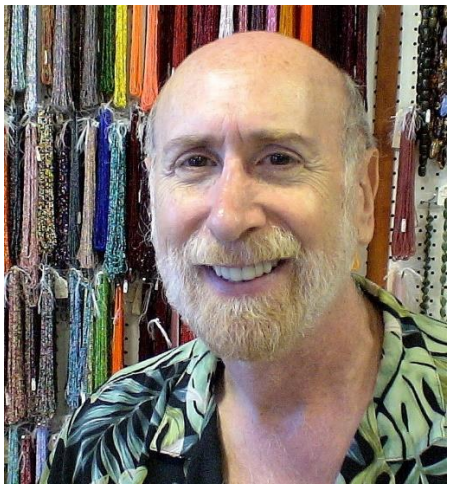
PORTFOLIO

Warren Feld, Jewelry Designer
#315, 627C S. James M. Campbell Blvd, Columbia, TN 38401
615-479-3776 (cell)
warren@warrenfeldjewelry.com www.warrenfeldjewelry.com



For ***Warren Feld***, Jewelry Designer, (www.warrenfeldjewelry.com), beading and jewelry making have been wonderful adventures. These adventures have taken Warren from the basics of bead stringing and bead weaving, to pearl knotting, micro-macrame, wire working, wire weaving and silversmithing, and onward to more complex jewelry designs which build on the strengths of a full range of technical skills and experiences.

What excites him is finding answers to such questions as:

- What does it mean to be fluent and literate in design?
- What are the implications for defining jewelry as an "object" versus as an "intent"?
- Why does some jewelry draw your attention, and others do not?
- How does jewelry design differ from art or craft?
- How do you judge a piece as finished and successful?

In 2000, Warren founded The Center for Beadwork & Jewelry Arts (CBJA) as the educational program for Be Dazzled Beads-Land of Odds. The program approaches education from a Design Perspective.There is a strong focus on skills development. There is a major emphasis on teaching how to make better choices when selecting beads, other parts and stringing materials, and how to bring these altogether into a beautiful, yet functional, piece of jewelry. There are requirements for sequencing classes – that is, taking classes in a developmental order.

Theory is tightly wedded to applications throughout the program, from beginner to advanced classes. Since jewelry, unlike painting and sculpture, must interrelate aesthetics, function and context, much attention is paid to how such relationships should influence the designer. Jewelry Design is seen as an authentic performance task. As such, the student explores ideas about artistic intent, shared understandings among all audiences, and developing evidence in design sufficient for determining whether a piece is finished and successful. The design educational program is envisioned as preparing the student towards gaining a disciplinary literacy in design -- one that begins with how to decode the expressive attributes associated with Design Elements to a fluency in the management of Principles of Composition, Construction and Manipulation, as well as the systems management of the design process itself.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Warren leads a group of instructors at Be Dazzled Beads (www.bedazzledbeads.com). He teaches many of the bead-weaving, bead-stringing, wire weaving, jewelry design and business-oriented courses. He works with people just getting started with beading and jewelry making, as well as those with more experience.

His pieces have appeared in beading and jewelry magazines and books, including Perlen Posie ("Gwynian Ropes Bracelet", No. 21, 2014), Showcase 500 Beaded Jewelry ("Little Tapestries: Ghindia", Lark Publications, 2012). One piece ("Canyon Sunrise"), which won 4th place in Swarovski's *Naturally Inspired Competition* (2008), is in the Swarovski museum in Innsbruck, Austria. His work has been written up in *The Beader's Guide to Jewelry Design* (Margie Deeb, Lark Publications, 2014). He has been a faculty member at CraftArtEdu.com, developing video tutorials.

He has been selected as an instructor for the Bead & Button Show, June, 2019, teaching 3 pieces – Japanese Garden Bracelet, Etruscan Square Stitch Bracelet, and ColorBlock Bracelet. In March 2020, Warren will be leading a travel-enrichment program on Celebrity Cruise Lines, centered on jewelry making, beginning with a cruise from Miami to Cozumel and Key West.

Personal style: multi-method, intricate color play, adaptive of traditions to contemporary design, experimental.

Warren is currently working on a book tentatively titled: SO YOU WANT TO BE A JEWELRY DESIGNER…*Merging Your Voice With Form*.

Owner, Be Dazzled Beads in Nashville, and Land of Odds (www.landofodds.com).

He is probably best known for creating the international The Ugly Necklace Contest, where good jewelry designers attempt to overcome our pre-wired brains' fear response for resisting anything Ugly. He has also sponsored All Dolled Up: Beaded Art Doll Competition and The Illustrative Beader: Beaded Tapestry Competition.

Instructor, Bead & Button Show, Milwaukee, WI, 2019
Workshop Leader, Your World Of Jewelry Making Cruises, Celebrity Cruise Line, 2019-2020

Author of these books:
SO YOU WANT TO BE A JEWELRY DESIGNER
CONQUERING THE CREATIVE MARKETPLACE
PEARL KNOTTING…WARREN'S WAY
SO YOU WANT TO DO CRAFT SHOWS
BASICS OF BEAD STRINGING AND ATTACHING CLASPS

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

ARTIST STATEMENT: ***My Personal Style***

My personal style centers on a few key elements. I like to...

- Mix colors in unexpected ways, particularly colors you would not ordinarily assume would complement one another

- Use a lot of what are called "grays", such as black diamond, montana blue, colorado topaz, alexandrite, and other "simultaneity effects"

- Combine both bead weaving, bead stringing, and wire-working techniques within the same piece.

- Modify traditional weaving and stringing techniques

- Define and play with forms and themes, and thresholds, frames and transititions from one form to the next

- Have pieces that emphasize the sensual and sexual

- Create unusual, unexpected placement of shapes, such as using curved tubes where you might expect a straight tube instead, or using a cube where you would expect a flat rondelle

- Add dimensionality, curvature, and interlocking forms, where I can, to make my pieces both fashionable and contemporary

- Add a sense of movement and move-ability, wherever possible, and likewise, anticipate the aesthetic and functional impacts and effects which come from movement when worn

- Push the limits of, and experiment with, the materials and techniques I am using

- Organize my pieces into Series I call "Collections." For each Collection, I study a particular culture or technique or design theory, and play with what I've learned. How can I adopt what I've learned to my individual style and approach? Each Collection, then, is a personal challenge of expression and expressiveness.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

ARTIST STATEMENT: ***Philosophy***

The DESIGN Perspective On Beading and Jewelry Making

The DESIGN PERSPECTIVE is very focused on teaching beaders and jewelry makers how to make choices. Choices about what materials to include, and not to include. Choices about strategies and techniques of construction. Choices about mechanics. Choices about aesthetics. Choices about how best to evoke emotions.

