVE FIBER



MARY LYNN O'SHEA



LISA HOLT

HARLAN REANO

CERAMICS

materials. He hopes to have his new pebble collection ready for the show, a return to one of his first collections from twenty-five or so years ago, but utilizing an expanded vocabulary.

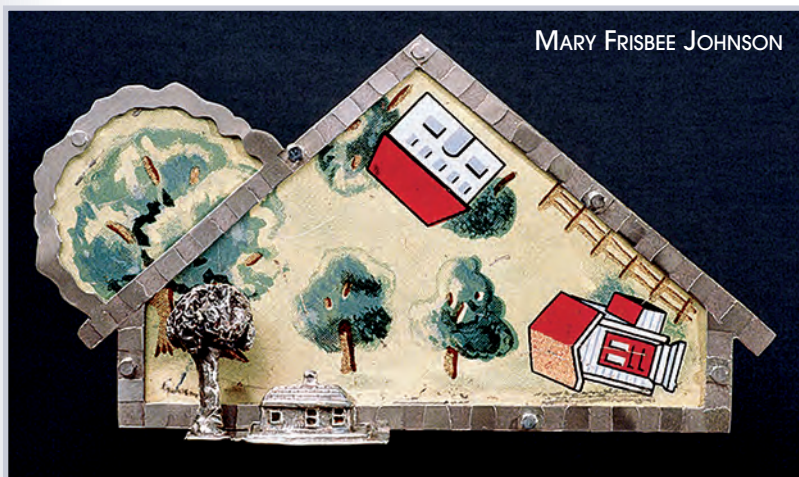
Tim and Kathleen Harding have made the trip to Washington from their home in Stillwater, Minnesota, more than a dozen times, looking forward to the cherry blossoms, spring greenery and warmth. For this couple who has attended most of the high-end shows across the country, the Smithsonian is a "top priority" every year. "You sell to people from across the country and the world—as far away as Israel, Tokyo, Great Britain," Tim Harding reports, noting that the show coincides with the tourist season. And then there is the occasional celebrity visitor, such as Ruth Bader Ginsburg, the Supreme Court justice, who came to the show a few years ago.

The Hardings fabricate one-of-a-kind garments, typically very colorful lightweight jackets and vests for women—not casual wear but rather meant for special occasions. They utilize a technique that is a complex form of reverse appliqué. The pieces are made from opaque and sheer silks, which they create themselves. Their booth will add to the festive appeal of the show.

Donald Friedlich from Madison, Wisconsin, will be attending the Smithsonian Craft Show for the twenty-second time. In honor of the twenty-fifth anniversary, he is receiving a special award in recognition of being the artist who has shown the most times ("a really nice surprise," he says). "The show and I kind of grew up together," he states, noting that it was the first fair he attended after graduating from the Rhode Island School of Design in 1983, the inaugural year of the Smithsonian.

How does Friedlich keep making it new? "Each of us has a different artistic drive and pace of change," he observes, "and some of us are constantly pushing ahead but in an incremental manner." The main motivation for that evolution in his case, he states, is to answer his own questions and satisfy personal artistic curiosity. "I find that if an idea is really good it almost literally haunts me for several years."

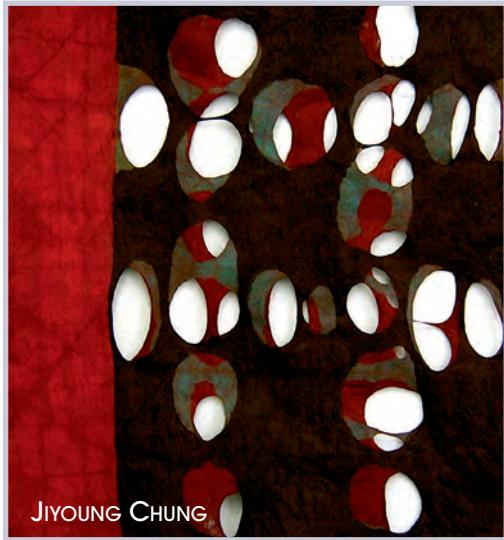
For the last ten years Friedlich has been focused on incorporating glass in his jewelry. Starting about a year ago, he became interested in the interaction between jewelry and the clothing with which it is worn. His current body of work is a series of magnifying lens pendants, in sphere and cylinder shapes, that are designed to magnify the clothing against which they rest. "The weave of the fabric," Friedlich explains, "becomes the image of the jewelry." He considers these glass and gold pieces the most conceptually-based work he has ever created.



MARY FRISBEE JOHNSON

METAL

PAPER



JIYOUNG CHUNG

25th Anniversary Most Frequent Exhibitor Award



DONALD FRIEDLICH

LEATHER



MIGUEL BIZZOTTO

WOOD



SIMON LEVY

Like his fellow seasoned exhibitors, Friedlich relishes visiting Washington in April. He usually tries to spend an extra day or two in the capital to visit the National Gallery of Art and other arts and culture venues. He also keenly anticipates regarding firsthand the response to new work. It is one thing to imagine in his studio how a piece will work; it is another to witness a dozen women trying on a necklace. Based on the enthusiasm he expresses regarding a recent residency at the Kendall School of Art in Grand Rapids where he experimented with state-of-the-art computer-aided design manufacturing programs, Friedlich will continue to grow as a jewelry designer and return again to the Smithsonian.

Opportunities for interactions between artists and visitors will be enhanced this year with the addition of a series of “booth chats,” informal talks given by craft artists. With intriguing titles like *How to Handle Pyromania in a Constructive Manner* (presented by metal artist Marne Ryan), these craft-side conversations are bound to add an educational and maybe an entertainment element to the show.

It merits remembering that the Smithsonian Craft Show has another motive for its existence, besides providing craft artists with a special venue to display their work every April. Since its first showcase twenty-five years ago, the Women’s Committee, which oversees the show, has granted every penny of its profits to the many educational and research programs undertaken by the Smithsonian every year.

For an institution that has faced its share of political and fiduciary issues in the recent past, the Smithsonian Craft Show can be considered a true feather in its collective cap of annual arts and culture presentations. As juror Michael Monroe remarked, “We need to embrace the work of the hand and the mind, the work of the creator and problem solver.” That is an admirable mission that this show has been fulfilling for a quarter century. Many happy returns. 🌀

THE SMITHSONIAN CRAFT SHOW

National Building Museum, 401 F Street, N.W., Washington, D.C.
Preview Night April 18. Show Dates April 19 through April 22, 2007.
www.smithsoniancraftshow.org

CANDISS COLE

REACHING FOR THE EXCEPTIONAL



OCEAN MIST BARCELONA JACKET of silk, rayon, cotton; ikat-dyed and handwoven, 2006.

Above right: MONET IKAT SWING VEST of silk warp and rayon/cotton weft; ikat-dyed and handwoven, 2006. *Stylist: Peter Brown. Model: Francesca Tedeschi. Photographs by John Cooper.*



Leslie Clark

She travels to shows six months out of the year, seeing loyal clients eager for her latest designs. Her hallmark handmade silk-ikat coats and jackets, wrought with panache in luscious, hand-dyed colors that glow with the warmth and beauty of natural landscapes, have an ardent following. But Candiss Cole is not satisfied and clearly is on another artistic quest. Despite scaling the heights of art-to-wear, Cole keeps moving on, reaching for the exceptional and the outstanding in her work. In the past five years she has gone through a creative resurgence. “I hadn’t been personally challenged at the gut level as an artist in a long time, and that had to change,” Cole says, seated in the downstairs studio of her rambling, three-level Sedona home. She spent months studying and experimenting, to emerge with some stunning results: chic new designs, subtle and original handwoven weave structures, even more lyrical and complex hand-dyeing, and her crowning glory, a uniquely gorgeous fabric she calls *ikat-shibori*, both reminiscent of spices and walks in the woods and glorious sunsets, and poetic, like water running over river rocks or moonlight on an inky black lake.

"I had decided at the beginning of 2001 that I wanted to take my work to a level beyond anything I had ever done before and create something so amazing it would just stop people in their tracks," Cole declares. To do that, she had to take a risk. "You have to set aside blocks of time where you're not on a deadline, where you can play and create and take chances," she states. It was not easy walking away. "I was looking for new direction and I had no idea where it was going to take me. That was the hardest part. Maybe nothing would come of it; maybe something would, but waiting for the magic to happen was tough." That summer she headed to Haystack for a two-week workshop with textile guru Jack Lenor Larsen. "He gave me projects that expanded my vision of the loom," Cole explains. "I was doing manual manipulation on a regular floor-loom using multiple warps under different tensions." For Cole, it helped crack the creative "calcium deposits," stimulating fresh insights about weaving. From Maine she went to Penland, to study the technique of woven shibori with Catharine Ellis and delve into *arashi shibori* with Ana Lisa Hedstrom. Then she took Jane Dunnewold's surface design class. "The things that you think are so complicated that nobody could do, Jane sits down and teaches you how to do in very short order," Cole notes, adding, "If you get into surface design on top of weaving, the trick is knowing when to quit." At the end Cole realized she had made a breakthrough and found something spectacular. "I had dyed a bolt of fabric and had hand-gathered it in shibori, and when I opened it up I knew where I wanted to take it."

Cole walked in the door back home and 9/11 hit. "Life as we knew it had changed. Everything stopped, and people stayed home." Later on, when she started seeing her customers again, Cole noticed that the longing for home and security was expressed in colors. "I found that when people are stressed or uncomfortable they tend to earth colors—there was a huge desire for colors like lichen, sable, taupe—all the deep forest colors." Meanwhile, she decided to spend that quiet September in her studio and complete her new vision. Essentially she wanted to shibori over ikat, but it was not as cut and dried as that. Traditionally shibori is a pleating or folding of fabric that has always been done by hand. "Catharine conceived the idea of putting the shibori gathering thread on the loom," Cole says. "The key for me was to create a balance between the ikat and the shibori, because I don't want one to outshine the other. I needed to come up with the right flow. The movement of the shibori actually had to mimic the chevron of the ikat; they had to work in relationship to each other, and I had to figure out how to control that." She took her head weaver, Cynthia Broughton, with her to Convergence, to train with Ellis and to work with Yoshiko Wada, an authority on shibori. Broughton produced several test samples. Together, she and Cole created hand-loomed patterns that translated Cole's

gamble into a woven reality. Wada told Cole that what she was doing was entirely new, and helped her name it ikat-shibori.

The results are magnificent; a hand-dyed, handwoven silk fabric of supple artistry that is luxurious and alluringly sensuous. "I wanted to create the illusion of depth, of layer upon layer of multiple processes: the ikat base, the weave structure, and then the shibori. They're visible, yet they work together in concert so that you can't tell when one stops and the other starts." Every step is handmade. Even with a staff of five weavers and five seamstresses, it takes three months, from opening the box of plain-white raw silk *noil* skeins in the store room to when the fabric reaches the cutting table, to make a piece of ikat. The shibori can take up to a year. After the ikat process, the ikat-shibori comes off the loom in a tidy, tightly smocked-looking square of fabric. Cole rinses the dye off the surface and re-dyes it. Her husband sets the dyes, and then the shibori thread is removed. The effect is almost three-dimensional. Despite how labor-intensive it is, Cole has carried her inspiration further by doing hand shibori on a few already cut and sewn garments. Besides stitching she sometimes mixes in ceramic pie weights and castration rings for docking lambs' tails to create amazing pointillist patterns of shapes, just spare enough to balance out and harmonize with the over-all design. The final pieces are works of art. The shibori moves



SPENCER JACKET of silk, rayon, cotton; Firefall ikat-shibori, handwoven ikat with woven shibori overlay, 2006.

across the whole garment in descending spirals of rhythm, creating a transcendent fusion of color, form, texture, and pattern.

Everything else was changing too. Four years ago Cole walked onto a golf course in Sedona and into the life of a tall, amiable Englishman. “It’s a very thin thread that two people interested in silk fabric would meet in Arizona at a golf course,” Rodger Footitt remarks with dry understatement. Footitt comes from Macclesfield, the town at the end of the Silk Road that for three hundred years was the heart of the English silk-weaving industry. “When I grew up everybody was in the silk business, one way or another. I worked for a company that made machines to process silk, including dye-color processing machines.” He came to the States in 1972, because polyester was all the rage and the machines were similar. Footitt had the know-how to run them, and he kept on “playing” with colors. When he met Cole, he found a kindred spirit in his penchant for tinkering with ideas and someone who shared a devotion to fine craftsmanship.

Cole and Footitt married in 2004, told everybody they were out of town, stayed home and tried figuring out how they could work together. For Cole, having a collaborator took

some adjustment. “No one before has ever been as directly involved as Rodger in a hands-on respect,” she notes. “We had to find our territories, and develop a language that we could share.” One day when they were working on dyes, she told Footitt she could not get the black to take. “He said he couldn’t get the black to take either. We called Createx, the company that had been making the dyes I’ve been using for twenty-eight years, and discovered they were discontinuing them.” It was a major blow to Cole: “This was the only vocabulary of color that I knew.” Then Footitt allowed as how he might have “some ideas.” “All of a sudden Rodger’s testing all these dyes—which ones work together, which ones don’t—to recreate what I’ve been doing all these years in a new dye formula,” Cole remembers. Footitt made trial runs with dyes from other companies, setting up vast Swiss canning pots on heaters on the back porch and cranking up the vintage Maytag washer, which he calls the “nerve center,” to squeeze water out of yarn and check that the depth of color was right. It became his kingdom.

Today he is the maestro of color. While Footitt proudly refers to Cole as “the main event,” he lives and breathes the art of dyeing. He and Cole have a running dialog about color sequences on the ikat, tossing out suggestions such as blue-black-periwinkle versus blue-black-aquamarine. He contributes his own concepts as well, pointing to a new fabric called Ascot inspired by the view along Oak Creek Canyon Road on the way from Flagstaff. “The ochres and tans are from the cliff face opposite; the reddish-brown comes from the bark of manzanita bushes growing beneath the dark green of the pine trees; and the black is from the roots, which turn black when they go into the creek.” The couple tease each other about their methods. One of Cole’s handwritten dye recipes reads ‘yellow, brown and red, equal amounts, orange to taste.’ “When Rodger saw this, he looked at me and said ‘Sunshine, that just won’t do,’” Cole says with a grin. The mathematically minded Footitt measures everything on a gram scale. He favors Lanacet dye because “it’s user friendly. It’s much kinder on the silk threads and the drains, and the only acid is store-bought white vinegar to set the dyes.” He also routinely uses a pH-balance testing device to monitor minerals in the water and the studio still relies on the extensive water filtration system Cole installed years ago.

On a creative hot streak, Cole also introduced new weaves that add dynamic texture and excitement to her fabrics. A double-herringbone-with-a-break weave in a shiny silk weft and matte warp has a shimmering, glimmering effect, a favorite of Footitt’s because it catches the light as a woman walks. Other additions to the repertoire are the ‘radio’ weave, so-called because it resembles the mesh on the front of 1940s radios, a twos-two twill, and what they call the Gail weave,



PEACOCK IKAT SWING COAT of silk warp and rayon/cotton weft; ikat-dyed and handwoven, 2006.



CARMEL JACKET IN RED HERRINGBONE of silk warp and viscose weft; hand-dyed and handwoven, 2006.

named for one of their weavers who made it by mistake, but they liked it and kept it. Cole's formerly black-only weft has given place to a marvelous multicolored slubbed silk weft, the silk yarn hand-space-dyed for her. Woven into the ikat, the do-si-do dance of colors adds richness and dimension: hints of lilac, celery green, pumpkin, and mocha promenade in and out across a swath of soft buckskin brown. To mull over ideas about the interplay of hues and tonality, Cole likes looking through the eyes of painters for inspiration, leafing through her collection of books on Impressionist artists and the work of Wolf Kahn for his "outrageous colors." She loves absorbing the colors of English landscapes while hiking in Sherwood Forest and on the moors, together with looking at the paintings of local artists. She also browses color forecasting books, blending between them and art to develop her palettes.

The greatest shift Cole has seen in the art-to-wear movement is a closer overlapping between woven craft and couture, with more borrowing of ideas back and forth. "For years wearable art was very boxy or shapeless and didn't have any form," the artist states. "It was more about the fabric and not about cutting it." Cole describes her work as pushing the envelope towards a fusion of both worlds. "In some ways I use basic silhouettes and let the fabric speak for itself, and in others I use basic fabrics and let the design stand out," she continues. "My greatest influence now is European fashion, which is at least one to two years ahead of us. They're much more focused on texture and on garment construction." The details fascinate her: the seams, the cuffs, the shape of a collar, the cut and length of a sleeve. She wants to merge them into her own work. A few years back she also noticed a strong vintage

look appearing in clothing. Several of her new pieces reflect the forties in fabric and style. "If I could name one person whom I would love to have dressed, it would have been Katharine Hepburn," Cole reflects. "To me she is the ultimate in class. She could carry clothes like nobody else."

Cole and Footitt share another passion, motivated by environmental concerns and a desire to preserve a vital part of weaving heritage. "So many people today are looking into alternative sources of energy and better ways to produce fabric without chemicals," Cole explains. "Rodger has a lot of allergies to petroleum-based products."

