

Illusions of fabric in functional jewelry
by Gayle Patricia Pedersen

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
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Abstract:
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IN FUNCTIONAL JEWELRY

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of

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APPROVAL

of a thesis submitted by

Gayle Patricia Pedersen

This thesis has been read by each member of the graduate committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

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Signature Gayle Patricia Pedersen

Date February 6, 1990

ARTIST'S STATEMENT

The focus of my thesis work in jewelry design has been form, function, and illusion. The form is the transformation of fabric, both woven and lace, into functional jewelry made from bronze and sterling silver. My intent is to translate the idea of soft, pliable fabric into metal, and create the illusion of fabric. This idea is especially important with the silver lace pieces.

The sterling silver pins and necklace of lace embossed metal are translations of several elements. The layers of metal are copies of stiff white lace collars found in fifteenth and sixteenth century paintings. Flat pieces of sterling silver are folded and pinched into tight gathers to create the impression of a ruffle. Several layers of metal are attached to resemble the fullness of the lace collars. The diffusion of reflective light and the negative spaces create an illusion of increased visual depth. The white matte color of the silver provides a strong contrast to the dark area of negative space. The process of leaving silver white imitates the starched lace and stiff doilies used by my grandmothers. The Norwegian women who immigrated to the United States brought only their clothing and jewelry; my grandmother was one. Her most treasured pieces of jewelry were her Norwegian pins of filigree framework, with silver and gold disks. As a child I was fascinated by how elaborate and beautiful they were. Even

though my works look nothing like these pins, they have been a strong influence, both visually and emotionally.

There are two groups in the cast designs, woven fabric and tied bundles of fiber. The cast woven fabric pieces are more difficult for me to define. They do not have the emotional link of the fabricated lace pins. The edges are intentionally irregular and open to resemble torn and worn-out fabric. When I lived in Italy, my landlord was refinishing a 300 year-old sofa. Along the edges and around the sides of the cushion was the original silk brocade upholstery. The edges were worn, soft waves of silk thread that framed the seat cushion. This made me more aware of historical fabric on display in museums. Historic fabric is usually in small fragments, the edges are frayed, and parts are worn and moth eaten. This has inspired the open areas in my work; I feel it lends more interest to the pattern. When weaving the fiber, I try to use a variety of fiber sizes and textures. This gives the surface a three-dimensional quality versus a flat fabric weave. Gold leaf is burnished on the surface in small areas. This represents gold thread found in many of the old French and Italian brocades. The multicolored patina creates a contradiction in age. The cast sterling pins become contemporary with their bright colors, compared to the bronze and black patina pins. The surface of the sterling pins is burnished to allow the sterling to reflect light off the polished surface.

The tied bundles of fiber are an imitation of the *weaver's butterfly.* It is formed by twisting yarn around my fingers and tying a slip knot in the center.

This is used to store small amounts of yarn to prevent knotting and tangles. For me, the threads visually act as lines that lead the eye around and through the bundle. In several pieces the knot becomes an important focal point. The arrangement of the knot and fibers is influenced by the negative space created within each bundle. The color treatment is applied to focus attention on the spatial relationship between the negative space and the fiber line. It is intended to draw the eye inward beneath the surface layer.

The art form of jewelry has a unique presence about it. It is a form of expression we carry with us as personal adornment. Jewelry makes a statement about ourselves as the wearer. I am constantly surprised when I see one of my pieces on someone I don't know. It is difficult not to stare. I want to see how they are wearing the jewelry, and with what colors. It is a learning process for me, and I see the work in a whole new light. The forms I have created in jewelry express my visual history, sense of design, and my aesthetics.

SLIDE LIST

(1) Untitled
Sterling silver broach, 14K gold leaf
3" circle, 1989

(2) Untitled
Sterling silver broach, 14K gold leaf
3½" x 2½", 1989

(3) Untitled
Sterling silver broach, 14K gold filled wire
3½" x 2½", 1989

(4) Untitled
Sterling silver broach, 14K gold leaf
3½" x 2½", 1989

(5) Untitled
Cast bronze broach, black patina
2" x 1¾", 1989

(6) Untitled
Cast bronze broach, black patina
2" x 1¾", 1989

(7) Untitled
Cast sterling silver broach, 14K gold leaf, multicolored patina
1¾" x 1¾", 1989