These choices must also reflect an understanding of the bead and its related components. How do all these pieces, in conjunction with stringing materials, assert their needs? Their needs for color, light and shadow. Their needs for durability, flexibility, drape, movement and wearability. Their needs for social or psychological or cultural or contextual appropriateness -- an appropriateness that has to do with satisfaction, beauty, fashion and style, as well as power and influence.

This DESIGN PERSPECTIVE contrasts with the more predominant Craft Approach, where the beader or jewelry maker merely follows a set of steps and ends up with something. Here, in this step-by-step approach, all the choices have been made for them.

And this DESIGN PERSPECTIVE also contrasts with another widespread approach to beading and jewelry making – the Art Tradition – which focuses on achieving ideals of beauty, whether the jewelry is worn or not. Here the beader or jewelry maker learns to apply art theories learned by painters and sculptors, and assumed to apply equally to beads and jewelry, as well.

The Craft Approach and the Art Tradition ignore too much of the functional and contextual essence of jewelry. Because of this, they often steer the beader and jewelry maker in the wrong directions. Making the wrong choices. Exercising the wrong judgments. Applying the wrong tradeoffs between aesthetics and functionality and context.

The focus of the DESIGN PERSPECTIVE is strategic thinking. At the core of this thinking are a series of design principles and their skillful applications. These principles go beyond a set of techniques. These principles and the strategies for applying them provide the beader and jewelry maker with some clarity in a muddled world.

Learning about Design begins with the belief that there are many different kinds of information that must come together and be applied to make a finished and successful piece of jewelry. It is impossible to clearly learn and integrate this information all at once.

When learned haphazardly or randomly, as most people do, it becomes problematic. It becomes more difficult or too confusing to successfully bring to bear all these kinds of things the beader or jewelry maker needs to know when designing and constructing a piece of jewelry in the moment. Thus, the beader and jewelry maker best learn all this related yet disparate information in a developmental order, based on some coherent grammar or set of rules of design. By learning within this organized structure and informational hierarchy, the jewelry artist best sees how everything interrelates and comes together. The designer develops the ability to decode expressive information, and to fluently organize and arrange it. This is how disciplinary literacy is developed within the DESIGN PERSPECTIVE.

So, we begin with a Core set of skills and concepts, and how these are interrelated and applied. Then we move on to a Second Set of skills and concepts, their interrelationships and applications, and identifying how they are related to the Core. And onward again to a Third Set of skills and concepts, their interrelationships and applications and relationship to the Second Set and the Core, and so forth.

In the DESIGN PERSPECTIVE, “Jewelry” is understood as Art, but is only Art as it is worn. It is not considered Art when sitting on a mannequin or easel. Because of this, the principles learned through Craft or Art are important, but not sufficient for learning good jewelry design and fashioning good jewelry.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Learning good jewelry design creates its own challenges. All jewelry functions in a 3-dimensional space, particularly sensitive to position, volume and scale. Jewelry must stand on its own as an object of art. But it must also exist as an object of art which interacts with people (and a person's body), movement, personality, and quirks of the wearer, and of the viewer, as well as the environment and context. Jewelry serves many purposes, some aesthetic, some functional, some social and cultural, some psychological.

The focus of the DESIGN PERSPECTIVE is on the parts. How do you choose them? How should they be used, and not be used? How do you assemble them and combine them in such a way that the whole is greater than the sum of the parts? How do you create and build in support systems within your jewelry to enable that greater movement, more flexibility, better draping, longer durability? How do you parsimoniously use all these parts, making them resonate and evoking that emotional response from your audience to your style, vision and creative hand that you so desire?

The beader and jewelry maker are seen as multi-functional professionals, similar to an architect who builds houses and an engineer who builds bridges. In all these cases, the professional must bring a lot of very different kinds of skills and abilities to bear, when constructing, whether house or bridge or jewelry. The professional has to be able to manage artistic design, functionality, and the interaction of the object with the person and that person's environment.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

LIST OF PIECES:

PAGE	PIECE
2	Artist Statement: My Personal Style
3	Artist Statement: Philosophy
6	Canyon Sunrise (2008)
8	Little Tapestries/Ghindia (2011)
10	Vestment (2008)
12	Little Tapestries/Ro Marie (2013)
14	Caterpillar Espiritu Bracelet (2014)
16	Gwynian Ropes Bracelet (2014)
19	Hapua Reef Cuff (2014)
21	Tibetan Tapestry Pendant w/Prayer Steps Strap (2008)
23	At The Ball BezelWorks Necklace (2011)
26	Barcelona Necklace (2008)
29	BezelWorks Pendant, Bail, Strap (2012)
31	ColorBlock Bracelet (2012)
33	Mother's Celebration Bracelet (2014)
35	SoundTrack::Color (2010)
37	Tuxedo Park Bangle Bracelet (2014)
40	Japanese Garden Bracelet (2018)
43	Etruscan Collar (2008)
45	Dara's Bracelet (2015)
47	Streetscape Barcelona Bracelet (2015)
49	28 Coins (2010)
51	Etruscan Vine Necklace (2008)
53	Gyrations (2010)
55	Russian Right Necklace (2008)
57	Tamaya Soul Necklace (2010)
59	Tibetan Dreams Necklace (2010)
61	Blue Waterfall Necklace (2015)
63	Elytra Necklace (2018)
65	Eloquence Necklace (2018)
67	Knotted Cord Necklaces (2018)
69	Wire Woven Pagoda Pendant Cap (2019)
70	Wire Wrapped Cabochon Pendants (2019)
72	Tibetan Mala (2019)
74	Amber Necklaces (2019)
77	Trade Beads Wall Hangings (2019)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Canyon Sunrise (Necklace Collar, 2008)

The sunlight gradually ascends above the horizon. A golden glow sweeps across the plateaus as they touch the skies along the canyon's rim. Multi-colored layers and textures of encrusted stone and rock and crystals and clay come alive across the aging, steep canyon walls, albeit very slowly. Each color glimmers from within. These colors react to the new day's warmth. The rays of light fight with barely perceptible shadows and crevices, patterns and variations, among the rocks, mirrored micas, prismatic crystals, and absorbing clays. At the deepest depths of the canyon walls -- the river -- a powerful force stirs, on its silent path to far away. Crystallized Swarovski Elements capture the splendor of this **Canyon Sunrise**.