"People do not realize that their immune systems are much more compromised these days by what they wear." The name of their passion is Quarry Bank, built in 1784 and the last textile-producing, water-powered mill left in England. The National Trust has taken it on as a working museum open for public tours. Quarry Bank weaves unbleached, unsoured calico cotton yardage and fabricates roomy shirts, bib aprons and a black-and-white *toile* with engraved eighteenth-century scenes of the mill, the workers at the looms, chickens beside a cottage door and even tiny fairies dancing in the tall grass. Cole's eyes light up talking about Quarry Bank. "We've brought some of the finished goods and the fabric to America to see who might be interested in it, just to try and keep the mill going. This is another mountain I've decided to scale."

It hardly needs asking, but what keeps Cole excited? "Alexander Calder said it best," Cole responds. "Someone asked him once what his favorite piece was, and he replied, 'My next one, always.'"



GAIL BIRD uses graph paper to design, plan and arrange pearls for a necklace of Akoyo pearls from Japan. During this process, she selects stones for individual settings, or satellites, as well as for clasps. Next, she draws the necklace on graph paper. On her desk sits the pearl necklace, graph paper, notebooks of drawings, two boxes of colored pencils, and a container of colored pencils, a triangle for measuring and drawing straight lines, raw stones, the finished drawing, and a tray with stones for earrings. *Caption courtesy of Shared Images: The Innovative Jewelry of Yazzie Johnson & Gail Bird, published by the Heard Museum and Museum of New Mexico Press.*



YAZZIE JOHNSON pulls sixteen-gauge silver or gold wire through a drawplate to make it thinner and stronger for use as earring loops or to twist and appliqué as a surface decoration. The drawplate allows Johnson to buy one gauge (or thickness) of wire and pull it to make different gauges for various needs. Johnson begins by filling the wire to a point and positions it in the drawplate. He uses his feet as leverage and pulls the wire several times through successively smaller-diameter holes to achieve the desired size. *Caption courtesy of Shared Images: The Innovative Jewelry of Yazzie Johnson & Gail Bird, published by the Heard Museum and Museum of New Mexico Press.*



YAZZIE JOHNSON AND GAIL BIRD

Diana Pardue

Traditional American Indian jewelry is well known for its use of silver and turquoise—a combination that has been appreciated, worn and collected for more than one hundred years. Two jewelers dramatically changed the artform in the 1970s through their collaborative efforts that combined unusual stones with silver, brass and, later, with gold. Yazzie Johnson and Gail Bird appreciated the work of earlier American Indian jewelers who mixed native garnets, jet and the rich hues of turquoise with silver. Their inspiration extended to the pictorial past of the Southwest—carvings and paintings on rock walls and designs on historic southwestern textiles and pottery. These early designs revealed change and continuity while recording the pictorial history of the Southwest.

That history and iconography were reflected in Johnson and Bird's jewelry when they developed their first thematic belt in 1979. Made for the inaugural exhibit at the Albuquerque

Museum in New Mexico, *One Space, Three Visions* was an extension of the buckles Johnson and Bird had been making with pictographic stones. Johnson and Bird placed jaspers and agates with inclusions and markings on one side of a belt buckle and designs of Southwest animals, birds, petroglyphs, pottery, and other inspirations on the reverse in silver overlay.

Placing a design on the reverse side of jewelry paid homage to Hopi jeweler Charles Loloma, who in 1962 included stones on the interior of a ring to reflect the “inner gems” of the wearer. Loloma later continued the concept by adding stones to bracelet interiors.¹ Johnson and Bird call their use of the overlay technique “underlay,” when it is used to place an image on the reverse side of the buckles and other jewelry parts. The overlay technique was introduced to Hopi jewelers by the staff of the Museum of Northern Arizona after World War II and developed to distinguish designs derived from Hopi pottery from the dominant heavy tufa-cast and stamp-work jewelry

Clockwise from top: EARRINGS of eighteen karat gold, fire agate, drusy quartz, 2001. EARRINGS of eighteen karat gold, mabé pearl, Dieter Lorenz carved black onyx, 2002. LOVE DAGGER EARRINGS of tufa-cast eighteen karat gold, Australian keishi pearls, 1999. Collection of Martha H. Struever. Photographs by Craig Smith. Courtesy of the Heard Museum and the Museum of New Mexico Press.

made by Navajo jewelers.² In overlay, a design is sawed out of one sheet of silver. That sheet is soldered to a solid sheet of silver. The difference in depth between the two thicknesses gives the design dimension and further distinguishes it. Some jewelers darken the lower layer with liver of sulphur to further accentuate the design, while others stamp or texture the lower sheet. Johnson uses an awl to texture the lower sheet of metal in the overlaid buckles and other jewelry items that incorporate the technique.

Top, clockwise from top left: REVERSE OF BUCKLES, silver overlay, fourteen karat gold details: bobcat with hearts, mountain lions in a thunderstorm, Hopi bird above a lightning cloud, deer in a hailstorm.

Bottom, clockwise from top left: OBVERSE OF BUCKLES, Parrel plume agate, silver, 5.1 x 6.35 centimeters, 1998. Deschutes jasper, silver, 5.1 x 7.0 centimeters, 1990. Imperial jasper, silver, 4.44 x 6.35 centimeters, 1990s. Morrisonite, silver, eighteen karat gold, 5.1 x 7.62 centimeters, 1992. Collection of Charles Diker.



Johnson and Bird also deviated from the jewelry norms of the 1970s by using brass in addition to or in place of silver. They liked the way that brass looked with the stones such as red jaspers, agates, serpentine, and others. They sought stones for their color and natural beauty, often selecting ones with unusual markings or inclusions. In their early work, Johnson and Bird often used brass and silver combinations, using brass for bezels, the narrow metal strip that holds the stone in place, because they liked the richness and contrast the yellow metal added to the plain silver work. Their use of gold followed the same pattern. For Johnson and Bird, the colors and the way the materials worked together were more important than using precious materials.

When Johnson and Bird were asked to participate in the Albuquerque Museum exhibit in 1978, the curator asked them to make a belt essentially constructed out of a series of their buckles. Although they were not taken by that idea, they did develop the concept of a thematic belt; a concept that would eventually result in forty-seven thematic belts by 2006. This journey began with a belt titled *Before the Hunt*. As with their buckles, a design was placed on the reverse of the belt buckle. This design set the theme for the imagery on the face of the belt conchos. Based on a Mimbres pottery image, the buckle reverse depicted a hunter, praying before the beginning of his journey. The stone on the belt buckle front was pictorial jasper. Each concho contained a combination of animals in overlay or appliqué and stones. The stones were of a wide variety and colors. This was the first time that an American Indian jeweler created a belt that combined diverse stones and metals in non-matching concho combinations.

The first belt was followed by others as the artists created one, two and occasionally more, annually. In 1979, they submitted a belt for judging at the Southwestern Association of Indian Arts Market in Santa Fe. At this time of transition for the Indian Market, some of the contemporary jewelry, including Johnson and Bird's thematic belt, did not fit the market's existing categories. In subsequent years, categories were added to embrace contemporary works. In 1981, Johnson and Bird received the Best of Show award for their belt, *Petroglyph Migration*.

The creativity instilled in the belts was complemented by the development of other designs that now define Johnson and Bird's jewelry. In 1980, they developed a piece based on a South American milagro-style necklace in which small amulets were interspersed among trade beads. Johnson and Bird were not attempting to emulate the symbolic intent of the amulets in which the forms of arms, legs, hearts, and other body parts often represented prayers for health and fortune; instead, Johnson and Bird wanted to emphasize the visual imagery of the necklaces. Johnson and Bird's necklaces had



PIN of dendritic agate, silver, fourteen karat gold, 2.9 x 7.6 centimeters, 1993. EARRINGS of Montana agate, drusy quartz, silver, and fourteen karat gold, 1996. *Collection of Martha H. Struever.*



PIN of Dieter Lorenz carved onyx, garnet, eighteen karat gold, 5.7 x 7.0 centimeters, 1990. EARRINGS of onyx, garnets, eighteen karat gold, 1990. *Collection of Ramona Sakiestewa.*

unmatched gemstones in silver settings inserted among the strands of beads. The settings had tubes soldered to the reverse side in order to string them into the necklaces. The visual effect was a bead necklace with diverse stones interspaced. Other necklaces quickly evolved.

Johnson and Bird began using pearls in 1981, originally combining them with coral. Their repertoire of stones continued to expand and they also began to make multistrand necklaces with high-luster pearls. Just as they had incorporated the satellites in the milagro-style necklace, Johnson and Bird began to incorporate them into pearl necklaces and necklaces made of other stones. By the early 1980s, they also added stones—often of different types and shapes—as clasps. They began to balance the necklaces so that many designs had clasps worn on the side rather than the back of the neck. As their technical skills developed, the soldered tubes on the backs of the settings were replaced with refined designs in silver or gold overlay or textured metal. They also began to make satellites with stones on each side, often using different stones on the front and reverse.

Johnson and Bird have derived inspiration for the pendant and buckle reverses from a variety of sources that include familiar things such as garden plants in the snow, deer, elk, or other animals from Northern New Mexico or Johnson and Bird's cats and dogs. They have also been inspired by a single motif in a Navajo textile, Pueblo pottery or other Indian arts. American quilts, Russian Easter eggs, Asian tapestries, Impressionist paintings, or an abstract form seen in a rusted keyhole in a taxi meter have all served as sources of inspiration.

Johnson and Bird's use of stones for necklaces included garnets, onyx, amethyst, and coral in varying colors. Many of the coral necklaces feature the deep Mediterranean reds combined with satellites of black jade and occasionally clasps of Tahitian pearls. When they began using pearls in necklaces,



THREE-STRAND NECKLACE of coral, with satellites of coral, black star sapphires and black jade, eighteen karat gold, mabé pearl and coral clasps, 58.4 centimeters long, 2000. The reverse of the coral clasp, as shown, and that of the coral satellites have stylized dragonflies. *Collection of JoAnn and Robert Balzer.*



On view through June 2007 at the Heard Museum is *Shared Images: The Jewelry of Yazzie Johnson & Gail Bird*. The exhibition presents their earrings, bracelets, rings, and necklaces, as well as their best-known works, the thematic belts. Assembled for this exhibition, Johnson and Bird's belts will be shown for the first time as a collection, begun in 1979, debuting each year at the annual Santa Fe Indian Market.

According to Diana Pardue, the exhibition's curator, Johnson and Bird are "part of a generation of American Indian artists from the Southwest who have acknowledged and honored the tradition of their respective areas while pushing the creative boundaries and addressing contemporary concerns."

The exhibition catalog, *Shared Images: The Innovative Jewelry of Yazzie Johnson & Gail Bird*, written by Diana Pardue, contains one hundred eighty pages, featuring the artists' jewelry in more than two hundred photographs. Published by the Heard Museum (www.heard.org) and the Museum of New Mexico Press (www.mnmppress.org), the hardbound book is available through the Heard Museum Shops.

The Heard Museum is located at 2301 North Central Avenue, Phoenix, Arizona 85004; telephone 602.252.8848.



MIMBRES BLACK AND WHITE BELT of silver, fourteen karat gold, psilomelane, coral, banded agate, petrified wood, turquoise, mahagonite, Brazilian agate; tufa casting, 1984.

DINOSAUR BELT of silver, eighteen karat gold, Montana agate, dendritic agate, moss agate, coral, Yowah opal, petrified palmwood, turquoise, lapis lazuli, dinosaur bone; tufa casting, 2002. *Collection of JoAnn and Robert Balzer.*

ALL THINGS HOPI BELT of silver, eighteen karat gold, Yowah opal, coral, brecciated jasper, aggregate agate, turquoise, petrified pinecone, moss agate, morrisonite, Montana agate, poppy jasper, Brazilian agate, Australian jasper; tufa casting, 2005. *Collection of Martha H. Struever.*

BUTTERFLY BELT of silver, eighteen karat gold, dendritic agate, Yowah opal, Montana agate, moss agate, plume agate, lapis lazuli, turquoise, coral, petersite; tufa casting, 2001.

Below left: CHACO CANYON BELT, 1989. Photograph by Tom Gessler.

Johnson and Bird preferred Biwa pearls from Japan. As those became more difficult to acquire, natural pearls in a variety of hues were becoming available from China. They chose pearls for their quality and luster and combined them with stones in complementary colors. Their designs incorporated pearls of diverse shapes and sizes with gold elements as well as satellites. They have also used pearls in clasps, at times selecting the larger mabé pearls for this purpose, often choosing the pearl for one clasp and a complementary stone for the other.

As Johnson and Bird were developing concepts for their buckles, belts and necklaces, they were also laying the foundation for the earrings they would create. They generally used pre-cut stones. If the stones were complementary, but not exactly the same shape or size, Johnson and Bird selected them for earring pairs, but made them appear to be of a similar size by making the setting of a narrower or shorter stone slightly larger to minimize the difference in sizes. This offered balance and made the varying sized earrings visually and creatively appealing. In time, they reduced efforts to make unmatched stones appear to be the same size and instead emphasized the subtle variation in sizes. At times they used different materials for the two earrings in a pair. They began to make the earrings notably different by adding a smaller stone or pearl to a different area on each earring in the pair. In later jewelry, Johnson and Bird designed and created earrings of similar shapes but noticeably different lengths. Another earring variation they incorporated was to emulate a stone pattern in one of the pair in tufa-cast gold. For example, a carved cameo stone (banded agate) was bezel-set as one side of an earring pair and the stone was "matched" by a gold poured tufa-cast shape carved by Johnson, which mirrored the swirled stone pattern.

The more dramatic changes in Johnson and Bird's designs are evident in their thematic belts. A carved section of coral that served as the body of a small fish with head and tail in silver overlay in 1981 in the Water Belt was transformed in 1984 when stones became the bodies of larger, bolder animals, some of which encompassed an entire concho in the Mimbres Black and White Belt. As Johnson and Bird began to incorporate the stones into the bodies of the animals, they also transformed the animals, making them leap and run rather than appear static. The shapes of the

TWO-STRAND NECKLACE of lavender freshwater pearls, eighteen karat gold, Holley Blue agate, blue chalcedony, rainbow (Transvaal) garnet, mabé pearl, smithsonite; Yowah opal and blue chalcedony clasps, 50.8 centimeters long, 2004. *Private collection.*

conchos also changed, becoming more curvilinear and making the belts appear to have movement as well.

Changes in belts resulted in changes in other jewelry forms. Jagged lightning designs in the 1987 Lightning Belt were transformed into a satellite on a necklace that same year when Johnson and Bird combined a cloud-shaped freshwater pearl with three gold lightning bolts descending and ending in garnets. Single pearls (clouds) and gold bolts with stamp-work dots to represent rain formed the accompanying earrings. In 1997, Johnson and Bird created similar but stylized shapes in tufa-cast gold and pearl earrings. All of these concepts interplayed in the various jewelry forms they created as one jewelry form became reflected in other jewelry types.

From the beginning, Johnson and Bird collaborated by planning together and choosing the materials for the jewelry that Johnson was making. In 1977, Bird began to design most of the jewelry and, in 1978, she began to make preliminary sketches for the belts that she and Johnson planned. Bird would sketch two or more extra conchos and together they reviewed the drawings and made final choices. Using a variety of traditional metalsmithing techniques, Johnson fabricated all of the metalwork. He also designed and made the images on the reverse of the buckles and clasps, referring to drawings he had made of petroglyphs, American Indian designs or other images. Bird assembled the pearl, coral and various stone bead necklaces, adding and spacing the metal and stone satellites and clasps that Johnson constructed.

Johnson and Bird make all of their jewelry by hand although they purchase most of their stones pre-cut and polished. If a stone needed re-shaping or polishing, Johnson used a hand-operated grinding wheel before he was able to purchase machinery. He will occasionally cut stones if he finds a slab of unusual color or material, such as yellow dinosaur bone. He also shapes and polishes coral for accents in belts or for use in brooches or pendants using the natural curvature of the coral. Johnson and Bird have also incorporated the work of noted gemstone



carvers in their jewelry with regularity since the early 1980s, complementing them with accents of other stones or metal. To create stamp-work impressions, Johnson uses handmade stamps, some purchased and others that he makes himself. He also carves tufa, a volcanic stone, to form a casting mold. He casts thin sheets of silver and gold in tufa or cuttlefish bone molds, and then cuts shapes or images, which are incorporated into the finished item.

From a career that began in admiration of traditional Navajo silverwork, the change in style and materials may seem dramatic. For Johnson and Bird, the growth has been gradual, never losing sight of the history of adaptation and change and attention to craftsmanship and simplicity. The balanced conformity and emphasis on form has developed over the years to a distinctive individualistic style that is evident in all of the jewelry they create. ☞

FOOTNOTES

1. Struever, Martha H. *Loloma: Beauty Is His Name*. Santa Fe: Wheelwright Museum of the American Indian. 2005.
2. Wright, Margaret Nickelson. *Hopi Silver: The History and Hallmarks of Hopi Silversmithing*. Flagstaff: Northland Press. 1972.

