

TEXTILE ARTS COUNCIL  
FINE ARTS MUSEUMS OF SAN FRANCISCO  
**OBIKO ART WEAR ARCHIVE PROJECT**



Feather collar by K.Lee Manuel "Electra" 1988. Photo: David Reese

The Obiko ArtWear Archive documents and celebrates the work of Bay Area clothing and jewelry designers whose work was showcased at Sandra Sakata's renowned boutique, Obiko. In the 1970s- through the 1990s, one-of-a-kind Art Wear blossomed in a culture that embraced global design. The influence of Asian and African ethnic costume and textile techniques is particularly evident in the aesthetic of this remarkable era. The archive includes a collection of designers' work, four fashion shows, oral histories, photos and memories. The Textile Art Council hopes that the archive will be a great discovery and resource for future generations.

# OBIKO ART WEAR ARCHIVE PROJECT

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# OBIKO ART WEAR ARCHIVE PROJECT

## ACKNOWLEDGEMENTS

**Jean Cacicedo**

**Ana Lisa Hedstrom**

**Thank Yous**

# OBIKO ART WEAR ARCHIVE PROJECT | **ACKNOWLEDGE- MENTS**

## **JEAN CACICEDO**

The hand-crafted garments and accessories that emerged in late 1960s and 1970s America played a significant role in our cultural identity. One-of-a-kind wearables emerged on both the east and west coasts, drawing on an anti-fashion street style approach. Two seminal galleries, Julie:Artisans in New York City and Obiko in San Francisco, provided a showcase for this work.

I began my career on the east coast in the late 60s during an extraordinary time consumed by nationwide political protests and self expression. Non-traditional, anti-fashion, and adventurous craft emerged, and from it was born the American Art-To-Wear Movement. Julie Schaffler Dale, with a sharp eye on business and artistic vision, created the first and most prominent showcase for this work on Madison Avenue. Many of the artists she represented were working from their studios all across the US. This ArtWear archive focuses primarily on San Francisco Bay Area designers who created work for Obiko during the 1980s and 1990s. In creating it, we hope to present a closer look and appreciation of the extraordinary craftsmanship and avant garde approach to fashion created during this exciting era.

Ana Lisa and I would like to thank all the designers who provided us with images, recollections and memories of the Obiko years. Special thanks to Max Morales for transcribing many hours of Obiko fashion show videos to digital format, Steve Shapiro for providing the audio interviews, Jo Ann Stabb for moderating our audio, and to Dawn Sutti for the historical snapshots of Obiko.

In researching and compiling this archive we were faced with many decisions and challenges. It was difficult to locate all of the designers, and inevitably some artists were unintentionally excluded. In the fashion shows section, many talented designers in many disciplines are credited. Hopefully the study and appreciation of ArtWear in the SF Bay Area will continue to grow.

— Jean Cacicedo, Berkeley, CA, 2013

## **ANA LISA HEDSTROM**

Working on this archive was an opportunity to reflect on my own participation in the art wear movement. We were a generation of designers —as many artists and designers before us—who discovered Asian, African, and other ethnic cultures. Many of us were privileged to travel or study abroad. Others devoured the new wealth of books on ethnic costume and design. Max Tilke's book, *Costume Patterns and Design*, was a "bible."

Textile techniques such as Japanese shibori, katzome, and tsutsugaki were practiced in a remarkable new way. These processes are now part of the international textile vocabulary, but were largely unknown to Americans in 1980.

Looking at the work of this era I realized I had taken for granted the high level of craftsmanship...the tremendous skills that were employed in making a piece without concern for time or money. The masterly cut and sewn bias cut gowns of Judith and Lin can only be appreciated close up. Lea Ditson's "mosaic" garments of intricate piecing are unequaled today. Working with Sandra was never business as usual. In speaking with the artists it became clear that we all experienced the Obiko era as an exciting collaboration.

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Art wear has sometimes been dismissed as “happy hands at home”. This archive should establish the professionalism of the Obiko designers. We hope it will be useful for curators, writers, and academics, and we especially hope it will be an inspiration for coming generations of designers and artisans.

