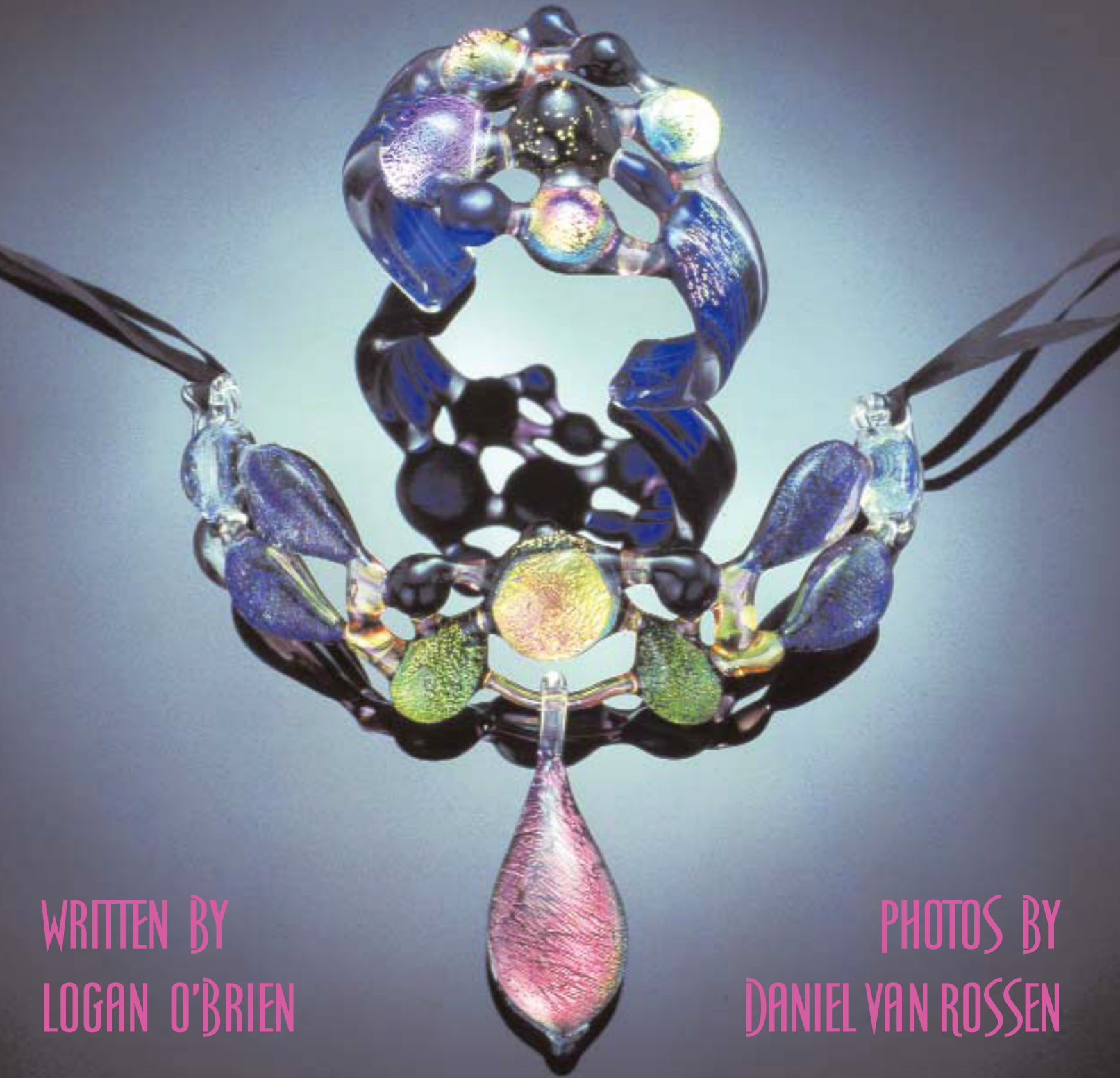


DEVERON MUSGRAVE

WEARABLE GLASS ART



WRITTEN BY
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The studio looks like any other modest outbuilding here in the Oregon countryside—it's sober grey metal panels reflecting the color of the overcast skies. The quiet exterior is deceptive though, and once inside, the hum of annealers and the hissing roar of large torches combine with thumping music to provide the aural background for the bustling pace of activity at the bench along the far wall of the building.

As I approach the bench, one of two people working there turns to me, her face concealed behind a full face shield of reflective material. Holding a hand forward to indicate her course while holding a shimmering glass bracelet by tweezers, she steps quickly to a large kiln, briskly opens it and drops the bracelet inside.