I remember, from a visit to the Grand Canyon in Arizona at sunrise, how the light slowly warmed the vast interiors. The Crystallized Swarovski Elements duplicate the effects of this light slowly reaching the shadowed canyon walls. These crystal beads glimmer and shine. They blend and merge colors, partially, not completely. These crystals are used in my necklace to give a

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

sense of an inner glow struggling to break out, from a centered energy to a greatly anticipated, surface brilliance.

Swarovski faceted cubes (Series 5601), faceted rounds (Series 5000) and a faceted pendant (Series 6680) tell nature's story. These crystal beads are bead-woven together, along with Miyuki delicas and 15/0 seed beads, using the Ndebele Stitch. This stitch is used to create two-staggered-layers of alternating cubes and double-stacked rounds in a herringbone arrangement. These Ndebele-stitched crystal beads represent the canyon walls at sunrise – an expression of awakening intermittent glimmers of crystal/copper, amethyst AB, lime AB, crystal golden shadow, jet and touches of burgundy. The faceted pendant -- the focal point -- represents the ever-flowing, determined yet silent river below. Its surface yearns to absorb the essence of that first light struggling to reach it from above, but as yet, the reflection is merely a muddy mirror image of the hazy orange skies of dawn above the ridge.

The necklace is lined with a gold-filled patterned cable chain -- capturing the first brilliant golden light of the morning sun that bathes the plateau and outlines the canyon crest. As the necklace encircles the neck, it reminds you of the seemingly endlessness of the canyon walls. The staggered 2-layer strips of Ndebele-stitched cubes and rounds, representing these canyon walls, result in two special design effects. First, they create an unexpected multi-dimensionality. Second, they intensify and more sharply delineate the colors.

The clasp assembly, interconnected pieces as if constructed by nature, is made up of 14KT gold hooks, anchors and rings, including a large, central circle reminiscent of the sun's orb.

SELECTED AS FINALIST For Swarovski' Be Naturally Inspired Design Contest, 2008, and piece resides in the Swarovski Museum, Innsbruck, Austria.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Little Tapestries: Ghindia (Necklace, 2011)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This **LITTLE TAPESTRIES/GHINDIA** pendant choker necklace interweaves brass, austrian crystal and Japanese glass beads. This piece was inspired by a cyber visit to an art show in India, show-casing contemporary Asian and African artists. I was struck by several tapestry pieces in the show. There was a fluid weightiness in their textiles and textures, and a wonderfully uplifting mix and interplay of golds and vivid colors.

The challenge here was how to duplicate the sensibility of the artwork I had viewed, and translate this into something wearable. It had to flow and drape. I wanted it to feel and look like cloth, but at the same time build in a lot of metal. I also wanted to direct and redirect light. Some beads are positioned on their sides. Some vary in shape, faceted, surface texture or size. All are positioned tightly within a vertical and horizontal grid, yet still undulate somewhat, in spite of the physical boundaries.

To make the whole piece come together, I used what is called the Square Stitch in beadweaving. To allow a fluid, smooth, draping, I created the equivalent of a hinging system between each vertical column of beads. I brought my stringing material into the fore, making my "canvas" part of the artwork itself. This allowed me to create an exciting dichotomy between very rigidly organized spaces and seemingly chaotic disorganized ones.

The oxidized brass necklace chain allows this piece to be adjustable, between 16 and 19". The clasp is a simple hook and eye clasp.

The piece is meant to be worn close to the neck. However, it can easily function as a longer piece, as well.

" **Little Tapestries/Ghindia**" — was juried into the book **SHOWCASE 500 BEADED JEWELRY**, Lark Publications. August 2012

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Vestment (2008)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

I was contracted to do a series of workshops on Contemporizing Etruscan Jewelry. "Vestment" was one of the pieces I created as a contemporized version of a traditional Etruscan collar. *Contemporized* refers to drawing inspiration from a traditional piece, not reviving or imitating it per se.

With my contemporized version of this Etruscan Collar, I've used bead weaving techniques (Ndebele stitch and Petersburg chain stitch) to get a more dimensional effect, stronger color play, and a more contemporary sense of fashion and wearability.

The piece shown uses Miyuki cubes, seed beads and delicas, Austrian crystals, with 14KT, gold filled, sterling silver, and antiqued copper chain, clasps and other findings. With some pieces, I include artist-created handmade lampwork beads made by Lori Greenberg.

My Etruscan VESTMENT is worn like a scarf. It is meant to present a different jewelry profile than a typical necklace. It is at once formal and relaxed, complementing the body and fashion, rather than competing with it. The Vestment fastens in the front.

The main strips of the vestment are created using a double-layered, Ndebele stitch. These strips are attached to the clasp with an assemblage of pieces created using the Petersburg chain stitch.

Etruscan Collar which inspired piece

Detail

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Little Tapestries / Ro Marie (Necklace, 2013)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This LITTLE TAPESTRIES/Ro Marie pendant choker necklace interweaves Austrian crystal, Czech glass, Japanese glass and gemstone beads. This piece was inspired by the artwork of Romare Bearden, particularly his selection and placement of colors. I wanted to mirror his color-blocking sensibilities, as well as his use of line and form. His paintings often have the feel of a collage, with strict linear segmentations of sections and strong secondary and tertiary color contrasts and juxtapositions within the piece.

The tapestry background is right angle weave stitch, using mixes of tiny cubes and round beads. I wanted a maximum impact of light, color and shadow, so I created this open-netting as background, and three elaborately bead-woven sections as foreground.

The left two-thirds (with peach and light lavender beads) is a bead woven applique (square and ladder stitches) later stitched to the tapestry background. Next to this section is a vertical line of mocca brown crystal beads, which are stitched directly to the tapestry background using layered right angle weave. The final third section -- far right -- is composed of gemstone, crystal and glass beads embroidered onto the tapestry background, using a back stitch.

If you picture the tapestry as a table with rows and columns, then each of the three sections is constructed “vertically” -- that is top down, one column at a time. This allows a hinging between each “column” of beads, and allows the piece to more easily conform to the person's body, as worn. There is also a slit in the piece at the center, from the bottom and about 1/3rd of the way up. The split sections overlap each other. This construction choice also allows the piece to better shape to the body, and work well with different body shapes and curves.