BIBA SCHUTZ

HAUNTING BEAUTIES

Robin Updike

A collection of Biba Schutz's jewelry suggests numerous images, all of them magically arresting. Her bracelets, neckpieces, pendants, brooches, and earrings are made of metal, mostly silver with accents of copper, bronze and gold. The patinas are subtle, darkly burnished rather than shiny. It is easy to look at the pieces and be reminded that silver, copper, bronze, and gold are among our planet's most elemental metals and that since our first ancestors walked the earth, these metals have been prized both for tools and body ornament. Some of Schutz's jewelry, such as a big, bold, wrapped, sterling silver and copper cuff, look in fact like they might have been unearthed in an archaeological dig in Africa, South America or the Mediterranean. There is a timelessness and strength about the bracelet that hints at the distant echo of many ancient cultures.

If your point of view is more attuned to the natural world, gazing at some of Schutz's more recent pieces may cause you to consider the limitless beauty and mystery of flowers, seedpods, sea creatures, even algae and DNA. A 2004 brooch that Schutz refers to as MF, her shorthand for male/female, could easily represent some sort of botanical abstraction, perhaps an empty husk of

INSIDE/OUT: MF BROOCH of sterling silver, copper, bronze; constructed, forged, wrapped, 6.3 x 4.1 x 2 centimeters, 2003.

Below: CHUNKY BROOCH of sterling silver, copper, bronze; forged, folded, constructed, 6.5 x 7.3 x 2.3 centimeters, 2006.

Opposite page: TEN ELEMENT NECKLACE of sterling and fine silver, copper and bronze; forged, constructed, wrapped, length 101 centimeters, elements average 2 x 2.7 x 3.7 centimeters, 2006. Photographs by Ron Boszko.



a seedpod on one side still attached to its mate, a pod whose hundreds of small seeds have not yet scattered in the wind.

The brooch MF combines two of Schutz's signature techniques. On one side she has wrapped thin, flat silver and copper wires around an armature to create a hollow looking "husk." On the other side of the brooch is a sphere of her "swimmers" or short silver, copper and bronze wires melted on one end into small beads and attached at the other end to a base. Because each swimmer or small wire is individually attached to the base, each wire can move, or "swim" a little, which quite literally gives the brooch movement. Instead of a pair of seedpods, the brooch may instead suggest an undersea creature gracefully pulsing its way through the ocean.

Or, if you look at Schutz's most contemporary work, a group she calls the Paper Series, you may find yourself considering architecture and the architect's task of creating and defining space. In a brooch she calls Four Element Brooch, Schutz designed a series of boxes ingeniously "folded" almost entirely from one thin sheet of oxidized sterling silver. In her Paper Series, Schutz first makes models of her jewelry out of paper, cutting and folding a sheet of paper until she has a series of boxes. When she later uses the model to make a metal version, she may add a small square of metal to "close" the top of a box. In Four Element Brooch, for instance, one of the boxes is "closed" by a lid made of bi-metal gold, a subtle touch that not only adds texture and unexpected color but also makes the piece visually intriguing. Why is only one of the four boxes, or rooms, topped in gold? Is the space in that little box different from the others? What is inside the gold-topped box? If you are someone who thinks like an architect, you are likely to think of Schutz as an architect working in miniature.

Schutz's various jewelry series—and there are more than the ones just described—are all the manifestations of her fertile imagination and the pleasure she takes in problem-solving. "My first inspiration is my fantasy," says Schutz.

"I can be walking, daydreaming, and I see the world my way. I often see the space behind the visible space or the space within something. What inspires me can be really mundane. I can go to the flower market and they have all the exotic flowers and sometimes I buy them and sometimes I just look. And there are also beautiful vegetables, which, if you cut them open, contain wonderful spaces and luscious interiors. Or I love it when I pick up a vegetable and the weight of it is very surprising, not what I thought. I love to open up flowers, fruits and vegetables and see empty space as well as open space. That is one inspiration for me."

Based in New York City, where she has a studio and workshop in the heart of the garment district, Schutz is also inspired by the architectural silhouettes she sees around her. "I live in a very dense city of buildings. I hear people complain



ARC I BROOCH of ster ling and fine silver, copper, bronze; constructed, forged, wrapped, 6.3 x 6.3 x 2.3 centimeters, 2004.

when they see a new building going up where there used to be a parking lot or something. People say, 'oh my gosh we're losing the sky.' But to me, the changing city outline is very interesting and I especially love it at dusk, when you can so easily see the outline of the buildings. Architecture really is the relationship of humans to their environment, so I guess, yes, in an informal way, my work is somewhat inspired by architecture and the spaces and outlines created by buildings."

Schutz's sensitivity to design and craft came early in life. Her father was a builder and her grandfather a tailor. There were always a lot of tools around the house and from childhood she says she got in the habit of turning furniture and other household objects upside-down to see how they were made. Later, as a student at American University in Washington, D.C., she earned a degree in design. She also studied printmaking at Pratt Graphics Center in New York. But after a few years of working in graphic design she became restless. She saw shows by textile-based artists including Magdalena Abakanowicz. Soon Schutz was thinking more about art and less about graphic design. She decided to spend a month in San Miguel de Allende, Mexico, learning traditional textile techniques. "Working on a loom turned out to be not at all interesting," Schutz states.

"But what Mexico was for me was a lot of what I am now. It wasn't about making art but about thinking about art and making a life. I traveled and it filled my spirit. It was an ideal place and I was surrounded by other artists and writers."



Schutz made several more trips to San Miguel de Allende and continued to travel. Then, in the mid-1980s, she started making jewelry out of anodized aluminum. "I needed to earn a living and I decided not to do large sculpture. I liked anodized aluminum and I collected it, so I started playing around with making jewelry from it. In 1986 I started selling some of it around here, in the fashion district. I also did a little silver and started going to craft fairs. People really like the aluminum and I still run into people who bought it from me in those years."

One of the first jewelrymaking techniques Schutz used was wrapping. She made earrings and other pieces out of aluminum wire wrapped over armatures. The pieces had straightforward integrity about them that harkened back to both the mid-century jewelry movement and the revived interest in handmade objects of the 1970s. She also learned to do forging, chasing and repoussé with aluminum. But aluminum is an unforgiving metal compared with silver, copper and others. So when one of her customers suggested she start wrapping silver wire instead of aluminum, Schutz thought, why not? "The wrapped silver pieces were so much easier to make and I loved the idea of mixing silver, copper and bronze." Schutz has since added gold to her palette of metals, though it is used primarily as a textural and color accent, much the same way she occasionally uses semiprecious stones. "If I use a stone it is the rawest one I can find," she says. "My point is not to be precious. I use stones to add texture, not to add a precious element."

Working with two assistants, Schutz designs a production collection of limited edition work and one-of-a-kind pieces. She sells at craft fairs and select galleries and says that both the production and unique pieces challenge her as a craftsperson,



MAGNOLIA POD PENDANT of bronze, copper, sterling silver; forged, constructed, wrapped, handmade chain, 95.0 centimeters. The largest pod is 7.0 x 3.8 x 3.8 centimeters, 2001.




SPARKY BROOCH of sterling and fine silver; constructed, forged, wrapped, 5.7 x 2.8 x 1.8 centimeters, 2004.

which is part of why she loves jewelrymaking. “At every stage, a technique will challenge me,” Schutz states. “I make a great effort to investigate different techniques. Some will work for me, some do not. But I’m curious and I like to be challenged.” Another challenge she gives herself is to build versatility into her jewelry. She likes to design pieces that can be worn in several ways. Her lariats and neckpieces can often be worn in multiple ways, she says, and some earrings are what she calls “collapsible,” meaning that like slinky springs, they can fold into and out of themselves becoming smaller and larger depending on how they are worn.

“I like to play with jewelry and my pieces are playful in the sense of movement and choice. People who wear my jewelry can participate in making choices about how they wear it. It makes the piece more personal if people can wear it in different ways. And for me it’s another way to do some problem-solving. If I want the necklace to have versatility, how do I design that?”

Besides wrapping, which she calls the backbone of her jewelrymaking vocabulary, Schutz forges and hammers her metals. But she often makes necklaces with no soldering, for instance, and she says she tries to use as little soldering as possible “to keep the spontaneity and movement” in her work. “I like to refine things to their essentials. I’m not decorative and narrative work is not my thing. For me, jewelrymaking is about the metal, the creative process, the form, and the space.” Though precious stones do not interest her, patinas do, and Schutz works hard to make them. “Patinas are very important to me, partly because they add texture and are very beautiful on their own, and partly because patinas can give metal history. So patinas give the jewelry history. I like that. And with different metals and patinas I can create variegated tones from white to black. It’s like using pointillism to create form and shape.”

Schutz’s fascination with patinas, and the way they reflect light, is also related to her architectural approach to jewelry. When discussing her work she frequently comes back to the idea of “creating the illusion of space.” A visit to a museum exhibition of the work of internationally renowned architect Zaha Hadid last summer got her thinking more than ever about space and boundaries, Schutz says. “I’m interested in creating the illusion of inside and outside space, which also has to do with light and the actual lightness of my work. Jewelry is three-dimensional and mine certainly is. So thinking about space seems a natural part of the creative process.”

Some of her other groups of jewelry have names such as *Torques and Arcs*, inspired by sculptor Richard Serra’s monumental steel torques; the *Grass Series*, which features thin sheets of silver cut to resemble a stand of grass, then fashioned into brooches; and a *Magnolia Series*, which she says was inspired by some magnolias she observed on a trip to the South. The *Magnolia Series* is particularly dramatic and includes necklaces with pendants that suggest seedpods filled to bursting with Schutz’s tiny little wire swimmers. The swimmers shift gently whenever the necklace moves. Though a necklace named *Magnolia Bud* might conjure the image of a sweet girlish piece of jewelry encrusted with precious pearls and gems, in Schutz’s world *Magnolia Bud* is not a pretty posy. Instead Schutz’s *Magnolia Bud* suggests the haunting beauty of a dried flower bud reduced to its most basic elements. Schutz’s bronze and copper magnolia bud looks as though it has been carefully dried and preserved by a botanist, who will admire and study it for a very long time. With her sense of abstracted design and her attention to form and patinas, Schutz creates jewelry that points us toward universal beauty without ever fully describing it. That she leaves to our imaginations. 

MARISKA KARASZ

MODERN THREADS



MODELS wearing Karasz dresses, circa 1928. Photograph by J.C. Milligan.

DRESS of silk, with zipper, 135.3 centimeters long, circa 1930. Photographs courtesy of Georgia Museum of Art.

KARASZ SKETCHES in graphite and ink on Fabriano paper.



Ashley Callahan

Though not widely known today, Mariska Karasz (1898-1960) provided modern women and children's clothing to many devoted patrons in the 1920s and 1930s and inspired innumerable artists, craftspeople and hobbyists through her embroidered wall hangings in the late 1940s and 1950s. During three successive, and remarkably successful, careers in New York, she maintained her childhood love for fabrics, threads and colors. She repeatedly looked to the folk arts of her native Hungary for inspiration, but always worked in a modernist mode, never relying on old-fashioned approaches or ideas. In 1955 Karasz wrote, "Let one's attitude of the day be the maker of today's forms, for how could it be otherwise?" Her enthusiasm and skill for capturing the contemporary moment gives her work a vitality that remains as fresh and stimulating today as it was decades ago when she first presented it to eager audiences.

Soon after immigrating to the United States in 1914, Karasz studied briefly with fashion designer and teacher Ethel Traphagen, then worked with two major New York department stores, Wanamaker's and Bonwit Teller and Company. She eagerly accepted a chance to work independently, though, when a Hungarian friend opened a shop on Eighth Street and invited Karasz to show her fashions there. Her work sold well, and after a year she decided to open her own studio on Madison Avenue.

Beginning in the 1920s Karasz presented two collections a year, in the spring and autumn, and came to be known for her distinctive use of color, individuality of design and synthesis of a traditional Hungarian folk style with a modern American aesthetic. Two of the elements that most closely tie her fashion design to Hungary are her use of the fine embroidery for which Hungary is renowned and appliqué, which also has a long history in that country.

Though only a few dresses survive from the early part of Karasz's career, and the extant drawings rarely indicate the hues or materials, newspaper accounts such as the following from the *Christian Science Monitor* in 1929 provide vivid descriptions of the distinctive colors and unusual fabric combinations Karasz employed: "Reflection of winter sunset tones were suggested in one [model] of gray-violet chiffon velvet and violet chiffon with elaborate and delicately wrought appliqués of magenta chiffon," and "Pink wool-embroidered flowers were the rather naïve decoration applied with undeniable charm to a black velvet afternoon dress...."

By all accounts, Karasz's clothes suited women who wanted to be daring and original in their dress, women who desired something different. Her clients included many individuals involved with the arts including Mrs. Meredith Hare, an arts patron in New York; artist Ruth Guinzburg of Chappaqua, New York; and Karasz's older sister Ilonka Karasz, a noted modernist designer. Mariska Karasz's sister-in-law, film and stage actress Dorothy Peterson, bought numerous outfits from her, and in 1929 Austrian-born architect Frederick Kiesler purchased costumes for the usherettes at his new avant-garde theater, the Film Guild Cinema, located at 52 West 8th Street.

Though Karasz primarily showed her work in New York, in 1928 she traveled to California to present her clothing in several venues including the Roosevelt-Hollywood Hotel, across from Grauman's Chinese Theatre in Hollywood; the Pacific Coast Club in Long Beach; and the private studio of artist Jacob Asanger in Los Angeles, a showing attended by German-born, California-based designer Kem Weber and his wife. The California Art Club also hosted Karasz at Barnsdall Park Art Center for a special event, and the *Los Angeles Times* reported that several well-known female artists volunteered to appear as models.

During this trip, Karasz met a young naval lieutenant named Donald Peterson. They experienced a whirlwind romance and married soon after. Originally from Minnesota, Peterson moved to New York, where he worked in advertising and then as a radio producer. One of Karasz and Peterson's wedding presents was a gift of about five acres of land from her sister and brother-in-law, adjoining their own country property in Brewster, New York, about ninety minutes from the city by train. Karasz and Peterson built a modern white house of poured concrete with red trim, and typically spent summers and some spring and autumn weekends there.

Though expecting to give up her professional career with the births of her daughters, Solveig and Rosamond, in 1931 and 1932, motherhood instead led Karasz to a slightly different, more specialized area of fashion design. When trying to find children's clothes, she was dismayed to encounter only pastel clothing in fragile fabrics with fussy decoration, so she created new, more modern designs for them.

Karasz's career in children's fashion progressed from designing for her family and friends to limited designs



MARISKA KARASZ wearing her interpretation of a traditional Hungarian *szűr*, or man's coat. Photograph by Nicholas Murray.

SKETCH by Karasz of *szűr*-style jacket, circa 1926.



On view through April 15, 2007, the Georgia Museum of Art hosts the first exhibition on fashion designer and fiber artist Mariska Karasz in nearly forty years. "Karasz's work existed in both the realms of fine art and household craft, both the gendered domestic spaces of the home and the privileged space of the gallery," states Ashley Callahan, the Georgia Museum of Art's Curator of Decorative Arts and organizer of the exhibition *Modern Threads: Fashion and Art by Mariska Karasz*. The Museum is located in the Performing and Visual Arts Complex, 90 Carlton Street, University of Georgia, Athens, Georgia 30602; www.uga.edu/gamuseum.

Modern Threads: Fashion and Art by Mariska Karasz, a 128-page catalog of the exhibition, has been produced by the Georgia Museum of Art, University of Georgia. Written by Ashley Callahan, the book is accompanied by a preface by Madelyn Shaw, Vice President for Collections and Exhibitions at the New Bedford Whaling Museum.

for manufacture and quickly to a successful custom business. As with her women's fashion, her children's clothing featured a distinctive use of color, peasant-influenced designs interpreted in a modern American fashion, and the incorporation of embroidery and appliqué. With children's clothing, she remained particularly aware of her young clients and their mothers, selecting fabrics that were colorfast, durable and washable; creating patterns that allowed for ease of movement; using fasteners that were simple for small fingers to operate; and embellishing the outfits with playful decorations and clever names (such as Play with Me and Tummy Warmer) to engage their youthful wearers.

Karasz's involvement with children's clothing design occurred during a period rife with the development and

KARASZ'S DAUGHTER SOLVEIG wearing a sundress, circa 1933.



TWO DRESSES drawing; gouache over graphite on paper, circa 1937.



TULIP TREE DRESS drawing; gouache, graphite, ink on paper, circa 1940.



BLUE COTTON PAJAMAS. Top is 45.7 centimeters; pants are 65.4 centimeters long, circa 1935.

YELLOW COTTON JACKET WITH SNAIL POCKET, 78.7 centimeters long.



COTTON SMOCK WITH CLOCK motif, 51.4 centimeters long.



DAUGHTERS SOLVEIG AND ROSAMOND with dolls, circa 1938.

dissemination of new ideas based on science about raising children. As a mother of two young daughters, Karasz was considered particularly well suited to designing children's clothing, and many sources reported that she gained important insight into the needs of her small customers by observing her own children.

Karasz held biannual shows of her children's clothing, from spring 1934 through at least autumn 1941, and catered to an exclusive clientele. She occupied studios in fashionable locations, one of which was on East 56th Street, around the corner from Tiffany's. An article in *The New York Times* in 1938 emphasized the high reputation of Karasz's studio, describing it as to a child what "Patou or Schiaparelli is to a woman."