(8) Untitled
Cast sterling silver broach, 14K gold leaf, multicolored patina
3¼" x 1¾", 1989

(9) Untitled
Cast sterling silver broach, grey patina
2½" x 1½", 1989

(10) Untitled
Cast sterling silver broach, 14K gold leaf
2" x 1¾", 1989

(11) Untitled
Cast bronze broach, black patina
2¾" x 1¾", 1989

(12) Untitled
Cast sterling silver broach, 14K gold leaf, multicolored patina
3½" x 2", 1989

(13) Untitled
Cast sterling silver broach, 14K gold leaf
2" x 1¾", 1989

(14) Untitled
Cast sterling silver broach, 14K gold leaf
3" x 1¼", 1989

(15) Untitled
Cast sterling silver broach, 14K gold leaf
3¼" x 1½", 1989

(16) Untitled
Cast sterling silver broach, 14K gold leaf, multicolored patina
2" x 1", 1989

(17) Untitled
Cast bronze broach, green patina
1¾" x ¾", 1989

(18) Untitled
Cast bronze broach, blue-green patina
1½" x 2", 1989

(19) Untitled
Cast sterling silver broach, 14K gold leaf, multicolored patina
1¾" x 1¾", 1989

(20) Untitled
Cast sterling silver broach, 14K gold leaf, multicolored patina
1" x 1", 1989

1

PEDERSEN, GAYLE
STERLING BROACH
3" circle

2

PEDERSEN, GAYLE
STERLING BROACH
3½" x 2½"

3

PEDERSEN, GAYLE
STERLING BROACH
3½" x 2½"

4

PEDERSEN, GAYLE
STERLING BROACH
3½" x 2½"

5

PEDERSEN, GAYLE
BRONZE BROACH
2" x 1 3/4"

6

PEDERSEN, GAYLE
BRONZE BROACH
2" x 1 3/4"

7

PEDERSEN, GAYLE
STERLING BROACH
1 3/4" x 1 3/4"

8

PEDERSEN, GAYLE
STERLING BROACH
3¼" x 1 3/4"

9

PEDERSEN, GAYLE
STERLING BROACH
2½" x 1½"

10

PEDERSEN, GAYLE
STERLING BROACH
2" x 1 3/4"

11

PEDERSEN, GAYLE
BRONZE BROACH
2 3/4" x 1 3/4"

12

PEDERSEN, GAYLE
STERLING BROACH
3½" x 2"

13

PEDERSEN, GAYLE
STERLING BROACH
2" x 1 3/4"

14

PEDERSEN, GAYLE
STERLING BROACH
3" x 1¼"

15

PEDERSEN, GAYLE
STERLING BROACH
3¼" x 1½"

16

PEDERSEN, GAYLE
STERLING BROACH
2" x 1"

17

PEDERSEN, GAYLE
BRONZE BROACH
1⅝" x 2"

18

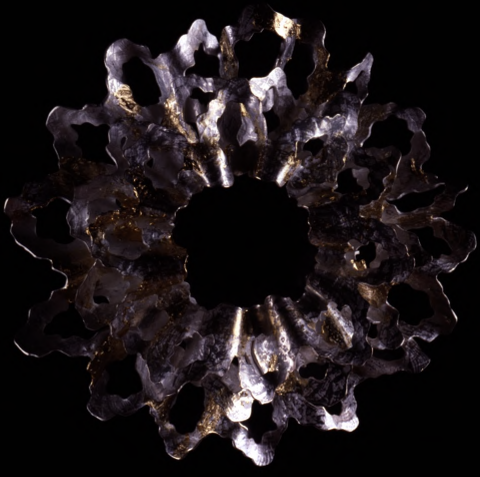
PEDERSEN, GAYLE
BRONZE BROACH
1 3/4" x 3/4"

19

PEDERSEN, GAYLE
STERLING BROACH
1 3/4" x 1 3/4"

20

PEDERSEN, GAYLE
STERLING BROACH
1" x 1"