The gold filled chain is woven right into the piece, using right angle weave interspersing the chain links. This weaving continues up about 1/3 of the way of the chain, on each side.

The piece is meant to be worn close to the neck. However, it can easily function as a longer piece, as well.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Caterpillar Espiritu (Bracelet, 2014)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

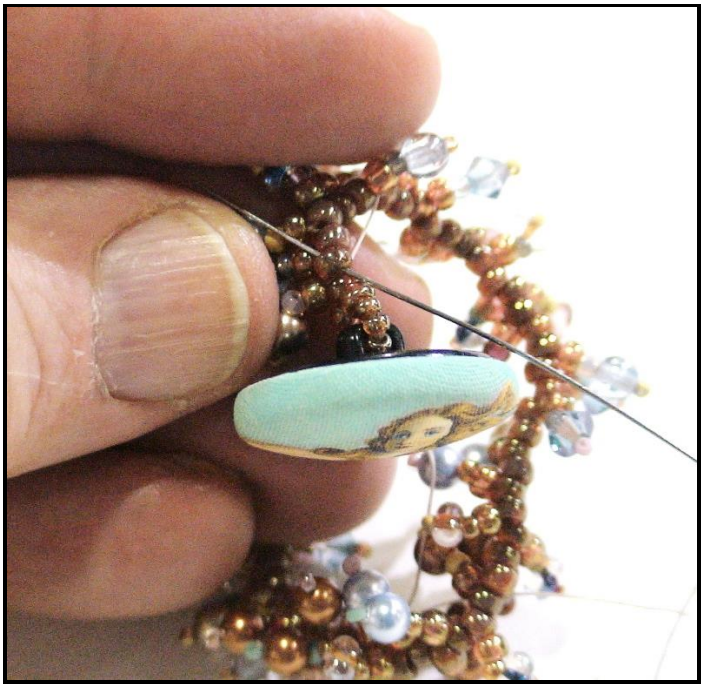
In this project, I use a Simple or Straight Fringing technique. In the Caterpillar Espiritu Bracelet, the fringe pattern and colors are supposed to capture the essence of the image on the button -- the focal point of the bracelet -- , without overwhelming that image.

This bracelet involves creating a line of beads, called a “Train”, and then adding fringe between each of the beads in this Train.

The button is the focal point, so its choice is critical. Begin by choosing your button, and then find colors that coordinate well with the button.

I wanted to use a mix of sizes and shapes of glass beads, including sizes 8/0, 11/0 and 15/0 seed beads, berry beads, peanut beads, and 4mm round crystal pearls and druks, as well as 4mm crystal bicone beads.

I decided to use over 40 colors/shapes/sizes of beads to create a high level of interest and wonder. It’s very exciting for a viewer to interact with so many well-coordinated colors -- and much unexpected. I wanted to pick up on the stronger colors in the button, but not in a strong way – “subtlety” was my mantra. The stronger colors in the button needed to be present and repeated and well-distributed throughout the entire bracelet -- but not necessarily call your attention to them. I didn’t want any of the 4mm size beads to be in one of the stronger colors -- the 4mm area of these beads would take up too much area and volume, and if in a stronger color, would divert the viewer’s attention away from the button.



Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Gwynian Ropes (Bracelet, 2014)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

I was inspired by the fantasy world's arrangement of gods with opposing forces. Those serving these gods were called the priests of Gwynneth. They teach how to recognize and manage the duality and oppositon of chaos and order.

The GWYNIAN ROPES BRACELET is made from Austrian Crystals, and Japanese drop, peanut, long magatama, and seed beads, as well as Czech superduo two-holed beads. This bead woven piece has a modified right-angle weave stitched base of Austrian crystal beads.

The base has three framed open spaces, through which are braided 3 Gwynian Ropes. These ropes are woven using a modified dimensional right angle weave pattern. A push-pull clasp is sewn onto either end of the piece.

My goal here was to see if I could use several new shapes of seed beads -- peanuts (like a barbell), long magatamas (a type of drop with asymmetrical shape), 2.8mm mini drops (teardrop), and super-duos (a 2-hole flat oval) to do something that had a lot of dimensionality to it. Too often, when designers use these beads, their compositions are very flat, because of limitations they confront due to the directional nature of the holes in these beads. The holes don't lend themselves to “changing direction”, so to speak, as an elbow-shaped or twisted-shape pipe might allow you to do. I wanted to force the beads and the composition to change direction.

The strategic placement of peanut beads allows a “locking” or “stiffness” to the sections they are used in, which I found to be a tremendous help.

For the base, I modified the right angle stitch pattern, so that I could add a diagonal embellishment across the center hole of each unit, and that I could also force the 4 corners of the unit to be (and stay) squared. The base is slightly concaved. The outer edge lines of the base are deliberately made not to follow a perfectly straight line.

This project reflects some of my designer goals: to emphasize the architectural basis of bead weaving stitches, in this case right angle weave; to build in elements of good contemporary design -- dimensionality, movement, creative play on “line”, creative use of negative and positive spaces; to use vintage elements in contemporary design; to select and combine unexpected colors using rules based on color perception and cognition research.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

As seen in Perlen Posie, Volume 6, pp. 68-69, 2014

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Hapua Reef Cuff (Cuff Bracelet, 2014)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Bead Embroidery has been used to embellish and decorate clothing since the dawn of civilization. In both Russia and China, remains have been found of bead embroidery dating back thousands of years. In more recent history, bead embroidery has been used to decorate religious items, formal attire, and household objects.

Here I create a canvas, decide how to give form to this canvas, plan a design, and embroider that design onto my formed-canvas. The challenge is always to achieve a contemporary, artistic look to your piece -- one that has a sense of movement, dimensionality, a use of materials that makes the ordinary 'noteworthy', and good technique.

In this piece, I wanted to re-create the colors, patterns and lines of the beautiful forms, waves and materials along the shoreline of a tropical lagoon and the underlying reef in the Caribbean. I especially liked looking through the shallow water where it met the beach at a particularly secluded part of the lagoon.