Karasz's influences changed with the increasing international tensions leading up to America's involvement in World War II, and when she could no longer travel to Hungary to find needleworkers, she went to Mexico and Guatemala instead. She presented at least one spring collection, in 1941, inspired by travels to these countries.

Around Halloween one year in the early 1940s, a devastating fire in Karasz's studio effectively ended her career as a fashion designer. In addition to losses resulting from the fire, Karasz also faced the stress of a deteriorating marriage and eventual divorce. Though the war years were the least productive for her artistically, Karasz did find a creative outlet in writing instructional books on sewing and design inspired by her daughters' growing interests and developing skills.

After the war Karasz embarked on a third career, creating embroidered wall hangings that were shown in galleries, museums and interiors across the country. The earliest works were laboriously stitched, often whimsical, representational images in commercially available cotton threads, but her style soon evolved to more spontaneously stitched abstractions incorporating a wide assortment of materials collected from around the world. Karasz made these works during the time of the Abstract Expressionists and the rise of the Studio Craft Movement in the mid-twentieth century, and her embroideries belong, in part, to both worlds.

The first exhibition of Karasz's embroideries took place in New York's prestigious 57th Street gallery district at Bonestell Gallery in 1947, and she soon was represented by the Bertha Schaefer Gallery. In addition to giving Karasz a regular presence in the New York gallery scene, Bertha Schaefer also organized traveling exhibitions of Karasz's work, resulting in over sixty solo exhibitions across the country by 1960. The exhibitions often included a copy of her book *Adventures in Stitches*, an illustrated guide to creative embroidery first published in 1949, and Karasz frequently presented slide-illustrated lectures in conjunction with the shows. The venues for Karasz's exhibitions included the University of California, Los Angeles; the Philadelphia Art Alliance; the Art Institute of Chicago; the de Young Memorial Museum in San Francisco, California; the Taft Museum of Art in Cincinnati, Ohio; and Cranbrook Art Museum in Bloomfield Hills, Michigan.

She stitched while she talked, sitting on the couch or chair with her materials in open baskets around her. She believed that in order to be a good artist one must be a good collector, and developed a near obsessive desire to accumulate an endless variety of materials, including cello string, twine from the butcher, shoelaces, banana sacks, asbestos, vintage ribbons, tinsel, and scraps and samples from friends who were weavers and dyers. Rather than carefully planning each stitch in advance, Karasz created her embroideries in response to her materials. She explained that she took numerous breaks while working, stating, “By stopping frequently to evaluate I remain free to change my attitude and to grow,” and this freedom continued to expand as her career progressed.

Critics often described Karasz’s embroideries in terms of modern abstract painting. In fact, an often-told story about how Karasz began her work with embroidery starts with a painter: she went to her friend, the Abstract Expressionist Hans Hofmann, and expressed a desire to paint with thread, to which he replied, “My dear, just do it!” Karasz frequently described her work using wording similar to that of the Abstract Expressionists, emphasizing individual expression, emotional understanding, and a spontaneity appropriate to contemporary life.

Concurrently, Karasz’s involvement with the American Craft Council, founded in 1942 in order to raise public awareness, appreciation and understanding of contemporary craft, firmly ties her to the craft tradition. She enjoyed



EMBROIDERED JACKET of wool embroidery on wool, about 48.3 centimeters long, circa 1935.

Top: JACKET of silk body and sleeve, 41.9 and 53.3 centimeters respectively, circa 1927.



MARISKA KARASZ in dress with appliqué, circa 1926. Photograph by Nicholas Murray.

DETAILS OF DRESS, ink over erased graphite on paper, circa 1925-30.



extensive coverage by *Craft Horizons* magazine, published today under the title *American Craft*, and her work was featured in numerous early exhibitions at the Museum of Contemporary Crafts, now the Museum of Arts & Design.

In early 1960, Karasz traveled to Bolivia to visit a friend and to collect materials. While on this trip, Karasz noticed that she lacked her usual energy and, after returning home, experienced a long illness followed by a hospital stay. She died of lung cancer on August 27, 1960. *The New York Times*, *Handweaver and Craftsman*, and *Interiors* printed her obituary, and the Staten Island Institute of Arts and Sciences remarked in its bulletin that the “crafts suffered a great loss when she died.”

In 1961, the Museum of Contemporary Crafts presented a retrospective exhibition of Karasz’s embroidered wall hangings. In the accompanying brochure, Robert A. Laurer, associate director of the museum, expressed with confidence that Mariska Karasz was “assured of a prominent place as a pioneer in the development of the arts in the United States in this century.” As an embroiderer Karasz influenced artists, designers, craftspeople and hobbyists throughout the United States for several decades. It is only through a review of all three aspects of her work, though—in women’s fashion, children’s fashion and embroidery—that the true depths of her talent and vibrancy of her creativity are revealed.

TUTANKHAMUN'S BEADWORK

Jolanda Bos-Seldenthuis

Maybe Tutankhamun is better known for the so-called curse that befell the archaeologists who discovered his tomb and the speculations around the cause of his premature death. He is famous for the religious convictions of his father Akhenaten as well as for the turbulent times in which he lived. And he is certainly remembered for the fact that his tomb was found nearly intact. His gold is truly legendary, hundreds of precious and semiprecious stones, rings, bracelets, and a series of golden coffins were discovered behind the thick wall that sealed his tomb. Even now, almost a century after the discovery, Tutankhamun's tomb is still written about in newspapers and magazines. However, nobody ever talked about the objects that were encountered most frequently among his tomb's treasure: beads. And this category definitely deserves as much admiration as the more renowned objects.

Thousands of beads, threaded together into a series of objects of remarkable originality, were encountered inside the tomb that made this pharaoh famous.¹ The Eighteenth Dynasty in which Tutankhamun lived is incomparable in that aspect—beaded objects from this period show a unique creativity when compared to beadwork from other periods in Egyptian history. Especially later, beadwork is much less impressive. The manner in which the threading direction of the beadwork changes and the way in which increasing and decreasing occurs, as well as the effect this creates, are surprising every time.

In the past, the Textile Research Centre in Leiden, The Netherlands, has conducted research on the clothing of the boy-king. An exhibition Tutankhamun's Wardrobe² was set up to present the final stage of this research and several reconstructions were fabricated for the occasion. I was asked to study some of the artifacts' designs and to reconstruct some of the textiles decorated with beads.

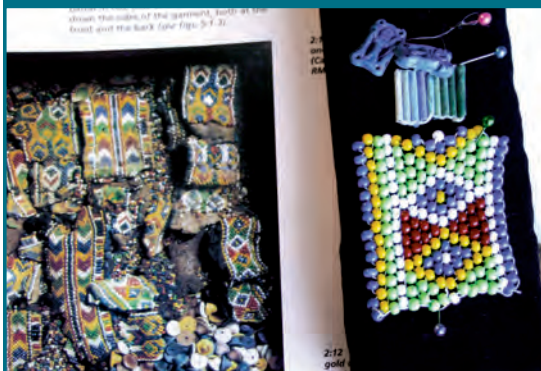
For this exhibition, only clothes were reconstructed, but from the tomb an amazing variety of other objects were encountered, constructed primarily with beads. For instance a pair of small sandals for the king, used when he was ten, was made in antiquity from a composition of millimeter small beads. There are collars, necklaces, pillows, and head covers constructed with tiny disk beads. Each of these artifacts is a complex piece and much effort was expended in their design and production. For me these objects became a separate subject of study. Besides making the reconstructions, I analyzed the beading techniques that were used and this virtually untouched research topic soon became a passion.³

When Howard Carter discovered the treasure inside the tomb in 1922, he was overwhelmed with work. The tomb was literally piled up to the roof with artifacts, decorated with gold, precious stones and other riches.⁴ These objects had survived the ages surprisingly well, even though periodic floods and robbery took their toll. However,



BEADWORK COLLAR remains found in Tutankhamun's tomb; most of the disk beads are probably faience, but no analyses have been undertaken yet.

VARIETY OF BEADS of ceramic and glass, used in the reconstructions, along with image of actual beadwork. Photographs by Jolanda Bos-Seldenthuis and Bastiaan Seldenthuis.





RECONSTRUCTED FLORAL BROADCOLLAR, showing typical bicolor Amarna components. Originally made of faience, this is an example from Tutankhamun's tomb. Jolanda Bos-Seldenthuis is shown working on the reconstruction, using ceramic replica elements made by the ceramics laboratory of Rijksuniversiteit Leiden. Note that these components have loops on top and bottom, making this type of broadcollar easier to string than those of disk and cylinder beads. Reconstructions of broadcollars have been discussed by Scott and Liu (1979: Notes on construction of Egyptian broadcollars, *Ornament* 4(2): 11-14.).

in 1922 it was clear that the material had to be removed from the tomb quickly before the tomb would be plundered again. The tomb is still, without any doubt, the greatest archaeological treasure ever found. Carter was under considerable time pressure. And there they were: the artifacts made of beadwork—objects made of miniscule, millimeter-sized beads of faience, possibly glass, strung on linen and arranged in elegant patterns. The threads had become very fragile under the influence of time and the climatologic conditions in the Valley of the Kings (in Luxor, Egypt). Many of the objects had become too fragile to lift in one piece from the tomb; they would certainly have fallen apart. Destroying them was out of the question as well, because nothing of the sort had ever been found before. Carter needed a way to be able to preserve the beadwork and to lift the pieces quickly. He decided to use wax and pour it onto these objects. The wax hardened and in this manner he was able to lift them and describe and study the individual pieces later. This, unfortunately, never happened. Many colleagues nowadays complain about this method of conservation, because the original colors and structure of the objects changed under the influence of the wax and it was an irreversible measure. For the beadwork, however, and for determining the construction technique it is a luckily chosen method. Carter's alternative in those days would have been to document the objects by photographs and then having them rethreaded. Beadwork stumbled upon in excavations was often restrung, for instance by the wife of the archaeologist present at the dig, because there was no available technique for lifting the objects from their original context in one piece.

Many beaded objects that can be found in museum exhibits, nowadays, are partly reconstructed on modern thread. If Carter would have done that, much information would have been lost to us. Fortunately, he had no time for the amount of beaded artifacts he encountered in this sepulcher of ancient Thebes.

Beadwork can be made in different ways. There are a number of techniques that can create a similar piece or pattern. Techniques usually differ in time and space. Therefore in Europe other techniques prevail than among the Zulu of Africa.⁵ Sometimes the key to understanding a technique lies hidden, enclosed inside or between the close-fitting beads, so that this may not be registered with photography alone. If Howard Carter would have limited himself to this form of documentation, only the pattern, the order in which the beads were positioned, would have been left to us. The technique would have been lost forever and would now be nothing more than a wild guess. Because of the wax, the key to understanding the beadwork is preserved between the beads. And this technique is the basis for these remarkably original patterns. Fortunately for the beadwork specialist, the objects are not perfectly preserved. Cracks in the beadwork and receding beads allow us to examine the thread in-between. This is what will enable us in the future to examine and analyze the techniques. While researching beadwork several questions may be answered, for instance on the material used in the beading. Because the consistency of the various materials in this beadwork differ (the strong inorganic beads and the much more perishable organic thread), and the edges



of the beads are often sharp, a question that must be answered is: For what purpose were beaded items used? Were they worn for a long time, and how quickly did the thread break? With what threads were these objects beaded, and what was used as a needle for the tiny openings? And, equally important, who made these objects and how?

In 1998, after the Textile Research Centre had some research done on the beadwork discovered inside this famous tomb, reconstructions were made of the remains of the two badly decayed tunics (nos. 22 and 41 in Carter's notes) and one of the collars (no. 949 in the Cairo museum exhibit) that was also encountered in 1922. For these objects I unraveled the patterns and analyzed the beading techniques. Beads were even remade by the ceramic laboratory of the faculty of archaeology in the Rijksuniversiteit Leiden, since some of the antique shapes of beads were no longer produced in the present day. I studied the possible techniques in the museum in Cairo and from notes and photographs provided by the Griffith Institute in Oxford. This is where the notes of Howard Carter and the photographs from the expedition photographer Harry Burton are kept.⁶ Inevitably some concessions had to be made while reconstructing, given the limited means, but nevertheless the reconstructions served a most instructive purpose. Without ever having made objects like these tunics, decorated with hundreds of tiny beads, one will never really understand the effort or the time it takes to construct pieces of art like this. It took over two months to actually make the reconstructions, even for an experienced beadworker like myself. They glimmered in the international exhibition Tutankhamun's Wardrobe.⁷

For the exhibit a collar was also reconstructed. One of the floral collars from the Amarna period, originating from

Tutankhamun's tomb was used as a model for the production of the replica. In ancient times these collars, sometimes made of real flowers, fruit and leaves, were also imitated in faience.⁸ They were worn at banquets and other public occasions. Archaeologists found both versions, the faience collars and the true floral collars, inside Tutankhamun's tomb.

During the reconstruction process an interesting discovery was made. It seemed that these objects could not be easily constructed without a frame or board on which the round shape of the collar may be shaped. As Virginia Blakelock has pointed out, in order to produce the characteristic round shape, the usage of some sort of board is necessary.⁹ When this became clear another question could be added to our research. Did the Egyptians use a frame or board when making these collars and if so, can traces of this be found in the archaeological archive? To my knowledge in Egypt, no ancient frames that were used in this process were discovered so far. But obviously that does not mean they were not used. From painted murals found in Theban tombs at least one shred of evidence was found that clearly indicates that the ancient Egyptians used these kinds of frames in the production process of their beadwork. Inside the ancient Egyptian tomb of Nebamun and Ipuki (numbered TT 181 at Luxor, Egypt) a (male) beadworker produces one of the collars on a frame.¹⁰ We see a seated man on a stool, with a semicircular object in front of him, on which an unfinished floral collar is visible. The collar seems to be pulled around a semicircular rim or dish inside of which are unused beads. Probably the dish was used as a basin, in which the beads were placed, waiting to be incorporated into the collar. For the production process of the collar for the exhibit, a frame or board was made, much like the one on the tomb painting, to test its usage. It proved

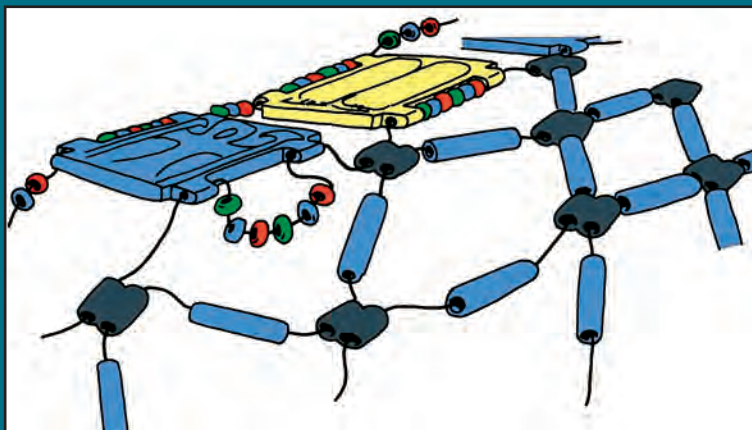


DIAGRAM of technique used to reconstruct tunic on facing page.

Right: JOLANDA BOS-SELDENTHUIS is shown stringing beads for portions of Tunic 21; note compartments filled with glass seed beads.

Opposite page left: FRINGE AND TUNIC 21 detail, showing fringe, reconstructed with glass and ceramic beads. Large bead dangles in original were faience.


Opposite page middle: RECONSTRUCTED BEADED TUNIC from box 44.

Opposite page right: DETAIL of reconstructed Tunic 44, done in a different method than tunic 21.



to be a very useful tool. Without this practical experience and the reproduction of the collars, this evidence would not have been so apparent.

In the process of studying the techniques used to produce Tutankhamun's beaded tunics, I realized that there could be a way of dealing with these fragile remains at an archaeological site. I have, during my work, developed a mode of registration for this category, which enables an archaeologist to study this complex artifact *in situ*, without destroying the evidence. Lifting the artifact is nowadays easier than it was in Carter's day, but it is still hazardous and much information can be lost if both the technique and the pattern are not examined *in situ* first. Producing reconstructions remains an important aspect of the work, but only after the original technique is registered fully. The practical aspect of any craft, ancient or modern, makes it certain that one will never fully understand the work until one has actually lifted the tools and made the objects that are studied. Reconstructions must, preferably, stay as close to the original situation as possible. The usage of this form of research seems to be inevitable when one tries to understand and analyze ancient artifacts.¹¹ Only by wearing the small beaded sandals of the boy-king and only by feeling the uneven and hard surface of the beads will one literally step into the footsteps of an ancient people. Maybe we will then be able to understand the functionality of these strange artifacts. The act of reconstruction is a tool in itself—by taking up needle and thread and stringing beads, one becomes aware of the limits and possibilities of the materials. Admiration for an artifact coincides with the understanding of the attention and time that the production of this object took. The originality of its pattern and the knowledge and skill of its craftsman are equally important. This is especially true for a culture from

which we have been separated for over three thousand years. Reconstructions are like a thread that binds us to ancient peoples who practiced similar activities in incomparably different cultures. On a small scale however, while making replicas we are able to feel what they felt and do what they did and as a result we will have created a single moment of comparable circumstances. 

