



"Diversity in Art Collections"

Art collections can be used as a form of expression and a way to enrich any environment. The most stimulating and rewarding art collections are made up of diverse works. Collections do not need to be limited by how they coordinate or the style they fit with in, but rather how they move emotions. With years spent in this art world it is clear to me that different things move different people. The dimension of a sculpture, the texture of a weaving, the richness of an oil painting, all work together to develop overall style and appeal to each viewer.

Seek what you love and how you feel about it and you can make no mistake in art.

Shanan Campbell Wells,
owner *

Turquoise – A Walk with Beauty

Turquoise has captivated man's imagination for centuries. As a talisman, it has found usage in nearly every culture. Some have thought that turquoise has the ability to provide both mental and physical healing. Others have thought that turquoise has spiritual powers and its color can forecast the future and influence dreams. With a rich history surrounded by a certain mystery, this beautiful semi-precious stone has played a great role in trade, art and jewelry.

Turquoise predates the Christian era by five millennia. Ancestral Pueblo commerce centered on this semi-precious stone. In fact, it was so widely traded that archaeologists have found it at sites throughout much of North America. Even explorers such as Marco Polo made notes throughout his travel books on the bright blue stone.

Turquoise is a mineral. The majority of it is found in regions with a rich volcanic or geothermal history. It forms when water percolates through rocks that contain copper, aluminum and other minerals. A chemical reaction takes place resulting in deposits that we know as turquoise. This, of course, is a simplified description of a process that takes millions of years and only happens when a complex set of conditions occur.

The colors that can be seen in turquoise are a direct result of where it came from. The blue in turquoise is enhanced when copper is present. If the area where turquoise is formed contains more aluminum, the turquoise will be more of a green color. When zinc is present, the deposits are a yellow-green color, an unusual combination that so far has only been found in a few areas, including Nevada mines, Carico Lake and Blue Ridge. Black markings that occur in turquoise are called matrix and are simply the rock that the turquoise has formed in. When stones are cut, some of the matrix can remain bound to the turquoise. When a lot of these markings are seen throughout the stone, the term spider webbing is often used to describe it.

High quality turquoise can be found in places all over the world. It has been found in Egypt, where Pharaohs were known to wear it, and in Persia where it was highly coveted by surrounding countries. Currently, China's mines yield the most high quality turquoise in the world. A previously untouched resource in this vast land, China has over 200 working mines to draw from.

The fascination with turquoise in America came about in the 1920s when more people were able to travel, especially by way of train. Native American jewelry became more popular after



Turquoise *con't from front page...*

1925, when the classic squash blossom necklaces were first brought to the market. This squash blossom craze lasted well into the 1940s and is still an item pursued by many collectors and enthusiasts today. It was also in the 1920s and 1930s that the concha belt changed from a simple silver design to a more ornate style featuring multiple turquoise stones.

In post World War II, many Americans traveled across the country to New Mexico and Arizona, discovering local traders who had rooms full of Native American jewelry. A host of trading posts sprung up in the Southwest to meet this tourist demand. It was during this time, and throughout the 1950s, that turquoise began to be named after the mine where it was found, such as Lone Mountain, Bisbee, Sleeping Beauty, etc.

Native American jewelry continued to be crafted and sold in the 1950s and early 1960s in a traditional style. Turquoise did not become widely popular until the mid-1960s and early 1970s. At that time the simple and natural beauty of turquoise jewelry became the rage of the American fashion scene. It was during this boom period, up to the 1980s, that many Native American artists made their mark. By incorporating turquoise, they created unusual concepts and techniques in jewelry designs.



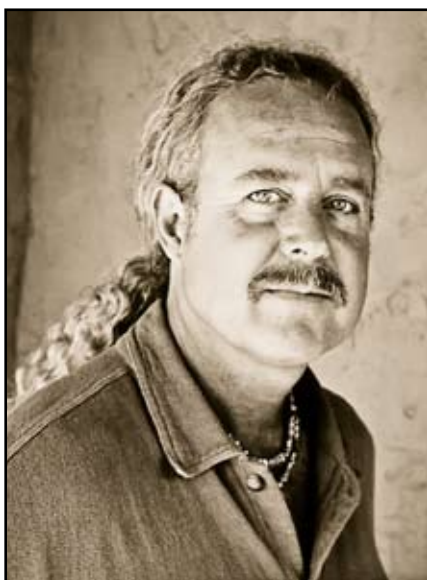
Doug Magnus earrings of Cerrillos turquoise