In the composition, I used 10 different bead-embroidery techniques.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Tibetan Tapestry Pendant w/Prayer Steps Strap, 2008

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The TIBETAN TAPESTRY BEAD-WOVEN PENDANT is an adaptation of one component segment of a bracelet designed by Cynthia Rutledge. It is made with Japanese Miyuki delica and seed beads, using both peyote stitch and brick stitch techniques, to create a type of treasure-pouch. The central focal bead, which is wrapped by the bead weaving “pouch”, is a brass and copper bead from India. Brass rondelles and brass drops with a leaf pattern complete the piece. This piece was strung using Nymo thread.

The ANTIQUE PRAYER-STEPS STRAP is my own design. I had seen an intricate metal chain on an old vintage piece of jewelry, and this influenced my design. In the strap, I use Japanese Miyuki bugle beads, Miyuki delica and seed beads, and Austrian crystal beads. The strap is finished off with a gold-filled hook/eye clasp. The strap is strung with FireLine cable thread. The pendant with strap is approximately 26”.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

At The Ball BezelWorks Necklace (2011)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Inspiration, Necklace by Miriam Haskell

This BezelWorks At-The-Ball Necklace is a vintage revival piece inspired by a Miriam Haskell necklace.

In the original piece by Haskell, I found many unexpected and noteworthy elements that I wanted to capture. These included things like the Greek key pattern chain, the chain of larger beads along the bottom of the necklace, the elaborately constructed centerpiece. I wanted my necklace to retain the formality of the original, but have a looser, more fluid, romantic feel to it.

The At The Ball BezelWorks Necklace incorporates techniques from bead weaving, bead stringing and wire working. All the metal components were bronzed by me, with alternate finishes from matte to glossy. There are many beads in this piece, from Japanese seed beads to delica beads to Austrian crystal beads in several shapes and sizes to Chinese silver-on-copper beads (further bronzed by me).

Three of the stones in the centerpiece are Fire Agates. The fourth stone is an Austrian Crystal Cosmic Pendant. The butterfly and backing to the centerpiece are bronzed brass filigree pieces and stampings.

One challenge concerned how to successfully design a necklace or strap for the center piece. The center piece is large, very involved visually and texturally, is complex and ornate. I did not want the strap to overwhelm the piece nor compete with it. And vice versa. I did not want the center piece to look awkard with the strap. Both needed to feel organically related. Both needed to support one another. The strap needed that power of visual interest the center piece so clearly has. Yet, it needed to supplement that center piece as well and not compete for center stage.

The design solutions here were to:
- include 7 strands
- have the 7 strands take up a wide enough volume and space
- have some variation among these 7 strands, without, again, competing with the visual complexity and impact of the center piece

Five strands are made using a Greek Key Pattern Chain stitch I developed. Each link in these chains is made up of one of three bead mixes - a lighter version, a medium version, and a darker version of the basic color pattern. Each strand, however, has a different pattern from

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

link to link in the use of these colors. This pattern is not random, but actually laid out beforehand on a computer.

One strand is a twist Ndebele stitch, using the medium color mix.

The last strand is a bead chain made up of antique bronzed metal beads and black Austrian crystal beads. A matte gloss finish was applied to these beads. I wanted the beads to look strikingly different that the rest of the components in the necklace, but also recede into the background, hence the matte finish.

Overall, I believe the design of the necklace strap serves to visually frame the center piece, complement it organically, and concurrently set it apart and let this center piece draw people's attention.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Barcelona Necklace (2018)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Barcelona, Spain, is one of my favorite places. It has a vibrancy of forms -- architectural, fashion, food, art -- tempered by earthy color palettes, a sense of basics, and a sensible use of local materials.

The jewelry has a timeless, Mediterranean feel, with a strong emphasis on topaz's, brown's, rust's, yellow's, and turquoise's. Much of it is constructed as a mix of crochet stitches and bead strung techniques. There is a peculiar overlapping of string with string and string with bead -- something an American would think was a technical mistake.

There is a great use of Indian glass and Indian waxed cotton, with their slight irregularities and off-tone and lustered colors. The necklace forms either hug the neck, or droop tight, narrow and low. The earrings are long, and many include the crochet stitchery and integrated beads, as well.

In my BARCELONA SENSATIONS COLLECTION, I've incorporated the vernacular of local Barcelona jewelry artists. This includes the brown toned and hued color palette, with accents of turquoise, montana blue, colorado topaz, amethyst-violet -- a "mountain-meets-Mediterranean-and-Sky" palette.

In each piece, I've mixed both bead strung as well as bead woven elements, though not necessarily crochet stitchery. I've tried to capture the "overlapping" tendencies of the stringing materials and the bead work.

I use mostly Czech glass and Austrian crystal, rather than the Indian glass, because these are more durable and have more shape/size/color variations and nuance. But in establishing "patterns" and "forms" in my piece, I try to mimic the irregularities found in the Indian glass.

I also rely on different stringing materials which are more durable and functional, than waxed cotton.

The "jewelry profile" in these pieces is what I like to think of as hugging the neck and body-form, and strongly emphasizing a narrowness, tightness, and elongation. Picture a thin woman in a Picasso painting, with the line of jewelry running along the boundary separating front and side perspectives from head to toe as illustrated by the artist.

Sometimes this jewelry profile is reinforced with an odd placement of simple dangles -- pieces of chain, lengths of waxed cotton, a dangling piece of shell. From the American fashion sensibility, these dangles can be a bit off-putting. Sometimes I use this technique, but often, the dangles seem out of place.

This 3-strand Barcelona Necklace is a composite of several pieces of jewelry I saw in the various boutiques downtown and around town in Barcelona.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

There is that strong topaz-yellow-turquoise palette. This palette is actually accented with a wide range of coloration, including pinks, mottled olivine, amethyst, and montana blue. The asymetrical and patchwork placement of color creates a sense of movement, as it draws your eye down and then around, up, over, down and around again.

The three strands are bound near the bottom, leaving a tight, narrow, elongated loop, with two overlapping strips of netted beadwork, using size 11/0 Czech seed beads.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

BezelWorks Pendant w/Bail and Strap
(2012)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

With my BezelWorks centerpiece pendants, settings are beadwoven around the outer edge of a center-piece gemstone or Austrian crystal pendant, securing the stone in place. The backs of these beadwoven bezels are left open to allow the light to pass through the gemstone or crystal centerpiece, thus enhancing your appreciation of the center-piece and the powers of light, shadow, reflection and refraction.

The BezelWorks Pendants are made with Japanese size 11/0 Delica beads, Japanese 15/0 seed beads, and 2.0mm - 4.0mm Austrian crystal beads in round and bicone shapes.