FOOTNOTES

1. For more information on the find of Tutankhamun's tomb, see: N. Reeves, *The Complete Tutankhamen, The King, The Tomb, The Royal Treasure*, London 1990.
2. G.M. Vogelsang-Eastwood, *Tutankhamun's Wardrobe, garments from the tomb of Tutankhamun*, Rotterdam 1999.
3. There are some publications on beadwork techniques, but there is no larger publication on beadwork from Egypt. The author of this article is currently working on a publication on this topic.
4. H. Carter & A.C. Mace, *The Discovery of the Tomb of Tutankhamun* 1977.
5. See for instance: Crabtree, C. and P. Stallebrass, *Beadwork, A World Guide*, London 2002.
6. See <http://www.ashmol.ox.ac.uk/gri/4tut.html> for information online on the Anatomy of an Excavation.
7. See <http://www.tutankhamuns-wardrobe.com>.
8. The material used in the different beadwork objects are described both as faience and glass by Howard Carter. The differentiation between glass and Egyptian faience—the latter being a glazed non-clay ceramic—in Tutankhamun's tomb is often not made in the excavation notes. This is probably because it is hard to distinguish between the two. Both materials are made from the same components. Accidental glass may be produced by over-firing of small objects, such as the tiny beads are, when the quartzite core of the Egyptian faience was fired away as well. Much of the glazed products have never been analyzed. For more general information on glass and Egyptian faience see also: *The British Museum Dictionary of Ancient Egypt*, Ian Shaw and Paul Nicholson, Cairo 1995.
9. V. L. Blakelock, *Those Bad Bad Beads*, Oregon 1990.
10. N. de Garis Davies, *The Tomb of the Two Sculptors at Thebes*, New York 1925.
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Photo: Lloyd Solly

CAROL SAUVION'S CRAFT IN AMERICA

Carolyn L. E. Benesh

CRAFT IN AMERICA. A three-part Public Broadcasting Service (PBS) series airs nationwide on Wednesday, May 30, 2007, 8-11 P.M., ET/PT. Executive Producers: Carol Sauvion, Kyra Thompson. **MEMORY**, the first installment (8 P.M.), directed by Nigel Nobel, takes viewers through the history of craftsmanship, paralleling the personal stories of some of America's most prominent craft pioneers alongside a larger, historical context. **LANDSCAPE**, the second episode (9 P.M.), examines the relationship between artists and their surroundings. Directed by Daniel Seeger, *Landscape* uncovers how our natural environment affects inspiration and the materials we use. **COMMUNITY**, the final segment (10 P.M.), from director Hilary Birmingham, looks at the social and spiritual context of craft. Stories told from new and seasoned artisans in *Community* demonstrate the ways in which craft becomes more than an act of creation, but rather a way to honor life, express beliefs and ideals, and respect our heritages and traditions.

CRAFT IN AMERICA: EXPANDING TRADITIONS, TOURING EXHIBITION SCHEDULE. Based on the themes of the PBS production, *CRAFT IN AMERICA: Expanding Traditions* features some one hundred eighty-five craft objects spanning nearly two hundred years. **ARKANSAS ARTS CENTER**, Little Rock, AR, April 13 to June 24, 2007; **MUSEUM OF CONTEMPORARY CRAFT**, Portland, OR, July 22 to September 23, 2007; **MINGEI INTERNATIONAL MUSEUM**, San Diego, CA, October 20, 2007 to January 27, 2008; **HOUSTON CENTER FOR CONTEMPORARY CRAFT**, Houston, TX, February 22 to May 4, 2008; **CRANBROOK ART MUSEUM**, Bloomfield Hills, MI, June 8 to September 14, 2008; **NATIONAL COWBOY & WESTERN HERITAGE MUSEUM**, Oklahoma City, OK, October 11, 2008 to January 18, 2009; **PALM SPRINGS ART MUSEUM**, Palm Springs, CA, February 18 to May 24, 2009; **FULLER CRAFT MUSEUM**, Brockton, MA, June 27 to September 27, 2009. Chief Curator: Jo Lauria.

CRAFT IN AMERICA: CELEBRATING TWO CENTURIES OF ARTISTS AND OBJECTS. A Clarkson-Potter publication complements the series and exhibition. Set to debut Autumn 2007, the hardcover book features over three hundred pages and more than two hundred photographs. Authors: Jo Lauria, Steven Fenton. President Jimmy Carter (prologue).

Almost eleven years ago Carol Sauvion first raised the possibility of producing what is now the reality of *Craft in America*. She says it was in the garden of her atrium that she first told me about the project. That particular night I no longer have in my mind, but I do remember thinking, if anyone could achieve such a monumental venture, it would be Carol Sauvion; and this appeared to be among the most reasonable visions in the world. It seemed so right.

I have kept that memory in my heart as I have watched her build *Craft in America* from nothing to the achievement it is about to become as it soon launches to inform the American public. To understand why anyone would voluntarily go through unrelentingly difficult years, and also such exhilarating ones, as Sauvion did with what has finally resulted in the successful completion of the *Craft in America* project, is simply stated—it was her labor of love, her passion, her desire to give a beautiful and healthy gift to America itself and American craft in particular. I say to myself, and to others that will hear this message, that such creations can still exist in the United States of today.

My personal and professional friendship with Carol now dates well over two decades when she and her husband Avram Reitman opened Freehand Gallery in Los Angeles. We shared the benefits and struggles of our entrepreneurial ventures and the lives we led with our husbands and our late in life (tipping toward our forties) blessing of motherhood, each of us giving birth to sons, six months apart in age, her Noah and my Patrick. In 1990 my husband and partner in *Ornament*, Robert Liu, and I moved the magazine to northern San Diego County, for a more economical landscape and to be nearer to my parents



GEORGE NAKASHIMA

GARRY KNOX BENNETT



MARY JACKSON

SAM MALOOF



MEMORY

who maintained a home there. Within a few years Carol lost Ace to a massive heart attack and she shouldered the responsibility of single parenthood, that of raising and nurturing Noah and making Freehand blossom during sometimes harsh, economic seasons. I have always known her to be a strong, fierce, lovingly steadfast soul. I especially appreciate the roles of tenacity and forbearance, of just plain hard work, day after day, and with no guarantee of success that, along with her keen, engineer-like intelligence, are crucial ingredients to the complex practical and creative mixture that made her project possible. These qualities are part of her personal hallmark; and those of us who are daughters and sons of our country's immigrant culture know from whom we gained this valuable heritage.

Beyond the nationally-televised series, the associative book on craft in America, and the two-year touring exhibition, the Craft in America project includes a comprehensive and in-depth website, www.craftinamerica.org, a DVD, and an educational outreach program. It will be featured regularly throughout the 2007-2008 volume year in *SchoolArts Magazine*, a national magazine committed to promoting excellence, advocacy and professional support for educators in the visual arts, since 1901. Features will include specific artworks, artists and suggested related activities for elementary, middle school and high school students. This project is already rich and deep, but Sauvion avidly looks ahead, and she is already developing plans for a new series, seeking more funding, which she will probably receive given her now track-record, and projecting ways she can flesh out what has been started.

Carol Sauvion says that she just has been very lucky and fortunate, but her persuasive fervor has paid off: Craft in America has received several million dollars in public and private funding required for the fulfillment of this realization. The Public Broadcasting Service is hosting Craft in America's three-part series, debuting nationally in May, and showing again periodically. The project has pulled together a two-year, eight-stop museum tour, with the probability of adding more museums to an exhibition that promises to show the work of many more nationally accomplished artists' works than could be shown in the television series.

Folded into the project is *Craft in America: Celebrating Two Centuries of Artists and Objects*, which explores what makes American craft so quintessentially American. In the book's prologue, Jimmy Carter, who not only is our thirty-ninth president but a dedicated craftsman and craft advocate, reminds us that "craft, both historical and contemporary, is all around us. For me, craft recognizes and communicates so much about what we are as a country. It is our identity and our legacy."

Sauvion's instincts and expansionist viewpoint regarding the necessity of bringing to the American public the too little recognized, underappreciated and understood importance of craft in our society, as soon as possible, was prescient in what the coming ten years that it took to make her vision a reality, meant in the ever shifting changes that are part and parcel of American culture.

A little understood duality in our society is how we are both a constantly homogenizing and yet distinctly fractionalized people—that is a component of the yin/yang of American



Photo: Jack Ramsdale

JAN YAGER

RICHARD NOTKIN



Photo: Richard Notkin



Photo: Doug Hill

DAVID GURNEY

KIT CARSON

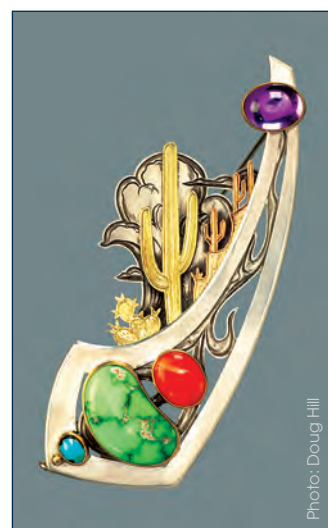


Photo: Doug Hill

LANDSCAPE

dynamism, no doubt. From the mid-twentieth century and continuing today, we flee to the secure, comfortable, isolationist port of gated communities, yet launch voyages into the unknown, many times illuminating the mystery of the cosmos, and also many times bringing great sorrow and pain upon ourselves and others.

But the thread that links these disparate aspects of the American soul, not only in practical terms, whether it is a highway or flyby, is the road. It is also the crucial metaphor that began early in our history. Within our restless American temperament we are always on the road, our culture is always changing, exciting and moderating our lives, as well as setting the parameters for the next generation to look at, consider, embrace or react to.

Built into the American experience is also a poignant longing for something deep and resonant; a longing, for coming home on the road that resides within us, to the heart that we believe, whether it is myth or not, that is pure, true and beautiful. While this is by no means solely an American but the universal human quest, this journey that we examine here is the American one, and that is what *Craft in America* chooses as its focal point.

Central to the production, as Sauvion describes it, is the documentary that sets before the American public an illustrative and informative presentation of our vast craft history, which in itself is a kind of discovery of our great country. *Craft in America* celebrates *Memory*, *Landscape* and *Community*, and as I have previewed these hour-long episodes, I have been awash in what it means to be an

American, to be an artist and citizen, and the imperative of bringing individual and universal meaning to personal and public life—something that each of us must bring anew to America, if our country is to refresh itself and remain vital to its core values.

Included in *Memory* are personal narratives on the works of artists Sam Maloof, woodworker; George Nakashima woodworker; Garry Knox Bennett, furniture maker; Mary Jackson, basketmaker; Tom Joyce, blacksmith; and Pat Courtney Gold, basketmaker. *Landscape* takes into account how nature provides not only materials for creating but the inspiration for creation. Visits are made to Kit Carson, jeweler; Jan Yager, jeweler; Richard Notkin, ceramist; and David Gurney, ceramist. The final episode *Community* shows to what degree craft is not just a solitary, interior act but also a social activity that establishes for artists a mutually supportive network. Artists Sarah Jaeger, potter; Denise Wallace, jeweler; Ken Loeber, jeweler; and Dona Look, basketmaker are profiled. A visit to the Smithsonian Craft Show, among the nation's great craft shows, hints at the bustle and vibrancy of the craft show circuit, and one glimpses jewelers Thomas Mann, Roberta and David Williamson, and textile artist Randall Darwall enjoying the atmosphere these shows create for the public and collector.

Craft in America is a joyful experience filled with inspiration and stimulation and information as it brings together in a range of media, artists who talk not only of their concepts of design but of the cultivating of their artistic voice. It portrays their lives so that those who are not artists can



Photo: Ralph Gabriner



Photo: Susan Einstein

DONA LOOK

DENISE WALLACE



Photo: Robert K. Liu

KEN LOEBER

SARAH JAEGER



Photo: Sarah Jaeger

COMMUNITY

understand the conditions by which artists live and create, each so unique from the other.

During the series, the viewer enters the personal lifestyles of artists as they engage us with their own inventive territories, exploring new forms, looking for new modes of expression, and for new ideas in the development and enrichment of their artforms. The longtime professional artists continue to plunge deeply into the recurring themes of their repertoire, built over years or decades of work, delving into aspects of a bold statement or a subtle nuance with a steady, sure concentration that will consequently change their work.


Craft in America explores the rich diversity of their creative abilities and is a singular American affirmation of their spirit, energy and focus. There are visits to the American South's women quiltmakers, the artisans who attend North Carolina's Penland School of Crafts, located in its Blue Ridge Mountains, and to glassworkers at the famous Pilchuck Glass School, in Stanwood, Washington. Craft in America also stresses artists' informed technical methodology and their long, involved experience of working respectfully with materials of creation, materials drawn from the great Mother Earth. One begins to appreciate just how much symbol and metaphor combine with technique and medium as the embodiment of aesthetic expression.

Craft in America indicates how practicing artisans spend much of their time residing as much in their imaginative sphere as the physical one surrounding them; and of which they are also a component, linking the spirit with the sensibility of human experience to the larger context of life beyond oneself.

"The moment," said author Henry Miller, "one gives close attention to anything, even a blade of grass, it becomes a mysterious, awesome, indescribably magnificent world in itself."

We live in a time that requires a renewed observance and attentiveness to how we live, work and play; how we regard the world about us and the worlds beyond us. Our artists persist through pacific and tumultuous times, as they contemplate and embrace shapes and forms, creating objects of integrity and beauty, balancing substance and spirit, linking their materiality to our ever-questing hearts.

We intuitively recognize the natural beauty that good art imparts—what we call the classical aesthetics of harmony and balance are intrinsic to the human eye and soul. We long for the beautiful, we search for it, and when we find it, then we are happy and satisfied, because in part we have engaged in an act of self-revelation. We have learned something about ourselves, our humanity, and our place in the universe's landscape. We have reaffirmed the memory that our traditions instill in us, and the community that calls out to each and everyone, with all having a voice within it.

We must not forget the resilient metaphor of the American road and what it daily imparts to us as we journey on it. Artists and their artwork help sharpen our understanding about that right road to take, just ahead. We all know about that road; it is about the absolute best that is America. And Craft in America helps to point us in that direction. 



KRISTINA LOGAN

MASTER CLASS IN GLASS BEADMAKING



Jill DeDominicis

As students gather in the Blue Dolphin Stained Glass Studio in San Diego, California, renowned glass artist Kristina Logan (*Ornament* Volume 21, No.4, 1998) gets right to business. It is the second day of her two-part glass beadmaking workshop and students are anxious to experience another day at the torch under Logan's careful, encouraging guidance. The workshop, organized with Heather Trimlett (*Ornament* Volume 26, No.3, 2003), another nationally-recognized glass bead artist, is a separate and special addition to the regular eight-week lampworking courses Trimlett offers at the Blue Dolphin.

The students' experiences and strengths may vary, but all are present for a similar purpose: to hone their glass beadmaking skills and gain control and precision in their movements. It is safe to say they could not have chosen a better teacher to demonstrate the ways of precision lampworking than Logan, an artist celebrated for her geometric and exacting dotted glass beads and one whose history in the redevelopment of glass beadmaking as an artform runs deep.

But from the moment class begins, it is clear this is not a class in how to mimic a signature Kristina Logan bead. Instead, Logan's outlook is as much about the community and evolution of the glass medium as a whole as it is about the

evolution of the artist as an individual. Logan spent two years as president of the Society of Glass Beadmakers (now the International Society of Glass Beadmakers) in its formative stages from 1996 to 1998, and begins day two of the workshop discussing an important topic, one that may be the most significant aspect of any artist's career—finding and crafting one's own voice.

It follows then that the day's projects are not about teaching a specific method that results in a specific bead, but rather they are "assignments in becoming something else." The projects are exercises in reaching the very heart of creation: approaching the unknown, thereby allowing your craft to constantly evolve and unfold from itself. "I think it's part of being an artist," Logan tells students, "that wall you get up to of the unknown and how uncomfortable it is. The more you try, the more you look for your own voice, the more you find something you really want to do, the more you are going to have to live with that feeling. But there's the cup half empty, half full idea—the realization that I'm not exactly where I want to be, but I have made progress."

As for her own work, it is clear Logan does not settle for the safe route, but finds exhilaration in the chase of a new idea and direction. She talks not about the correct or incorrect way

KRISTINA LOGAN NECKLACE in her signature style of glass and sterling silver. Note the use of *paté de verre* in two of the medallions, one of which also has additional lampwork added on top. Right: DISK AND ENAMEL BEADS: the finished product of Logan's demonstrations for her glass beadmaking class. Photographs by Robert K. Liu/*Ornament*.



1. Kristina Logan shown sketching cylindrical bicone bead for students, demonstrating how to place and build up each wrap to avoid air bubbles.



2. The base of the cylindrical bicone is laid in ivory-colored glass. Note Logan's ring, one of her latest designs in a combination of lampworked glass and sterling silver.



3. Additional wraps are heated and stretched over the initial form to the desired length. Direct heat to the established holes or perforations is avoided, as it can alter their shape from a nice pucker to a sharp point.