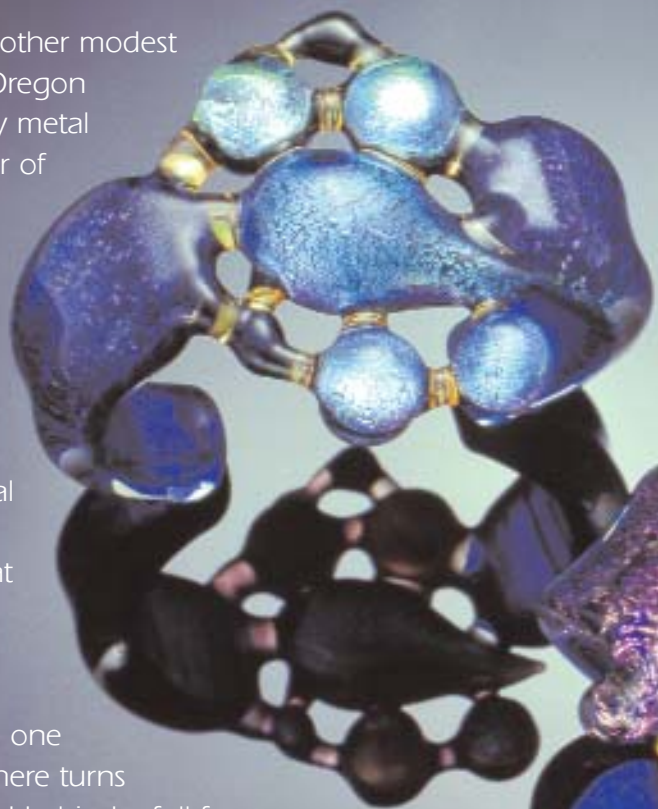
This is the studio where Deveron Musgrave creates her singular wearable glass art. With an obvious attention to detail she captures inspiration and intensity in her intricate designs. From snakelike spiraling curls that encircle the wrist, to a gold galaxy contained within a swirling nebulae, Deveron's

wearable glass art is stunningly original. Unconfined by the conventional cuff her inventive designs, liberal inclusion of dichroic elements and Gilson opals make her pieces the 'bling' havingest on the scene. Her collectors are a select group who prize her singular designs and the wearability and comfort of her pieces. Unique one-piece chokers, series of sculptural cuffs and limited edition production runs of vibrantly colored and textured bracelets characterizes most of her current work.

Deveron's wearable creations are appreciated by glass collectors, as well as people who are compelled by the cachet of owning such one of a kind jewelry.

Inside the small house that is attached to the studio by a short walkway, nearly every surface of the dining room is currently covered in rows and stacks and even piles of sparkling glass. Bracelets are everywhere. Mostly cuffs with bangles here and there, and rings making an appearance along the countertop in an uncountable array. "The rows of cuffs are sorted by size first," Deveron says, as we examine the bracelets covering the

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long dining room table. "There are about six hundred bracelets here at the moment-normally I don't have quite as many out at once, but I'm getting ready to leave for the Tucson Bead Show this week, and I want to bring as many as possible.

With a dismissive wave at the cuff covered table, she shows me to the living room where a group of pieces rest on inky velvet in a pedestal case. Each sculptural bracelet is comprised of shades in a different palette, their arrestingly vibrant dichroic cabochon centers webbed into spirals that transition into the sides of the bracelets. The display includes rings with jeweled centers set in spirals of cobalt and emerald glass. "These pieces are part of a series of sculptural cuffs that is inspired by the planets and the night sky. I also do human figures, mostly women," she gestures at a foot-tall female figure of clear glass whose arms radiate like spearlike feathers. "But most often I make bracelets and rings. All of my work currently is flameworked borosilicate, which being relatively durable is what I choose to make glass jewelry out of." She picks up a ring and invites me to try it on gingerly, I slip it over my finger. It is surprisingly comfortable and warmer than I expect. A multi-colored flashing Gilson opal is encased in a sphere of glass at the center of the ring. Its colors shift as I move my hand. "Each piece is individually created. I spend a lot of

time on my rings-maybe too long! Comfort is a primary consideration. I often sketch before I begin working on something specific because it is important that it appear finished and wearable, and that it work with the way the body moves. I don't rely heavily on mandrels or molds, and consequently most of my work appears very organic." Colors and materials are chosen in combinations relevant to the eventual design of each piece.

After nearly twenty years in the Puget Sound area, Deveron moved to western Oregon. Her educational background includes an AAS and an Electric Science degree. She has for many years pursued figure drawing and clay sculpture; more recently she has been flameworking glass. For more than nine years she has practiced the culinary arts professionally and as a personal interest. Her interests orbit the expression, adornment and nurture of the human form. Deveron's work is available in several west coast galleries and is featured on the cover of the current Glasscraft catalogue.

She and her family currently reside outside a small village in coastal Oregon.

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