These beads are used to create a tubular peyote-stitch bezel around a centerpiece gemstone or Austrian crystal pendant. After the bezel is created, a circular peyote-stitch frame is beadwoven around the bezel boundary. After the frame is finished, the frame is embellished with a fringe or edging pattern, using a Ndebele-stitch fringing technique.

A peyote-stitch bead woven bail is added at the top. A tubular Ndebele-stitch beadwoven strap serves to secure this BezelWorks pendant.

Traditionally, settings for center-piece stones are typically fabricated or cast in metal. Stones are either glued or prong set in place. While artfully done, these often left an awkward or less satisfying organic relationship between stone and setting. Moreover, these settings frequently encapsulated the back of the stone, weakening the power and essence of the stone itself.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

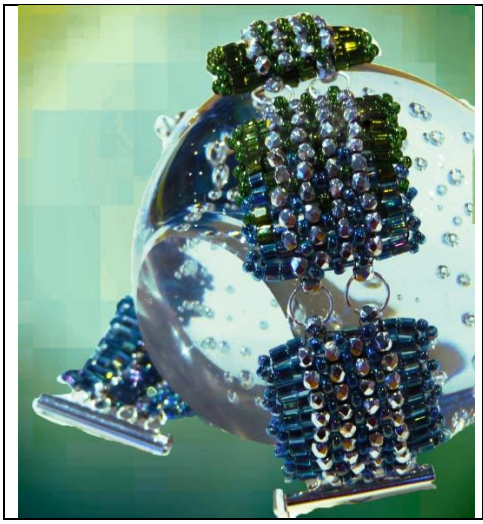
ColorBlock Bracelet (2012)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The COLORBLOCK BRACELET uses ladder and layered right angle weave stitches to create approximately 1.25" x 1.25" components which are linked together with metal beads and finished off with a gold-filled slide clasp.

The beads used are Japanese seed beads, size 8/0, 8/0 hex cut, and 11/0, as well as 4mm faceted brass cube beads from India and 3mm metalized fire polish beads from the Czech Republic.

I used one of my color blocking formulas to blend three colors, in this case a raspberry, a gunmetal, and a red-bronze. I had my colors "transcend boundaries", that is, cross over from one component to the next, to heighten the excitement of the piece.



Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Mother's Celebration Bracelet (2014)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This Ndebele bracelet is a symbolic representation of joy in a woman's life. The selection of colors for the 3 central tubular components represent things which the woman celebrates in her life, about her life, and around her life. These may be colors associated with children, grandchildren or friends. They may be favorite colors, or colors of favorite flowers or other objects. They may be colors associated with important emotions, rituals or times. They may be colors associated with events or places experienced when traveling.

The bracelet is made with Japanese seed beads, using several variations of the Ndebele bead weaving stitch. The variations include Basic Ndebele, Fan Ndebele, Basic Ndebele Tube, Basic Ndebele Spiral Tube, Soft Ndebele Spiral Tube, a stitch with gradual increase and a stitch with a rapid decrease.

A Czech vintage-style glass button is used as the clasp. The piece is woven with FireLine cable thread.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

SoundTrack::Color (2010)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The SOUNDTRACK::COLOR MICRO MACRAME NECKLACE is an example of using fiber with beads. Usually, in a mixed media piece, like this, the artist must decide which media should predominate. Then that media's structural and artistic basis should come to the fore in the piece.

In micro macrame, the artist uses thin nylon bead cord and ties knots and braids. As part of the knotting/braiding process, beads are locked into position, one by one. Knots should be tight, even, usually similar in size, and rows of knots should line up against each other.

Most micro-macrame projects are created in linear lengths (think of a belt). So it is fun to try to deviate from this tradition, and add curves and other fun and interactive contours. For a more elaborate necklace, like this one, playing with the contour is critical. Otherwise the piece will not lay right and comfortably, when worn.

Micro macrame pieces are labor intensive. The necklace as pictured is roughly 40" of work. The work takes about 1 hour per inch.

This necklace as shown is 16". The materials include nylon bead cord, Czech glass beads, Austrian crystal beads, Japanese seed beads, metal beads, hook/eye clasp, sterling silver twist wire ring connectors, sterling silver wire and pinch bails. The necklace is designed to be worn alone, or with the addition of detachable pendant drops. Two drops show below are (1) Tibetan turquoise and coral drop, and (2) Indian carnelian drop).

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Tuxedo Park Bangle Bracelet (2014)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The Tuxedo Park Bracelet is created using the Brick Stitch. The Brick Stitch is historically is found in several cultures, but it is most associated with Native American beadwork. The Brick Stitch is where beads are woven and locked into place by snagging the thread loops between them. As you add a new bead, you snag the thread loop to pull the already completed rows up to the bead. The resultant look is like a brick wall.

For the Tuxedo Park Bracelet project we are doing here, I wanted to make a woman's bangle bracelet, about 7" long and about 3/4" wide, and which had a comfortable, somewhat loose fit on the wrist. I visualized a bracelet that would have a Chanel styling to it, with a limited 2-color palette, and a strong line or outlining in the design.

Inspiration is a very important part of the creative design process.

On a trip to New York City, walking from the East Village to Union Square, I stumbled upon this secluded neighborhood, originally called "Tuxedo Park".

I wondered what qualities of life the people back then were trying to preserve with the name Tuxedo Park, in a neighborhood a couple of blocks from the hustle and bustle of commerce.

So, picture this:

You leave a crowded neighborhood of expensive brownstones, boutique hotels, and the kinds of little shops you only see in New York.

And you enter a postage-stamp sized park with overgrown shrubs and plants and trees that have inhabited this park for 100 or more years.

You take a deep breath. Relax. As if you have stepped into another time and place. A reserved elegance. Sophisticated. Quiet.

Then you step back onto the street, returning to the real world, shopping bags in hand, cell-phone to your ear. A curious yet watchful eye on the crowds.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Japanese Garden Bracelet (2018)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The **Japanese Garden Bracelet** consists of a square stitch base and fringe off the base. When you add the fringe and border, it has the effect of arching, thus narrowing the width of, the base. And when you add the edging, it has the effect of widening the base, and canceling out any narrowing effect that results from adding the fringe and border.

In this project, the foundation base serves a very integrative function with it's embellishment. The foundation base has areas with dichroic glass to mirror reflective ponds. The points on the foundation base where the bridges are anchored to the piece emphasize a built-in, strong support system.