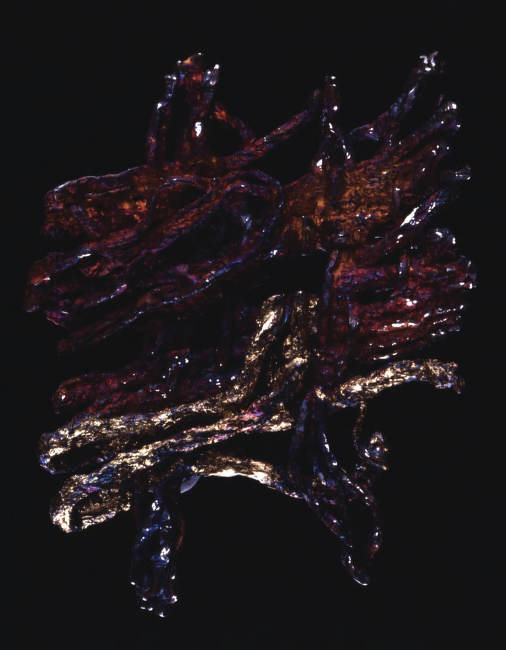


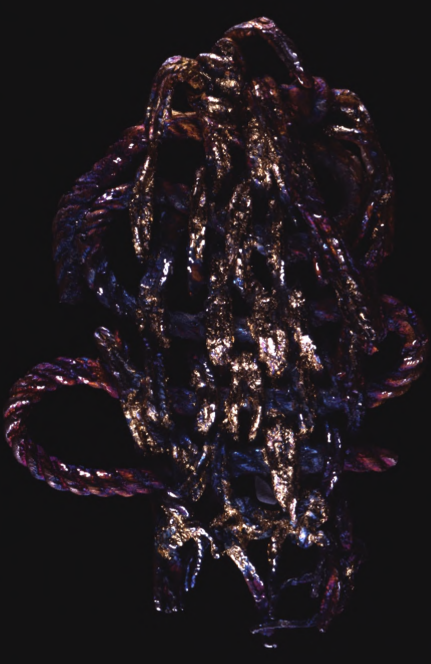


















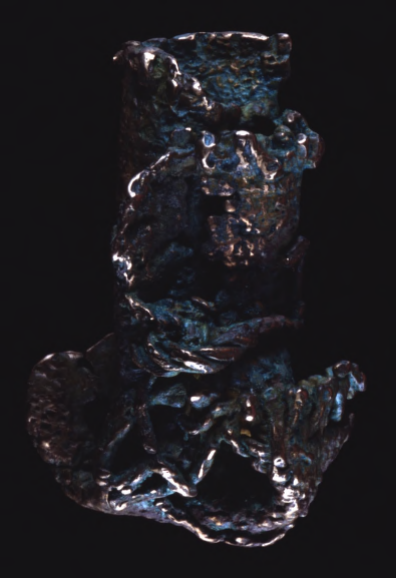




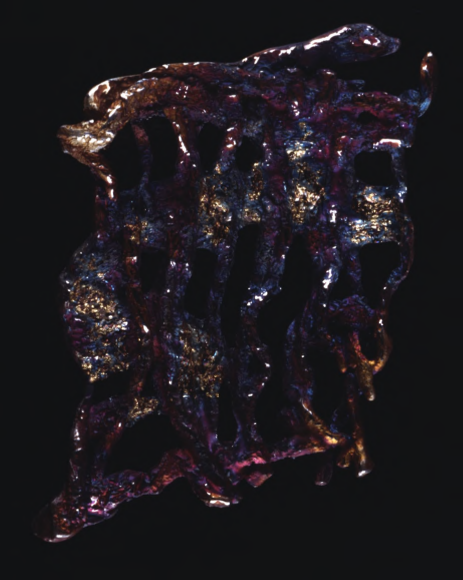


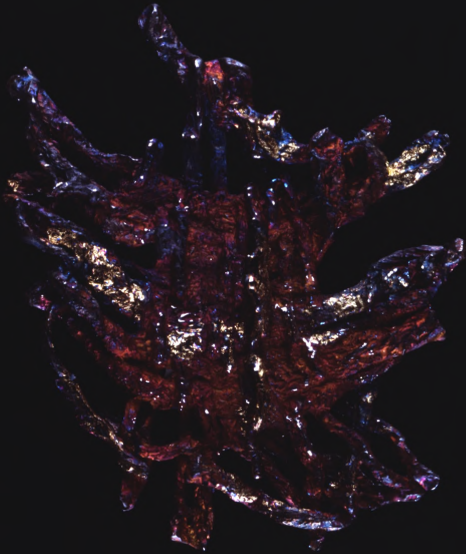














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