4. Wraps are marvered into the desired arch. Students are encouraged to build the shape up from the middle section to practice lifting and stretching wraps around. The bead is rolled down and smoothed on the graphite; this action helps train the non-dominant hand that holds the mandrel. Logan suggests students take note of the angle being formed as the wraps are flattened. "At this point, be very conscious of the feel of the bead in your fingertips as it rolls across the graphite," she notes. "It should roll smoothly, without any bumps or skips."



5. The bead is further shaped through careful marvering, one side at a time. Logan recommends the bead be divided down the middle in one's mind; this allows one to fashion the arch undistracted by the rest of the bead. Once it is shaped to satisfaction, attention is shifted to the opposite side, and the bead is fine-tuned until it is symmetrical.



6. Previously selected and arranged enamels are both rolled on and sprinkled on with tweezers. Logan prefers a separate graphite plate for the enamels than the one used for marvering. One can also experiment with other enamel application techniques, using small spoons or other tools. If dusting beads with sifters, a respirator is strongly encouraged as the particles are more likely to become airborne. Note that not all enamels will work with all types of glass, given their varying expansion and contraction rates; be sure to use compatible materials. Enamels are made from fine particles, therefore it is important that the working space be cleaned thoroughly before other projects are started.



7. A touch of cobalt-colored glass is added in the form of dots as an aesthetic touch. "It is like a painting," Logan reflects, "the more you work on it, the more you figure out what colors work together and what the bead needs."



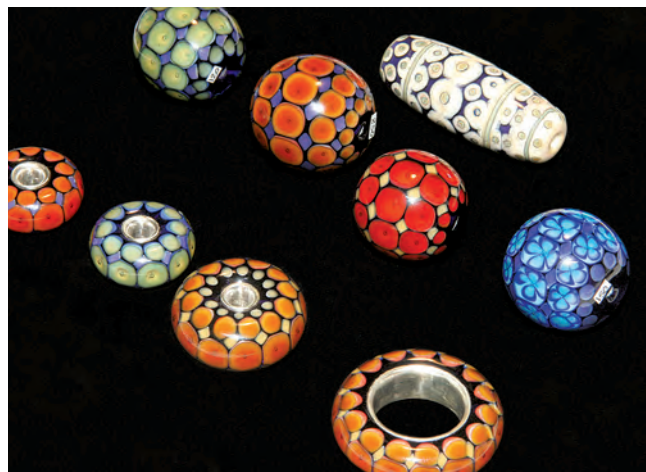
8. Additional design elements are added with stringers. Details are applied, and the bead is worked in the farther part of the flame. Stringers are melted in and pushed down delicately, so as to maintain the shape of the bead in the process. "I am paying more attention to where the flame is than where the stringer is; you can't really see the flame, you have to feel it," Logan explains. For those who have trouble with stringers, Logan suggests forming a round bead and applying the stringer like a ball of yarn, wrapping it on and melting it in as practice.



9. The bead is heated and final adjustments are made before it enters the annealing kiln. The finished bead measured 5.9 centimeters high.



VARIOUS DISK BEADS by Heather Trimlett. Created using a slightly different technique than Logan's, the beads have a thinner profile.



VARIOUS DOTTED BEADS by Kristina Logan, an intricate design for which she is well known. Some feature sterling silver sleeves.

to approach a project, but instead makes it clear that everyone must find their own approach and their “sweet spot of control” when working with glass. It is not so much the goal as it is the intention; not the destination, but the journey itself. And while students found her second demonstration—shaping and dotting a disk-shaped bicone bead—difficult, Logan stresses that it is the learning process that prompts an artist to grow. True art resides in the idea or notion of a piece waiting to unfold. Art is about a vision, an objective from which another direction is likely to spring forth.


“New ideas come with not only technical issues, but also aesthetic issues. So when you're working on something for a while, you can kind of mature into it,” Logan explains. “I'm now working off of my own work. In the beginning you kind of look at magazines and think, ‘I really want to make that bead, and I really want to make this bead,’ but later, you're making from your own work.”

Whether or not Logan was ever working from a place that was not authentic or entirely her own, her work has always managed to stand out from the crowd. Her creations merge her experience in metal and lampwork, combining sterling silver and sometimes eighteen karat gold with her intricate glass beads, into pieces that are both fluid and controlled. Her mélange of earth-toned and vibrant colors warm the starkness of the metals, and the textures and geometric elements of the parts complement each other well.

The combinations of glass and metal are still what most inspires Logan today. Her rings, brooches and necklaces feature beads that are ground flat on one side and set into silver by way of bezels and tube rivets, or by tap and die connections. Logan has also recently been collaborating with metal artist Ellen Wieske (*Ornament* Volume 29, No.5, 2006), exploring different connections and possibilities. One of Logan's latest sterling silver ring designs features a glass disk bead that is fit and screwed to the silver in such a way that allows the glass to spin on the top. Wieske's inventive and experimental outlook and Logan's technical focus make for a great balance.

Logan draws inspiration from her rich surroundings, perhaps most notably at this point from the vitality of her two-and-a-half-year-old daughter, Sophia. She has recently moved away from gallery work, “because my attention span is that of a two year old,” she jokes—quite a deviation from the demanding and concentrated dotting techniques for which she is well revered. “That's why I'm kind of back in the circuit again,” Logan reveals, “because I can do things that are fast, like beadmaking. But my intention is to also go back and make larger pieces, to have both of them at the same time—the work that I can do quickly and to teach and stay in the bead world, which has been so supportive of me all these years, but to be able to make larger pieces at the same time.”

While she still makes her stunning teapots and candlesticks, they may start to be a thing of the past as she finds fresh motivation. She has not yet embarked on her newest idea, which involves large cylindrical bicone beads used with parts cast in bronze to fashion boxes and containers. And it seems Sophia has brought other aesthetic changes as well. Logan says she has begun to grow from the technical challenge of her dotted beads into a more imaginative and fluid world.

One example is a new necklace design, originally created for her daughter. It features small, circular beads in more vivacious tones than her usual ivories, blues and greens. The necklace is pearl knotted between each bead and features a cast and fabricated sterling silver clasp. After receiving many compliments on the necklace, Logan is inspired to reproduce the design in medium and larger-sized beads, more in line with her previous work, with the same clasp design, only bigger. Beyond her daughter's energy, Logan also points to “architecture and everything Byzantine, from fabric to objects—that old Europe kind of feel” as her muse. Her interest in carved clasps arises from old objects as well—Medieval locks, weaponry, armor, chain mail—and resides in the details and connections, the hinges and parts. For Logan, it is about blending the old and the new, the known and the unknown, and reaching a balance that is wholly her own. 



1. The base of the disk bead is shaped. Logan stresses that the form of the first wrap is crucial; it will serve as the bead's foundation and sole contact between the glass and mandrel. The base size establishes the width of the finished bead; one should start with a wider base for a thicker bead. Logan's disk shapes are often puffed-up with a slightly tapered top, while Trimlett's style is flatter with a more uniform profile. Trimlett uses a continuous feed as she often adds a filigrana rod, which spirals around the bead and must be applied in one pass.

2. Wraps are added to create the desired shape. As the bead grows, it will be more difficult to maintain its disk shape. Each wrap is applied on top of the last, melted in, and then quickly removed from the flame; too much heat will cause the shape to thicken out. The bead is marvered after each wrap and glass is added as needed for roundness. "The trick to marvering is to imagine the bead is cut in half," Logan suggests. "Angle it so the flame only hits one side of the disk. Heat it up fast, come out of the flame and marver." The opposite side will stay cold and rigid against the marvering and pushing. The technique is repeated on the opposite side, and heat is kept away from the perforations.

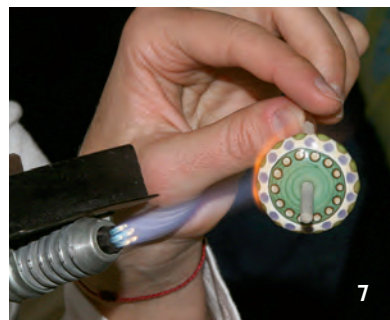
3. An ivory-colored wrap is added on top of the base. Logan advises beginners to avoid the use of clear glass or colors that do not have a strong glow. A color that glows when heated can help one manage the placement of the glass and the intensity of the heat more easily.



4. The glass is pulled and stretched around the bead, and heated consistently throughout. Logan reminds students to be conscious of their wraps, whether stretching on a glob or feeding it on as Trimlett does. Glass is heated and melted in carefully to keep the concentric quality of the wraps.

5. Decoration is added once size and shape are established. Logan places dots all the way around, and pays close attention to the spacing, especially near the end to ensure that dots fit accurately. She also watches the rod temperature in the process, to assure it stays the same each time a dot is placed. This can be difficult to master, although Logan makes it look effortless.

6. Dots are melted in and more detail is added. "Just like in the beginning, it is important to establish each base completely before moving on," Logan states. Cobalt glass is added to each side along the seam of the two colors. Note the position of the bead; she essentially adds dots to the top and does not think in terms of working on each side. The bead remains cool enough to be tipped as shown without losing its shape.



7. Additional dots are placed and melted in carefully, one side at a time. Glass is added as needed to keep dot size and shape consistent.

8. The bead is lightly marvered. Logan prefers graphite marvers to brass ones, as they will glide over the surface better, and allow her to get into small spots more easily. Note the glimpse of one of her latest necklace designs, originally crafted for her daughter, Sophia.

9. The final layer of dots is added, which Logan keeps raised for pattern and dimension. The finished bead measured 3.5 centimeters in diameter.



SILVIA FEDOROVA

For more than a decade, Silvia Fedorova, noted Slovak designer and fiber artist, has been gaining international attention for her original accessories of bobbin lace, a technique of plaiting threads or yarns which are weighted with bobbins. Six years ago, she started using shredded plastic bags and copper electrical wire with that technique. They may sound funky, and can be fun but, more often, the actual pieces are sleek and sophisticated. Each is flyaway light, satiny smooth and deftly made. Fedorova's ribbed, cufflike bracelets are a perfect match for both denim and silk, while her sinuous chokers and openwork necklaces and collars are simply elegant. Then there are the boas, made of undulating disk-like loops and improbably fringed with unplaited shreds of the plastic bags. If this is recycling, it is being done at a creative high.

Born in Banska Bystrica, in central Slovakia, Fedorova has spent most of her life in Bratislava, the capital of the country. She lives in a large attic studio, which overlooks a main square and has a view of the city's historic castle. Her daughter and grandson live in the apartment below. Fedorova, who studied tapestry weaving at the Academies of Applied Arts in Prague and Vienna, started her career as a weaver and continues to weave. In 1980, however, she took a class in bobbin lacemaking and felt an immediate affinity for the technique, which both allowed her to make smaller works and satisfied a growing need to make pieces that were light and transparent. She also liked that bobbin lace, unlike weaving, allowed her to make straight and curved pieces.

Slovakia has a centuries-old tradition of bobbin lace, which was used extensively with the country's diverse and distinctive folk costumes and textiles. Most people who study bobbin lacemaking learn the traditional patterns and designs used in folk arts.



Top left: WHITE COLLAR of copper and black varnished wire, white plastic bags, bobbin lacemaking; 32 centimeters diameter, 2002.

Top right: BRACELET of brass and black varnished wire, plastic bags, bobbin lacemaking; 6 centimeters diameter, 2004.

Left: BOA CHAIN of copper wire, plastic bags, raffia, 170 centimeters long, 2002; made with bobbin lacemaking technique. *Photographs by Jana Hojstricova, except where noted.*

Though Fedorova has a keen appreciation of her country's rich textile heritage, her interest in bobbin lace is quite different. She uses designs which are simple in form and structure, quite unlike the designs common in traditional bobbin lace. From the first, she wanted "to explore the possibilities of the technique in a contemporary way." In 1987, she won the Golden Bobbin award at the third Lace Biennial in Brussels for a seventeen-panel installation piece made of cotton and silk.


In 1992, Fedorova started making bobbin lace hats and accessories, openwork concoctions of raffia or of raffia with copper wire. In 1998 she gave up using raffia in favor of copper wire for her striking creations. In 2000 she changed materials again, this time to plastic bags. Under Socialism, she says, stores always used paper bags. With the coming of democracy in 1990, plastic bags became the norm, and there was soon a plethora of them. "I was thinking about using them," says Fedorova, "with a traditional technique. I wove table mats and things from the bags, but I liked bobbin lace and this gave me a chance to keep up with the technique. Also, the pillow and bobbins needed for making bobbin lace are easy to carry along wherever you go, and you can do it all on your own."

Fedorova uses bags made of thin plastic, which is "fine, like a woman's skin." For her first collection, she used gray and white plastic and copper electrical wire. "I was looking for something that would give the bobbin lace shape," says Fedorova. "The plastic alone would not keep shape, but the copper wire did." Cut into strips, the bags make a material that is easy to work with and easy on the hands.

It takes about an hour to make about an inch of lace. Earrings, brooches and other small pieces require about twenty hours for completion. Even an airy, openwork necklace, she says, takes about a week to make. There is almost no market for such work in Bratislava, and it does not provide her with a living. "It's too expensive," says Fedorova. "A big piece, like a boa or collar, costs about one thousand dollars. For that price, people want to buy something of gold, not of ordinary materials like recycled plastic bags and electrical wire."

Museums with lace or fashion collections, however, do buy her boas, collars, necklaces, and other big pieces, and her work can be found in museum collections in Sydney, Brussels, Munich, Dortmund, Prague, and Bratislava. Her first plastic and copper wire collection won a state prize at an annual crafts fair in Munich, Germany. The prize encouraged Fedorova to continue.

"The combination of gray plastic and copper wire was," she says, "luxurious. And that's what I wanted to do, to make luxury objects. But if I used gold or precious stones, the materials would define the piece. Instead, the work I do by hand transforms materials that can be found anywhere into something rich and out of the ordinary."

Fedorova changed materials for a recent show in Austria, using fishing line instead of copper wire. The colored plastic wire brought a fairytale dimension to the simple designs and seems to have inspired Fedorova. Whether she continues in this vein or again moves on to other materials, it will be interesting to see where her imagination takes her. 



SILVIA FEDOROVA in her studio, using the bobbin lacemaking technique for her jewelry. Note cylindrical pillow, with work in progress pinned in place; Fedorova is using the wooden bobbins to plait her plastic bags and wire. The pillow is rolled as she proceeds. *Photograph by Jacqueline Ruyak.*

BOA SHELLS of copper wire, plastic garbage bags, 170 centimeters long, utilizing the bobbin lacemaking technique, 2005.





TCHEROT AMULET of silver, gold, leather, and cord, Tuareg, Kel Ewey, of Agadez, Niger. A commissioned piece made by Saïda Oumba, the pendant is 10.2 centimeters wide. Note how it is held together by the use of bezels and rivets.



ASSESRADE AMULETS of leather on cord, Tuareg of Niger/Mali. The largest is 7.6 centimeters long.

ART OF BEING TAUREG

Recently showing at the UCLA Fowler Museum of Cultural History (October 29, 2006-February 25, 2007), the Art of Being Taureg: Sahara Nomads in a Modern World, investigates in-depth a highly romanticized people, the so-called blue nomads of the Sahara. A population of roughly one and a half to two million, the Tuareg cover a vast area concentrated in Algeria, Niger and Mali. Despite this, it is amply shown in the exhibition that the Tuareg maintain a strong identity.

Curated by Thomas Seligman, John and Jill Freidenrich and Kristyne Loughran, the exhibition focuses on illustrating the past, present and future of the Tuareg. With the continual concern that globalization is causing the extinction of cultural identity, it is interesting to see how the exhibit explores this issue. The beginning of the exhibition contains several quotes from various Tuareg women and men regarding their own identity, as well as maps presenting the general areas of habitation by the Tuareg. Following this is a section presenting Tuareg influences and imported material to Western societies, primarily European. Some of these objects are simplified versions of traditional amulets or pendants, while others are shoes and even purses whose designers were affected by Tuareg culture.

The exhibit's content concerns itself with the history and culture of the Blue People. A dynamic diorama imitating a Tuareg marketplace, which includes a small television demonstrating the techniques used in making metalwork and textiles, encompasses part of the exhibition's explanation of the unique role craftspeople, or *inadan/tinadan*, play in Tuareg society. Simultaneously subservient and powerful in their own way, the inadan are a fundamentally important part of the Taureg's identity, both in making and maintaining it.




SHEKW/ABALBED BAG of leather and pigment, 70 centimeters long, Tuareg, Kel Assakan of Bourem, Mali. Movement is an essential aspect of Tuareg aesthetics. The leather bags are richly decorated with fringes and tassels that shake as the camel or donkey carrying them walks along. All images courtesy of the Fowler Museum at UCLA.



TCHEROT AMULET of brass and leather. The pendant is 14.0 centimeters long, Tuareg, Niger.

The collection of objects in the Art of Being Tuareg is extensive and exemplify what is important to a nomadic culture. Tuareg bags are voluminous affairs, vibrantly colored and decorated. Each bag is a symbol of the wealth and status of the owner. Intricate talismans and amulets as necklaces or otherwise do the same, while also protecting the wearer from a variety of spiritual or physical threats. These wards are worn by both females and males. Various tools and even weapons are also displayed, with similar degrees of ornamentation. A running theme can be seen with all objects produced by the Tuareg. Similarity in shape of bags to certain amulets, the prevalence of crosslike designs, the use of fringes and trailers on some clothing and accessories, all tie together these objects as belonging to one group, one people.