I chose colors which mirrored the flower colors in pictures of Japanese gardens. I arranged them in a pleasing way, but no more involved strategy beyond that.

Japanese gardens are designed to express their cultural values and philosophies. The gardens express the fragility of existence as well as time's unstoppable advance. In this garden landscape we see the red moon bridge over a glistening pond of water surrounded by flowering shrubs, trees and plants.

In a fragrance garden, commonly used Japanese garden plants that unfurl flowers include peony, chrysanthemum and, near water features, Japanese water iris. Flowering shrubs include azalea, camellia and hydrangea, all of which provide strong winter interest.

Traditional Japanese tea gardens were divided into two distinct areas separated by a simple barrier, like a bamboo gate or a moss-covered rock wall, with an opening to walk through. The first part of the garden was meant to entice--to create a mood of anticipation for the coming ceremony. The roji might be set with stepping stones or raised wooden planks flanked on either side by a garden pool filled with koi. The outer garden would generally be filled with an ornamental tree, a few shrubs and plants, and a water element such as a waterfall, small garden pond or pool.

We feel that each plant, walkway, stone and other related elements have been deliberately placed, some shaped and others allowed to grow at will. Japanese gardens are designed to express their cultural values and philosophies. The gardens express the fragility of existence as well as time's unstoppable advance. I believe the **Japanese Garden Bracelets** captures all this.

It is important, I believe, for a contemporary piece of jewelry to have a sense of dimensionality, movement, and a strong use of color. In contemporary pieces, we also want some sense of the violation of straight lines and flat planes.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Etruscan Collar (2008)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

My Etruscan COLLARS are created using a double-layered Ndebele technique. Each has an adjustable choker clasp, allowing the piece to be worn between 15 1/2" and 17 1/2" around the neck.

In the piece shown above, I used Miyuki glass cubes, seed beads and delicas, with an oxidized sterling chain, clasp and findings, and Austrian crystal beads.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Dara's Bracelet (2015)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This bracelet is made up of either Czech fire polish beads or Austrian Crystal beads, strung on a cable thread, in this case Fireline brand, and secured with knots. The bracelet has a strong pattern to it, namely a series of triangular spaces. Even though coupled with an adjustable clasp assembly, the pattern limits the useful size of the bracelet. For a much smaller wrist or a much larger wrist, you would need to either remove or add a triangular space to the design.

This bracelet was originally designed for the bridesmaids in my niece Dara's wedding. I wanted to design a bracelet that would coordinate with their dresses, but which could also be worn outside a wedding setting.

My niece had sent me photos of bracelets she had seen on Etsy and which she liked, and I adapted the design, based on her preferences. I wanted to create a strong bead woven element in the pieces, as my special signature and personalization.

Dara's preferences focused on bead strung pieces using larger 6mm and 8mm beads. She liked things which had a very contemporary and bright feel to them. She preferred silver over gold.

I played around with ideas until I settled on this particular design. While the original pieces were a combination of sterling, palladium and Austrian crystal, I adapted less costly materials for this particular project.

One critical key to the success of this piece has to do with the integrity of the separator bars. I had to come up with a design that allowed the components to function as "separators", but to maintain their shape as the pieces were worn. I decided that combining two stitches – Right Angle Weave and Peyote – would allow me to meet these criteria.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Streetscape Barcelona (2015)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

I spent a few weeks in Barcelona, Spain, and marveled at the tile work that lined every inch of every sidewalk and many square feet of many streets. Most of it was created by Antonio Gaudi. The designs are very alive – spirals, curly cues, frenetic lines. And the streets of Barcelona are alive with people everywhere. The sun is warm, the colors both vibrant and muted – the city has a fun feel to it. And this was my inspiration.

Coupled with this intensive emotional sensibility was my desire to try out using the Petersburg Chain stitch in a nontraditional way. I wanted to use segments of chain in a lacy or filigree sense. I liked the juxtaposition of "lacy", fluttering Petersburg Chain stitch with the harder, more defined circular peyote and right angle weave of my brick streetscape walkway.

I did not have a sketch first. Instead, I let "trial-and-error" lead my stitching paths. But once I hit on the general design, I found I had to do a lot of tweaking.

I always try to build in contemporary design principles into my pieces, which include adding movement and dimensionality to my pieces. The main task here was to determine how to connect the Petersburg Chain areas to each other and to the Streetscape skeletal structure. You will find that my solutions involved some zig-zagged thread paths, and some resolutions of directional flows.

My test piece was in black and white. As I re-did the piece and brought in color, I found I had another series of design issues to reconcile. The piece uses a 4-color palette. This will probably be the last piece I ever do with 4 colors. Very difficult to pick 4 colors, given the imperfect availability of bead colors.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

28 Coins (2010)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This 28-COINS NECKLACE symbolizes wealth and happiness, with its olive peacock coin pearls, rhyolite faceted coins, antiqued copper chains, and jade money and happiness pendant.

Working with chain as the "stringing material" presents many challenges. Chains create intriguing, beautiful negative and positive spaces. The placement of beads, drops and other objects within this "chains composition" has to be carefully done not to contradict the beauty or language of chains, but to help these resonate.

With chain jewelry in particular, its placement on different body types and shapes can fundamentally alter the beauty, appreciation and experience within its inherent composition, as laid out by the artist. In this case, I've netted the left side of the composition, and left free-flowing and dangling the right side of the composition, so that I can preserve this beauty, whether the chain is stretched outwards left and right, pulled downwards, up and down.

Chain jewelry requires some special attention when taking it on and off, and when storing. Chains tend to get caught on each other. I suggest using the assistance of removable cable ties, to separate core segments, so that they do not get entangled.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Etruscan Vine Necklace (2008)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

In the Contemporary Etruscan Vine Necklace, I combine some bead stringing with some bead-woven netting techniques. The beads used include Czech glass angel wings and fire polish beads, austrian crystal beads, gold filled beads, and Japanese Miyuki glass seed beads and delica beads, including some 24KT delica beads. The piece is strung on FireLine. The necklace is meant to be worn as a choker, and has an adjustable hook and eye clasp, allowing the length to vary between 15 1/2" and 17 1/2".