Pam Springall necklace of Chinese turquoise

In the United States, domestic mines hold some of the most coveted turquoise in the entire world. Domestic turquoise is limited, making each stone pulled from the earth a rare and unusual find, even more than the sought-after diamond. Most of these mines are located in the West and Southwest of the country, the Cerrillos mines being the oldest. The Cerrillos mines were the site of the largest prehistoric mining activity on the continent. One of the mines in the Cerrillos group is the Tiffany Mine. The Tiffany Company produced the majority of jewelry turquoise prior to 1910, pulling from this single mine. Currently, Doug Magnus, an artist represented by Sorrel Sky Gallery, owns these mines located outside of Santa Fe. Today, very little turquoise comes from these mines, making owning a piece of Cerrillos turquoise very desirable.

Natural turquoise is both beautiful and magnificent. Each piece truly becomes one with its wearer, as natural turquoise develops a lovely patina as it is worn and absorbs oils from the skin. Jewelry artists like Doug Magnus, Scott Diffrient, Kaizen, Pam Springall and Ben Nighthorse, just to name a few, create amazing pieces featuring turquoise. Each one of these Sorrel Sky Gallery artists, with their own individual style, creates a variety of ways to utilize and wear turquoise. As there is great appreciation for the beauty of turquoise, it is important to remember the complex and remarkable nature of this stone that is held dear by many. ✨



Scott Diffrient

Scott Diffrient has long had the desire to live in a creative and harmonious way. He has been living and working in the Santa Fe area since 1973.

Primarily a self-taught jeweler and lapidary, his vision as an artist began long ago as he was strongly influenced by artistic parents. At the age of ten, he was cutting rough beads from bits of shell, wood and shale. As his journey

continued, his unique talent was unveiled, developing into one of the best contemporary bead makers and stonecutters in the country.

With a deep love of turquoise, mainly from Nevada, Diffrient chooses materials for his pieces based on their quality, structure and character. Using only natural materials, he cuts all his own stones and beads.

"A bead is a symbol of wholeness," Diffrient says. "It is a circle." As a master bead cutter he manipulates stone into ancient symbols of eternity, pointing out that beads have a natural appeal, like an infinity symbol. He then places the hand-cut stones into his original designs for pieces that are both classic and look like they have been passed from generation to generation. Each piece is truly an original.

"Bead making is something the human hand has known for a long time. Man has made beads since 40,000 B.C. It's so intrinsic as an art form, yet today bead making is almost a dead art. I think the reason it's dying out in contemporary society is that it takes too much



Bracelets of gaspeite, natural Kingman turquoise and lapis

time to make beads by hand. It took me ten years to become fast at bead making."

Often working with turquoise, mainly from Nevada, Diffrient chooses materials for his pieces based on their quality, structure and character. He cuts all his own stones and beads. His beaded necklaces are unlike any others, with a varied selection of flat, triangular stone shapes. His bracelets and rings he considers to be modern artifacts. They are heavy gage cast pieces made of the highest quality of silver and gold. Each piece is truly original.

"Ultimately, the stone decides the shape of my beads. I tend to keep the stones from one mine together. I try to do what I can with one batch and put the most beautiful stones where they'll be seen the most. Every stone has a map in it. A good stonecutter follows that map."

To be around Diffrient is to feel at peace with the world. He is a reminder of a sixties throwback, with his graying ponytail and casual appearance. His penetrating eyes say it all; that he enjoys what he does and every day is a new adventure with his craft. Engaging him in conversation, his voice almost hypnotic, there is a realization that his art is more than his occupation. It is the very essence of who he is. To wear one of his pieces is to feel his spirit and passion for his work. It is with this thought that Sorrel Sky Gallery proudly represents him and shares his distinctive work with our clients. ✨



Natural Sleeping Beauty turquoise necklaces

Outdoor Pottery Firing

Over the centuries many different cultures have fired clay outdoors in open pits in a variety of ways. Especially rich outdoor firing traditions can be found in Africa, China, Japan, Korea, and here in the Southwest. Pit or outdoor firing techniques are still used worldwide among artists who work in clay. Outdoor firings provide opportunities for different clay forms and surfaces not possible in an electric kiln.

The firing process begins with the pottery being sculpted and completely air-dried. This drying time can take from days to months. In some traditions, additional sculpting takes place after the firing process. There are a variety of colored clays that are often used, but rarely white to near white are used to highlight the vibrant and exciting designs that can be imprinted.