In retrospect, the layout of the Fowler Museum exhibition, located on the campus of the University of California, Los Angeles, was slightly confusing. The show essentially begins with the impact of the Tuareg on other cultures, then moves to the past, and ends with speculation on the future and a presentation of contemporary Tuareg. Perhaps this tries to communicate that while the Tuareg have influenced and commercially exchanged with Western societies, their own culture still exists much as it always has. Whether this will be true or not is yet to be seen, not only in the culture of the Blue People, but of ethnic groups all over the world.

The Art of Being Tuareg is a traveling exhibition produced in conjunction with the Iris & B. Cantor Center for Visual Arts at Stanford University, Palo Alto, California. It opens at the Cantor Center on May 30, showing through September 2, 2007 (Lomita Drive and Museum Way; www.museum.stanford.edu). It moves to the Smithsonian's National Museum of African Art, October 10, 2007 to January 27, 2008. A catalog, published by the two universities and edited by the exhibit's curators, contains ten essays by various contributors, including topics on Dress, Identity, and Gender in Tuareg Culture and Society, and on Tuareg Women and Their Jewelry. The Fowler Museum at UCLA is near Sunset Boulevard and Westwood Plaza; telephone 310.825.4361; www.fowler.ucla.edu. 

Author Patrick R. Benesh-Liu is Editorial Assistant of *Ornament*.

THE TAUREG INADAN, especially the *inadan wan-tizol* or makers of weapons and jewelry, are among the most skilled metalsmiths of Africa. Having probably acquired the metal techniques of Maghreb jewelers, as well as learning or adapting other methods used on this continent, the *inadan* work in a wide range: casting, forging, soldering, surface decorating, and cold connecting. Although seen less with contemporary jewelry aimed at the tourist or Western market, older pieces employed copper and/or brass with silver, as well as steel. The use of silver sweated onto steel, often overlaid with leather, is widespread in their *tcherot* cases, many of which are shaped like their *gerba* or traditional goatskin water containers, as pointed out by the late Peter Schienerl (1986 The twofold roots of Tuareg charm-cases. *Ornament* 9 (4): 54-57).

Utilizing base and precious metals has afforded color to their metalwork, similar to the way Western jewelers use colored golds. In addition, Tarza crosses often utilize ebony wood riveted to sheet silver, decorated with inlaid or formed red or green plastic components.

Perhaps unique among African jewelers, the Tuareg use imported agate and glass ornaments in an innovative and pragmatic manner (R. K. Liu 2002 Rings from the Sahara and Sahel. *Ornament* 25 (4): 86-87). Some are utilized as made, either as pendants, rings or hair ornaments, while others are embellished or protected against breakage by wrapping with sheet silver. When German-made agate *talhâkimt* are broken, upper and lower portions of this ornament are made into striking rings and/or pendants.

—Robert K. Liu

Tuareg man seated on a prestigious white camel. He and his companions wear the characteristic *tagulmust* made of shimmering blue *aleshu* cloth, whose indigo dye imparts the blue to the skin of their wearers. Photograph by Thomas Seligman, Talak region of Niger, 2001.



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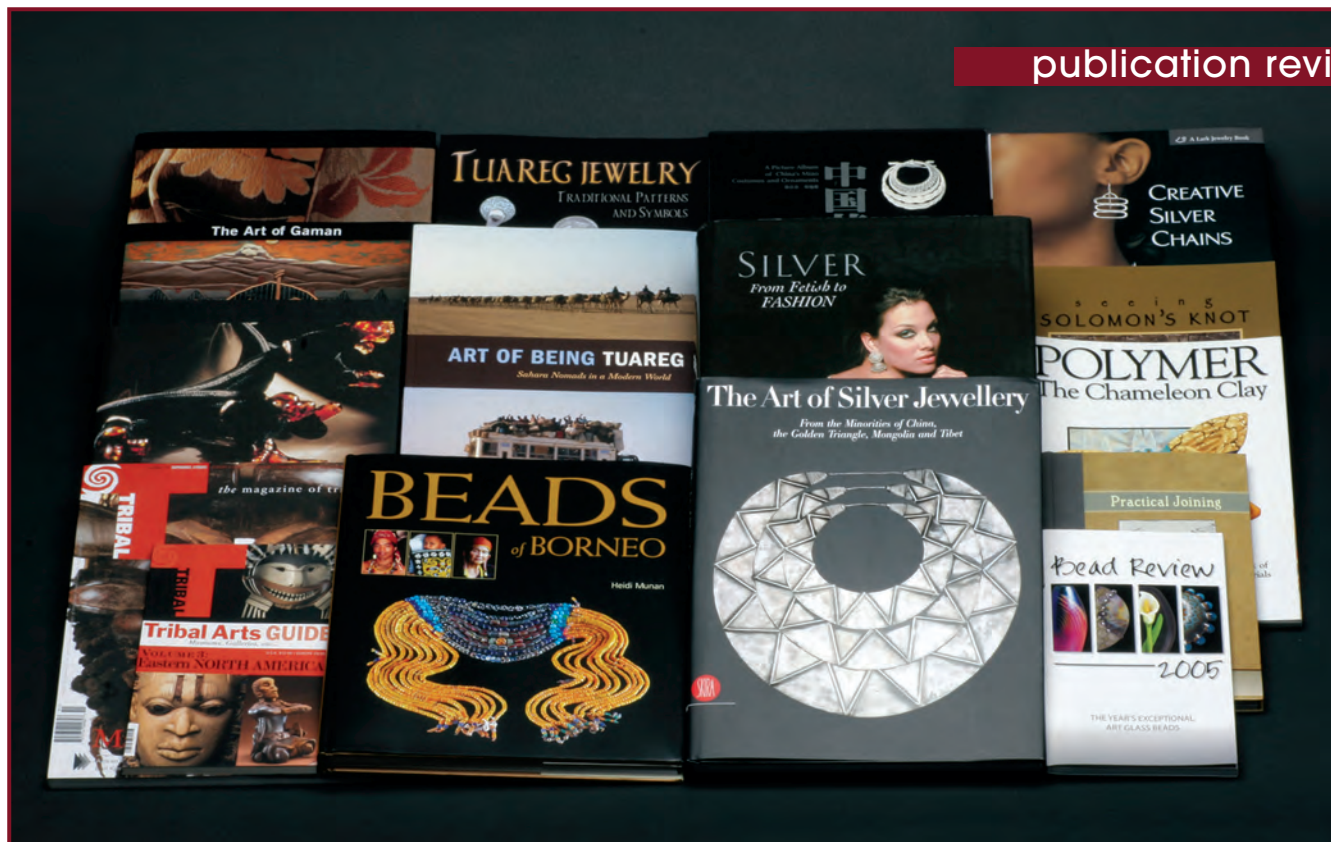
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This diverse group of catalogs, books, a magazine, and a guide, emphasize art made in internment camps; ethnographic jewelry, especially those of silver or by the Tuareg; glass beads, polymer and metal techniques, and the widespread use of a decorative motif. Several publications cover the same topic, allowing us an opportunity to see how different authors treat similar material.

Delphine Hirasuna's *The Art of Gaman*, depicts the prison art of Japanese-Americans who were wrongly interned during World War II. Art and craft programs were set up "to alleviate the boredom and purposelessness brought on by prolonged confinement." Surviving examples were mostly made by Issei, or first-generation immigrants. Often reflective of art from their native country, these craft objects show great forcefulness and ability, despite the minimal tools and materials available to their creators. Beautifully photographed and presented, gaman art personifies the best of the human spirit, in a shameful and painful action in our recent United States history.

Wearing Glass and *Bead Review 2005* are respectively European or an International versus American approaches to the making and/or wearing of glass jewelry. The former is the catalog of a London exhibition, of jewelry in which glass is supposed to be the essential material; almost all incorporate metal. The latter is the best of 2005's art glass beads, few of which either incorporate metal or are meant to be finished jewelry. Both these groups, and our readers, will undoubtedly benefit by study of each other.

Tribal: The magazine of tribal art is an international periodical on ethnographic and ancient art, beautifully

photographed and printed, in which the editorial and advertising pages are equally interesting. Each of the quarterly issues has material on personal adornment. They also provide the *Tribal Arts Guide* as supplements to the readers. Volume 3: Eastern North America is a guide to museums, galleries, dealers, consultants, services, and specialty bookstores germane to their coverage, in the eastern United States and Canada.

Art of Being Tuareg and *Tuareg Jewelry* are respectively an exhibition catalog on the Tuareg and a book on their jewelry, but these two publications are worlds apart in content and quality. The former is a multi-author contribution, much of which deal with the *inadan*, or makers of goods necessary for Tuareg life, and increasingly, for Western tourists. The text is thorough and the photographs are excellently shot and reproduced, providing a valuable record of these Saharan nomads in the twenty-first century. Much of the coverage is on the striking jewelry of the Tuareg, who have set European stone and glass components into their metal ornaments. The latter book, produced in an effort to help the Tuareg, especially their desert schools in Air, in this difficult period of transition, uses digital photography so poorly that it may repel the reader and denigrate the jewelry portrayed if one were not aware of better representations or more well-researched publications.

Heidi Munan is a long-time bead researcher and inhabitant of Borneo, Indonesia, where beads have been and continue to be important and valued in the cultural lives of its peoples. She provides documentation in *Beads of Borneo* of both historic and contemporary use of beads and beadwork in text and images. The persistent tradition of oral history about



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specific beads on this large island, especially among the older generations, is recorded.

The Miao of Guizhou province and adjacent areas are not only a large and populous minority, they are also differentiated into some one hundred seventy-three groups or styles according to their costumes and ornaments. In *A Picture Album*, a photographic documentation, both Miao and Han researchers and photographers present their years of effort in recording these diverse people. This bilingual book will be vital to those interested in their textiles, clothing and silver jewelry, given the large amounts of such silver ornaments now in the marketplace.

Many of the current books on jewelry cover the collections of individuals; *Silver: From Fetish to Fashion* is the contemporary and ethnographic jewelry collection of Serga and Daniel Nadler. Virtually every region of the world where silver ornaments occurs is covered, by static shots of the jewelry and enlivened by images of tribal peoples in their adornment. Some bead jewelry containing no silver is also incorporated. René van der Star's *The Art of Silver Jewelry* emphasizes Chinese minorities, although the Golden Triangle, Tibet and Mongolia are included; it also contains non-metal ornaments, as well as textiles, and a liberal number of field photographs. The studio images are superb, from aesthetic and informational viewpoints. A very useful feature is the purity analysis of the silver in all the metalwork included in the book.

With the current popularity of metal chains, Saunders's *Creative Silver Chains* presents twenty chain designs, with useful and well-illustrated information on studio equipment and techniques for working and soldering wire. Her own chains and that of the guest artists are both thoughtful and inspiring.

Seeing Solomon's Knot is Lois Rose's twenty-five year quest to find examples of this ancient, world-wide symbolic knot and to solve the relationship of its widespread use in time and space. Rose uses examples of this motif found in beads, jewelry and textiles, as well as many pieces of functional and architectural objects. Her book is a visual and textual journey of discovery.

Victoria Hughes has long been one of the leaders in polymer clay art; the subtitle of her book, *The Chameleon Clay*, is a very apt description of how she has used this medium, to simulate a host of other materials, including many of the valued substances used in jewelry from antiquity to now. Her choices reflect her broad experience with ancient and ethnographic art. An experienced teacher, her videos and courses at *ArtRanch*, and past articles in *Ornament*, are as much a lesson in life as in making art. Both philosophy and techniques are clear and well-blended in this volume, offering a vicarious taste of this talented author's teaching style.

Tim McCreight is well known to metalsmiths, *Practical Joining* being his sixteenth book, as well as writing for magazines, including *Ornament*. Spiral-bound, this is a no nonsense manual for the studio, telling the reader how to use cold and hot connections, that is, mechanical and soldering methods, then finishing with how to use adhesives, not often covered by

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metalsmiths. Everything is illustrated by McCreight's own clear drawings. For the craftsperson, an image is often invaluable in grasping a technique or concept. This is certainly a book that will find a place in the metalsmith studio, as well as those who work with other media.

Delphine Hirasuna 2005 *The Art of Gaman. Arts and crafts from the Japanese American Internment Camps 1942-1946*. Berkeley, Ten Speed Press: 128 p., ISBN 13-58008-689-9, \$35.00. Muriel Wilson, Yvonne Kulagowski and Alena Krizová 2005 *Wearing Glass*. London, 27fishes: 80 p., ISBN 0-9551372-0-9, £20. 2005 *Tribal. the magazine of tribal art*. San Francisco: 170 p., ISBN 1354-2990, 4 issues for \$60. 2005 *Tribal Arts Guide. Volume 3 Eastern North America*, (Supplement to *Tribal*). San Francisco: 130 p., ISBN 0-9766581-0-0. Helene E. Hagen and Lucile C. Myers 2006 *Tuareg Jewelry. Traditional patterns and symbols*. Philadelphia, Xlibris Corporation: 136 p., ISBN 1-4257-0453-0, \$43. Thomas K. Seligman and Kristyne Loughran (eds) 2006 *Art of Being Tuareg*. Iris & B. Gerald Cantor Center for Visual Arts at Stanford University and UCLA Fowler Museum of Cultural History: 291 p., ISBN 13 978-0-974872904-0, \$45, paperback. Heidi Munan 2005 *Beads of Borneo*. Singapore, Editions Didier Millet: 144 p., ISBN 981-4155-07-1, \$30.00. Shizhong Wu (ed) 2000 *A Picture Album of China's Miao Costumes and Ornaments*. Guizhou People's Publishing House: 627 p., ISBN 1-84217-221-05218-2, \$140. (available from Leekan Designs, info@leekan.com). Daniel and Serga Nadler 2005 *Silver. From Fetish to Fashion*. New York, PDN Publishing: 416 p., ISBN 0-937266-10-8, \$95.00. John Beringen et al. 2006 *The Art of Silver Jewellery from the minorities of China, the Golden Triangle, Mongolia and Tibet. The René van der Star Collection*. Milan, Skira editore spa: 238 p., ISBN 88-7624-383-6, \$65.00. Chantal Lise Saunders 2005 *Creative Silver Chains. 20 Dazzling Designs*. New York, Lark Books: 111 p., ISBN 1-57990-615-X, \$19.95. Lois Rose Rose 2005 *Seeing Solomon's Knot*. Los Angeles, Lois Rose Rose: 40 p., ISBN 097776700-0, \$40.00. Victoria Hughes 2002 *Polymer. The Chameleon Clay*. Iola, Krause Publications: 144 p., ISBN 0-87349-373-7, \$23.95. Tim McCreight 2006 *Practical Joining. A Bench Reference For Jewelers*. Portland, Brynmorgen Press: 102 p., ISBN 1-929565-16-X, \$18.95. Inara Knight (ed) 2006 *Bead Review 2005. The Year's Exceptional Art Glass Beads*. Richmond, Brad Pearson: 101 p., ISBN 0-9770831-1-X, \$23.00.

Ornament thanks Stacey Ravel Abarbanel of the UCLA Fowler Museum of Cultural History; Jennifer Burch of Rizzoli International Publications; Candace-Elena Evans of 27fishes, London; Jonathan Fogel of *Tribal Arts*; Bill Hahn of Krause Publications; Inara Knight of *Bead Review*; Paddy Kan and Anne Lee of Leekan Designs; Krista Margies of Sterling Publishing Co.; Tim McCreight of Brynmorgen Press; Daniel Nadler of pdn Publishing; Lois Rose Rose of Los Angeles; Kara Van de Water of Ten Speed Press; and New Bee Yong of Editions Didier Millet, Singapore for these review books. ☞

Author Robert K. Liu is Coeditor of *Ornament*.

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african arts
Volume XXXVIII • Number 1

Published Quarterly

One year: \$72 Canada: \$77.04 Foreign: \$92

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NECKLACE of Thai sterling silver beads, freshwater pearls. There are seven wire-wrapped beads on headpins in-between each metal bead. This necklace took Kelly Charveaux three weeks to make. *Photographs by Doug Crouch, unless noted otherwise.*

BRACELET of silver links, each inlaid with horn, spondylus, coral, and turquoise, with KC initialed sterling tag of designer; 19.0 centimeters long. *Photograph by Robert K. Liu/Ornament.*

SCOTTSDALE BEAD SUPPLY



Kelly and Mike Charveaux come from a background eminently suited to the bead business. Mike and his father were both jewelers, while Kelly was working in the jewelry business when she met Mike. They started Scottsdale Bead Supply in 1993, working from a converted house. Almost a decade and a half later, after eight long years of getting approval from the city, and then the actual building process, they opened in their new location in July 2006. It is a stunning Southwest-style structure of seven thousand square feet, housing a showroom and gallery of five thousand square feet. The gallery carries their own jewelry, as well as stainless jewelry, Greek jewelry, high-end glass beads, African art, and rock specimens.