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Gyrations (2010)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

In GYRATIONS, I create rotating arrows of sterling silver wire. Pairs of arrows are connected by a central coil, which allows them to spin in either direction. In fact, the spinning is an intentional consequence, propelled by the movement of the piece as a whole, as it is worn.

I had seen this general technique employed by a jewelry artist showing in gallery in New York City. I failed to write the artist's name down. And I did not do a detailed sketch of how she created each gyrating wire spacer bead. Perhaps I did it the way she had originally conceived these beads; perhaps not.

In any case, this is a fun piece to wear. Simple, yet lots of subtle things to attract the eye.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Russian Right (2008)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The RUSSIAN RIGHT Bead-Woven Necklace is made from Czech glass antique octagon cathedral beads using the right angle weave stitch. Dumar Stone pieces are incorporated into the piece. The strap is an extension of right angle weave, and ends in a simple button clasp, with a vintage button and open loop. The beads are strung using FireLine. The piece is approximately 30-32" long.

I have always been fascinated by Russian bead weaving techniques. They are very fond of the right angle weave technique, in particular. The stitch is very loose, and because of that, I have had to considerably reinforce each bead pass-through, to add a sufficient stiffening of the piece, so it wears well.

I like the "man's tie" profile. I think it's especially sexy when a woman wears a man's tie.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Tamaya Soul (2010)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

The TAMAYA SOUL NECKLACE was inspired by the colors of the desert, mountains and sky that surround Santa Fe, New Mexico, and the Pueblo which includes the Tamaya Culture.

When you visit this area, the colors resonate in tones and shades like no other place. And when, as artists, we talk about the interplay of colors, there's nothing quite like this interplay on display in New Mexico.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Tibetan Dream (2010)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

I had been studying traditional Tibetan jewelry, as well as the work of contemporary jewelry artists mimicking this style.

Tibetan jewelry tells a story of the wearer -- her or his status, wealth, religious beliefs, and some history on how these developed. There is no particular concern with fashion. Tibetans use local materials and objects which have personal meaning to them. They combine these materials and objects in no particular order, but all somehow cascading from the same "necklace circle".

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Blue Waterfall Necklace (2015)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

German glass artists often create complex emotions from simple, crisp, sharp lines. There is a subtlety at play, and certain unresolved tensions within the piece serve to enhance the viewer's feelings about and understandings of the piece.

The BLUE WATERFALL NECKLACE is my take on this. The colors are pleasing and feel coordinated, but if you look closely, each bead color might not work if paired with another -- it takes the full form and composition for the colors to gel. There are three different blues; gold and silver; mottled green and blue; among other conflicting color dynamics.

The shapes and patterns of each bead segment are asymmetrical. Yet they seem coherent, when the necklace is viewed as a whole. There are different numbers of beads in each clustered segment. The shapes vary and are not positioned in a regular fashion, but there is plan and strategy here, nontheless.

There is no focal point, yet the necklace feels like there is direction and orientation. It feels as if water is falling, cascading downwards.

Water falls straight, yet the curved sterling silver tubes suggest a different rhythm and movement. Only as a part of the whole composition -- the Gestalt -- do all the parts feel right and well-organized.

Each bead gets some of its expressive power from the beads on either side of it. Each clustered segment of beads gets some of its expressive power from it's positioning with the 2-strand lengths. Each strand gets some of its expressive power from it's positioning next to the other.

The BLUE WATERFALL NECKLACE, as shown, is 18" long, with an adjustable sterling silver choker clasp. The piece includes beads made of sterling silver, Czech glass, and Austrian crystals.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Elytra (2018)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Wire weaving is a set of techniques, similar to basket weaving, where you wrap thin weave wires around thicker base wires to create patterns and textures. You can then use these wire-woven strips to make all kinds of things, such as the framework to turn a cabochon or bead into a pendant, earring dangles, bracelets, bails, and the like.

The ELYTRA WIRE WEAVE NECKLACE begins with 10 base wires. These are gradually woven together to create each centerpiece section of the necklace. The wire-woven piece is then oxidized to give it an antique sheen. Then the centerpiece is attached to an antique copper chain. Real beetle wings are connected along the bottom of the centerpiece.

Materials: Round 18 gauge and 26 gauge bare copper wire, Square 21 gauge copper wire, beetle wings, antique copper plated (over brass) chain, copper hook/eye clasp.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Eloquence (2018)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This piece was designed as the application of art principles about the strategic use of Points, Lines, Planes and Shapes. How these get arranged and play off each other is critical. Also critical is how these create both positive and negative spaces, and how the positioning of these enhances the power of the piece

Materials: Green Jasper, Canadian Jade, Japanese seed beads, plated bronze 7-strand box clasp. Strung on cable wires.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Knotted Cord Necklaces (2018)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Here, jade, bone, cloisonné, among others, beads are strung on nylon bead cord. They are arranged in clusters, kept together by tying knots on either side of each cluster.

These necklaces can be worn in different positions, thus giving different looks and sensibilities to each bead.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Wire Woven Pagoda Pendant Cap (2019)

Sterling Silver Wire, Amethyst Rough Stone

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Wire Wrapped Cabochon (2019)

Gold Filled Wire, Goldstone Cabochon

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Wire Wrapped Cabochon Pendant (2019)

Gold-Filled Wire, Druzy Quartz Cabochon

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

TIBETAN MALA (2019)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

This piece was created for a client who had brought back some yak bone beads from Lhasa, Tibet. She wanted a mala-style piece she could wear as a necklace, which had both a traditional as well as a contemporary feel to it.

In addition to the yak bone beads she had, I added a few more yak bone beads that I had. I used some brass beads with an antique copper finish to them, a carnelian guru set, a carved bone bead representing the Chinese characters for Long Life and Good Fortune, and I crafted the tassel. This Mala is strung on C-lon bead cord, with knots separating each cluster of prayer beads from the marker beads.

You are the jewel in the lotus! Your Mala brings you to a focused, quiet, personal, introspective space, mindful of the intentions you want to bring into your life.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Amber 1 (Necklace, 2019)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

These amber necklaces were created for a client who collected amber (and other ethnic) beads from around the world. She wanted pieces which contemporized the traditional amber necklaces she found abroad. I tried to create pieces which were more artistic and contemporary looking.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

African Trade Beads (Wall Hanings, 2019)

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.

My client collected African Trade Beads. She wanted a way to display these. These micro-macrame wall hangings used some of her beads in this display format.

Copyright 2024, Feld, reproductions of text, image or content prohibited without express permission.