To get started, a shallow pit or hearth is dug that is appropriately sized for what is being fired. Then beds of various combustibles, such as dry leaves, twigs, sawdust, even cow patties will be used to create a flame that is slow burning. Gallery artist and potter, Pahponee, whose heritage is primarily Kickapoo and Patawatomi, chooses to use

traditional woodland techniques utilizing horse manure and buffalo dung. These types of dung achieve the temperature needed for firing and are slow burning.

The pottery is then placed on top of this bed of coals. Often the work is covered with additional leaves, twigs and dung, while some artists just use dung. This builds a mound over the piece or pieces being fired. The pile will then be left to smolder for several hours.

Using organic material to smother pots creates a heavy smoke making unique markings on the pots. Known in modern days as "carbon trapping," the black marks on these pots are not soot and they do not wash off. The marks are from differences in oxidation and reduction of the clay. On pots that are more open to the air or oxidized, orange markings will appear. On pots where there are black markings, air has been cut off or reduced. With markings that are at times uncontrollable, it is a true talent to master and be able to harness the designs that are desired.

Outdoor firing is a wonderful way to embrace traditional firing techniques and truly a method of great character. ✨



Pahponee Red & Black Pot 8 x 8



Pahponee near an open firing



Pahponee Black & White Pot 8 x 8

www.sorrelsky.com

View available and new works by Scott Diffrient and BJ Briner, as well as new artists Nocona Burgess, Karen Kristin and Toby Pomeroy, on our website. ✨

BJ Briner

New Mexican artist, BJ Briner, is influenced by her father who raised poppies and lilies when she was a child, as well as by her exposure to the American West. The emotion in her work has evolved from layers of experience in life and the fulfillment she feels when incorporating those experiences in her work. Also, drawing great



inspiration from such master painters as Georgia O' Keefe, BJ says, "My job is telling stories. It is a spiritual, as well as a self-discovery journey. I live the dream."

Brilliant saturation of color, a signature of BJ's style, is achieved through layers of wash, made of turpentine and oil pencil. Each layer of color is put down one at a time, followed by a brushing of turpentine, which moves and blends the color to the exact location and consistency. From this demand of layering, swells of mass and color become mountains and architecture.

BJ is also known for her depiction of night skies, which began almost twenty years ago when she was sitting on a roof in Taos, NM. Her son turned to her and stated, "The night is as important as the day, it's just with the lights turned off." With this thought in mind and in addition to her intense layering, BJ adds an opaque watercolor



"Opera Stars" giclee on paper 28" X 21"

called gouache to her skies. The results are pitch-black skies, often accompanied by bright white stars, setting off her magnificent combination of colors.

Often working on multiple pieces at a time, BJ will paint daily, taking a day away, from time to time, to distance herself from her work. These small breaks act as a way to find new insight and fresh creative thoughts.

When asked how she can come up with such diversity in her imagery, BJ's response is, "I wish I knew. In part dreams, past experiences, déjà vu moments, even a sound of a word can set me on the path to painting. My imagination produces my art."

BJ's work, with its uplifting spirit has a healing effect. Through the wonderful maze of color and light, her work brings about a special mood. It is her hope to not only touch emotions, but to renew the spirit. ✨



"The Essence" giclee on paper 20" X 30"

2008 Calendar

- Sept 19 Colorfest Gallery Walk, 5 – 9 p.m.
Featuring jewelry artist Kaizen
- Oct. 23 Mercy Breast Care Center
Fundraiser
- Nov 15 Edward Aldrich
One Man Show, 6 – 8 p.m.
- Dec 11 Noel Night, 5 – 9 p.m.
Featuring local artists, Pat Howard
and Sharon Abshagen



New Employee: Robin Hood

Robin joins the Sorrel Sky team after a move across the US from Stowe, VT. Leaving behind a degree in chemistry and a career in high-tech manufacturing, "it feels great to have come full circle and return to my roots in the arts and the Southwest." Now as our newest member and sales associate, she continues to be inspired by the simple, bold patterns of Native American pottery and textiles.



New Gallery Artist: Nocona Burgess

As the great-great grandson of Chief Quannah Parker of the Comanche, tradition and art run deep for New Mexican artist, Nocona Burgess. His works are a blend of old style portraits and subjects, but reflecting his own style through an abstract perspective. Nocona feels that he has finally found his place in the world. "My painting is alive in my soul again."



New Work "Pen Pals" by Bonnie Conrad

We are proud to have represented Utah artist, Bonnie Conrad, for the past five years. In those years she has continued to enrich the gallery with her paintings rich in light and shadow, color and design. With an aim to always lift the human spirit, Bonnie has recently brought to the gallery this new original oil featuring a group of paint horses grazing in a pasture.