The Charveauxs started their business because they sensed there was a lack of suitable clasps and findings. At first, they made clasps for their own business, then supplied them to clients. Because Kelly makes jewelry, this type of experience enables her to design components that will function well and look good. The jewelry incorporates both casting and inlay, which few manufacturers do now. All the designs and prototypes are made in the United States, usually by the company. Some designs require only drawings, others need carvings for the lost-wax process. For example, their new line of shell-inlay rings originate as drawings. The rings are fabricated, then the inlays are laboriously executed, taking up to nine hours per ring. These new designs were introduced at Tucson this year, where they have had a booth at the Best Bead Show for a decade. At this venue, one-of-a-kind pendants, inlay beads and toggles are best sellers. Their manufacturing is overseas, primarily in Indonesia, the Philippines and some in the People's Republic of China, where they also undertake direct importing.

For Kelly Charveaux, the favorite parts of their business are the designing and the creativity required for this process, while paperwork



EXTERIOR AND INTERIOR views of new Scottsdale Bead Supply building of seven thousand square feet, including a showroom of five thousand square feet, in old town Scottsdale, Arizona.

is the least liked activity. However, despite this abhorrence, she has the good business sense to realize the number one priority is to pay your bills. In the jewelry business, such an attitude is refreshing and undoubtedly appreciated by those who associate with Scottsdale Bead Supply.

When one looks at their well-illustrated, full-color catalog, their designs for clasps, whether toggle, inlay or box, pendants and other vital components for designing necklaces and bracelets, decidedly show a high level of crafting and sophistication. One can readily see Kelly's influence, and the preference for more elaborateness in the designs, as well as their quality or sturdiness. In the current bead and jewelry market, one is constantly aware of the Walmartization of cost and quality. The company appears to be bucking this trend well and enhancing their reputation in the process.

Scottsdale Bead Supply is a retail and wholesale business, as well as maintaining mail order catalog sales. Besides their extensive line of findings, they carry beads and also supplies and tools. In addition to the two principals, there is a staff of eight to nine, and they are seeking more. Kelly Charveaux is selective, acknowledging that one can train others to increase their skill level, but not their personality. With the new, larger building, they are able to carry more inventory, and increase their class sizes, from five to twenty. Even a beginner can now make a quality piece of jewelry in just one class. The local community college offers metalworking classes, so they will incorporate metal with their bead courses. This may be a significant movement, as apparent from the number of publications supplying information on jewelrymaking where metal skills are required.

The showroom carries quality gemstones, silver from everywhere in Bali, Thailand and Israel. There are also Czech seed beads, Japanese delica beads, African trade beads, but no plastic or pewter. There are even diamond-set beads and artist-made glass beads.

The Phoenix area has many bead businesses, as well as the giant bead and jewelry markets of nearby Tucson. Kelly and Mike Charveaux welcome competition. With their strong design and business skills, they should thrive in their new showcase for personal adornment. ☞

Author Robert K. Liu is Coeditor of Ornament.



INLAID RINGS of sterling silver, mother-of-pearl and cubic zirconium and blue topaz, respectively 3.6 and 3.1 centimeters wide. Made by Philippine jewelers, these new designs require nine hours each, just for the inlays. *Photograph by Robert K. Liu/Ornament.*

SIX-STRAND TURQUOISE BEAD NECKLACE, strung with inlaid spacer and clasp of Scottsdale Bead Supply's design, 23.5 centimeters long in twisted state. Such a finding easily permits the wearing of such a necklace loose or twisted. *Photograph by Robert K. Liu/Ornament.*



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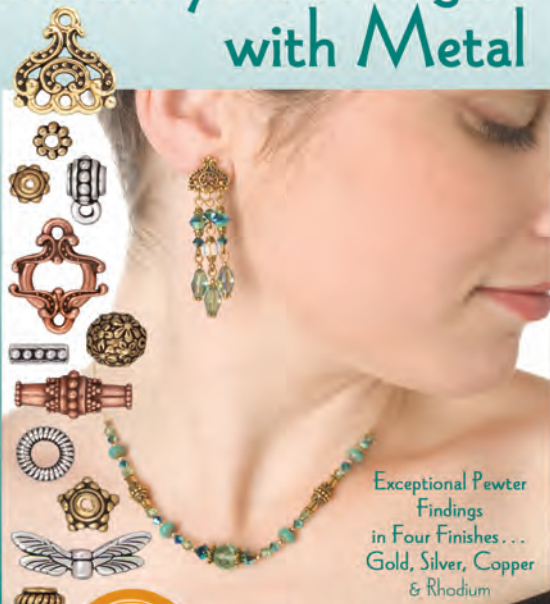
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BLOWN GLASS AND WIRE ARMATURE ORNAMENTS



Top: THREE BLOWN GLASS ORNAMENTS, red Moretti in TIG armature, 3.8 centimeters diameter, before support is removed; note red chip. Clear Lauscha glass in brass wire armature, 2.4 centimeters diameter; all lampwork and blowing by Trimlett. Photographs by Robert K. Liu/Ornament.

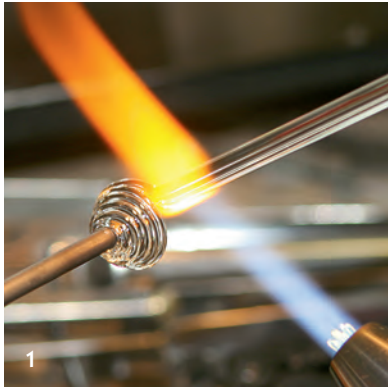
Center: BLOWN GLASS AND TIG ARMATURE ORNAMENT, 2.4 centimeters diameter, made of cobalt Moretti, blown by Trimlett at her studio.

Bottom: BLOWN GLASS AND WIRE ARMATURE ORNAMENT, 2.2 centimeters diameter, and tubing of Technolux glass, 1.2 centimeters diameter, COE 90 and hard-soldered TIG rod armature; blown by Heather Trimlett at Blue Dolphin studio. Note oxidation of bronze by annealing kiln.

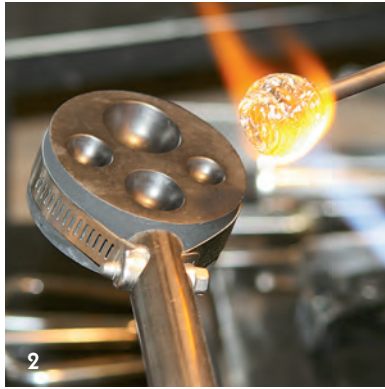
Somewhere along the intersection of inspiration, past influences, good advice, and serendipity resides innovation. But fruition does not occur without experience in any medium and the possession of appropriate skills, techniques and equipment. I have long been interested in press-molding and blowing of glass into molds, as well as being a great admirer of how Julie Mihalisin slumped glass into inverted metal armatures, making jewelry of great beauty and intelligence (*Ornament* 26(4), 2002/03, with James Minson). In July 2006, I sketched some wire armature designs, wanting to blow glass into these structures, hoping to combine both spontaneity and restraint, somewhat like producing miniature versions of Mexican glass lanterns blown into wire or sheet metal forms. While I am a self-taught jeweler and know basic metal techniques, I have had little practical experience with hot glass, although I have long-written about many in the American and worldwide glass ornaments community.

The first six silver, copper or brass wire matrixes were divided into open and closed types, to be used with a closed length of tubing or a gather of glass. Knowing how gifted Olive Glass (*Ornament* 24(2), 2000) was with cane beads and thus tubing, I asked Corrie Haight and Lark Dalton for help in this experiment. They attempted to blow their relatively thick-walled tubing into an open silver armature, which failed, due probably to the solder joints being unable to withstand the high temperature required for blowing glass. Not wanting to give up, I next sent some armatures to Irene Hsieh, who both fused and lampworked, hoping that she could slump glass into them. But because of a possible career change, she has not been able to try yet. In November, while speaking to Lewis Wilson (*Ornament* 27(2), 2003/04) on an unrelated matter, I told him about my project; he recommended and then helpfully sent both neon glass tubing and some antique German thick-walled tubing, feeling that I could melt either with my propane metalworking torch. Kevin O'Grady (*Ornament* 25(3), 2002) had earlier given me the same advice. That month, while covering SOFA Chicago, I saw the large scale sculptures of David Bennett, which consisted of glass blown into bronze armatures, then welded together into animated and spirited human and animal forms. Bennett generously told me to preheat the armature, not to reheat as the bronze would then bond to the glass and to use TIG rods for my small armatures. Matt Smith, of the ISGB, who had a booth near ours at SOFA, also gave me useful glassblowing advice.

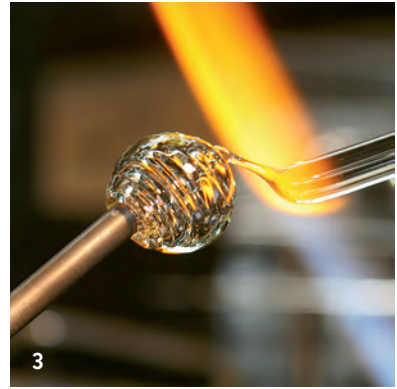
I then revamped my designs for the harder TIG rods, which were fabricated using very hard Dutch solder given to me decades ago by Derek Content, a former goldsmith and now antiquities/engraved gemstones expert. To preheat my armatures, I had provided some with extensions so that they could be positioned over a desktop trinket kiln, enabling the gather to be inserted into the heated wire matrix. Finally able to melt a gather of the neon tubing, I realized I could not really go further without an annealing kiln, as a long,



1



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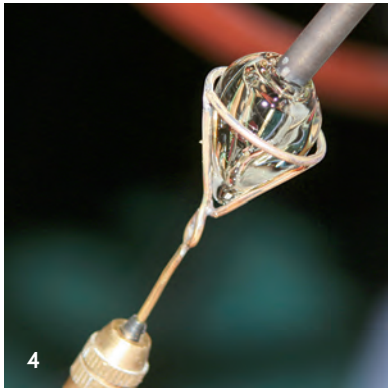


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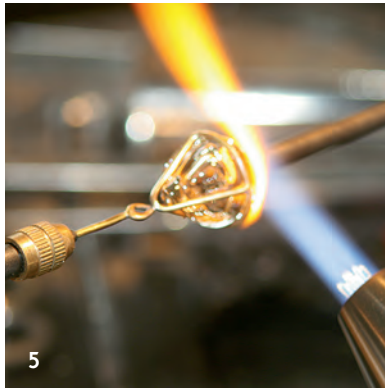
1. HOLLOW SPHERE of Lauscha clear glass being formed by Heather Trimlett on miniature punti used as mandrel.

2. MARVERING or shaping hollow sphere with graphite marble mold.

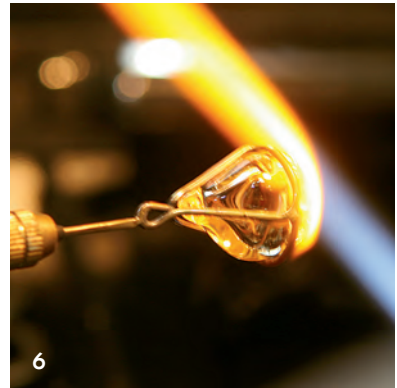
3. TRAILING on additional glass to enlarge or change the shape of the hollow sphere.



4



5



6

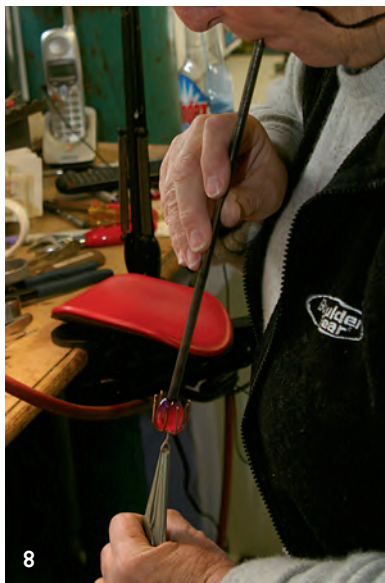
4. FITTING hollow sphere or gather into closed brass wire armature, held by pin vise on support soldered to loop of armature. Note that the glass is cone-shaped, to match the wire matrix contour.

5. AFTER BLOWING into armature, Trimlett heats the glass to melt it off the punti. Note how the glass bulges between the brass wires.

6. FIRE POLISHING end of blown ornament that had been attached to punti, before placing in annealing kiln at 518°C/965°F.



7



8



9

7. TRIMLETT inserting red-hot gather of cobalt Moretti or Vetrofond glass into open TIG armature while maintaining the bubble.

8. TRIMLETT blowing into the gather trapped in the matrix. Note armature is held by visegrip pliers via the loop.

9. CLOSEUP of red Moretti gather being inserted into TIG armature; two prongs are supports, to be cut off. Finished pendant is on the first page of article. Gather is again cone-shaped or egg-shaped.



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controlled cycle was vital to prevent or minimize cracking of the glass. My box of perlite would not suffice.

In January of this year, as a consequence of an announcement about her and Kristina Logan's trunk show, I asked Heather Trimlett (*Ornament* 26(3), 2003) if she could try blowing glass tubing into these armatures. At her well-equipped El Cajon, California studio, overlooking a yardful of native plants, my son Jonathan and I watched as she deftly made hollow spheres of Lauscha and Moretti glass, and marveled them to fit the sizes and shapes of the armatures. In only one or two attempts, using a miniature punti, Trimlett was able to successfully blow these lampwork gathers into three of the closed wire matrices. When observing any skilled craftsperson, one often forgets how difficult a procedure is, lulled by the ease that a professional artist handles the medium. She had forgone using the tubing I was given by Lewis, since she did not know their COEs. Later, I determined that the neon tubing were Spectrum and Technolux, with COEs of 96 and 90, versus 104 for Moretti.

After annealing in her computer-controlled kiln, Trimlett sent me the blown glass and wire armature ornaments shown here. The brass armature with the clear Lauscha glass had a large chip, which eventually fell off; the TIG armature with red Moretti had one moderate chip, and several scars where the circular wire matrix probably pulled away from the glass during annealing. Bennett's warning not to reheat the glass is probably not violated by annealing, as the temperature of this process is not high enough for the glass to get tacky. The armature with the blue glass was crack-free, possibly because the vertical portions of the matrix were not constrained by a ring, as in the above example, allowing some expansion or movement during annealing. Later, in February, at her class at the Blue Dolphin in San Diego, where Kristina Logan was the guest teacher, Heather Trimlett took a few minutes to melt, marver and blow orange neon tubing into another TIG armature. Because the annealing kiln had not yet been turned on, some portions of the blown glass deflated slightly, but again, this ornament was free of cracks or spalls.

These few examples prove that the concept of blowing glass into small wire armatures can work, although it is apparent that much experimentation and refining will have to be done before this technique can produce work that could be considered finished. But even now, I think these have a raw vitality and show much promise; virtually every craftsperson who has seen them has reacted positively. Recently, while reviewing a book on chains, I noted that Patty Cokus had in 1999 blown glass into wire frames. My hope is that others with the desire, skills and equipment will further develop this design experiment.

I thank all who have been so giving of their time, expertise and material; I am especially grateful to Heather Trimlett, who so ably and cheerfully brought this project to fruition. 

Author Robert K. Liu is Coeditor of Ornament.



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postscript from the editors

Dear *Ornament* Reader,

On May 30th, beginning at 8 P.M., the three-part *Craft in America* series airs on PBS, in high-definition resolution. Birthed some eleven years ago by one determined individual, Carol Sauvion of Freehand Gallery, Los Angeles, this

monumental undertaking is her labor of love, her passion and her desire to give a beautiful gift to America itself and to American craft in particular. Of course, it involved the participation of many dedicated people, but it was Sauvion's instincts about the necessity of bringing to the American public the little recognized, underappreciated and understood importance of craft. We are a people who have proudly worked with our hands; and many still do, bringing meaning to our own and others' lives through our handiwork. It is the hope of all who love or work in this field, that greater America will be exposed in this PBS special program to the lives and works of these artists, who are spread across our continent.

This series comes at a particularly opportune time, as we hear constantly of how difficult it is for individual artists and businesses to survive in today's economic climate, weighted by the apprehension about the world situation and how globalization and Walmartization have made low prices the paramount driving economic force. This has extended to institutions like museums, national parks and zoological parks, where the operations of their shops have been outsourced to big corporations, resulting in a sameness, blandness and lack of local individuality, all in the name of improving the bottom line. Simultaneously, we have an aging demographic, both in the makers and consumers of craft. This is especially true for craftspeople who work in metal, textiles, wood, and ceramics, but less so for the newer media of polymer, lampwork glass and beading.

It is as if for an entire segment of the population, concrete objects of skill and beauty hold no sway to the electronic, virtual world. If we all become passive consumers of low-cost goods made by low-wage workers, our strength and spirit as a nation will suffer. While art has been one area of human endeavor that has lifted the human spirit through time, it does not exist in isolation, nor can it survive if the artists cannot make a living.

We hope that all who love the media that *Ornament* covers—jewelry, beads and clothing—continue with their passion, as well as actively support the art of personal adornment so that it can provide meaningful livelihoods for artists. Our planet Earth is such a small world; and whether good or not, everything has consequences on it.

With our best wishes,

Carolyn L. E. Benesh
Robert K. Liu

Carolyn L. E. Benesh and Robert K. Liu
Coeditors

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