Contiguous to the art wear movement was the emergence of work using clothing as metaphor or political statement. Gaza Bowen created a series called “The Little Woman” using hand crafted shoes as sculpture (although they could have been worn.) This work explores issues of gender stereotyping, sexuality, and domesticity. At the same time, Katherine Westphal created kimono-shaped work for the wall using paper, Xerox prints and pop iconography to convey humor and irony Debra Rapoport understood the performance potential of clothing and especially, hats. These prescient artists deserve their own study and documentation.

— Ana Lisa Hedstrom, Emeryville, California, 2013

## **THANK YOUS**

Avant Printing, Digital  
[avantprinting.com](http://avantprinting.com)

Max Morales, Fashion Shows  
[styrous.org](http://styrous.org)

Nancy Rosenblum, Graphic Design  
[behance.net/NancyRosenblum](https://behance.net/NancyRosenblum) | [friscographics.com](http://friscographics.com)

Steven Shapiro, Audio  
[stevemusic.com](http://stevemusic.com)

Jo Ann Stabb, moderator for the audio section  
University of California, Davis

Dawn Sutti, Obiko History  
[dawnsutti.com](http://dawnsutti.com)

# OBIKO ART WEAR ARCHIVE PROJECT

## HISTORY

**Sandra Sakata, Obiko**

**Julie Schafler Dale**

**Pat Henderson, Bergdorf Goodman**

**Dawn Sutti, Makeup and Hair Stylist**

**Resources**

### **SANDRA SAKATA, OBIKO**

Sandra Sakata opened Obiko in a tiny store on Sacramento Street in San Francisco in 1972. It quickly became a mecca for a generation of creative designers and artisans. Jewelry designer Lee Brooks, of Alex and Lee, described Sandra; “What she did was discover raw talent. She was sort of a vortex of artist energy, and people gravitated toward her.”

After moving to a gallery on Sutter Street her reputation grew, and in 1983 she opened an Obiko boutique at Bergdorf Goodman in New York City. Her San Francisco fashion shows benefiting local charities attracted a wide audience and her imaginative and often surreal window displays, created with Kaisik Wong and Victor Hutchings, became famous.

Sandra stated in an interview: “designers could afford to spend days, even weeks, working on one special dress or necklace. From the day we opened it was like magic.”

Sandra Sakata was born in Watsonville, California in 1940. She graduated from Chico State University and received a teaching certificate from the University of Hawaii. She was a flight attendant for Pan Am for 6 years before returning to San Francisco and finding her voice as a boutique owner, a fashion stylist, and a muse for many designers. Sandra died of breast cancer in 1997 at the age of 57.

### **JULIE SCHAFLEER DALE, JULIE: ARTISANS' GALLERY**

Last week Julie: Artisans' Gallery permanently closed its doors ending a 40 year presence on New York's Madison Avenue – a timely and pivotal moment to reflect on the Art to Wear Movement. My journey began in 1971 as a graduate student in Art History at The New York University Institute of Fine Arts. Dissatisfied by the cloistered world of academia, I was stimulated by the possibility of finding a contemporary vehicle which would merge art with fashion. The generation which came of age in the 1960s had sparked social upheaval with the inherent breaking of traditions, search for identity, return to basics and fundamental thrust towards self expression. It was in the air we breathed, vividly reflected in career choices, political advocacy issues, new art forms, music, drama, performance..... and, of course, in the way we dressed.

Imbedded in this atmosphere of revaluation and reinvention was the impulse to travel. Journeys to Third World countries revealed a wealth of visual stimulation in cultures where art, lifestyle and traditional artisanal skills merged seamlessly. Out of this rich environment emerged a new chapter in the history of American Craft. New was the overriding, vigorous and intense drive to self expression which was especially evident in the emergence of clothing as an art form. By 1971 the Slide Library of the American Craft Council had already archived shows such as Body Adornment and Fur & Feathers along with a wealth of individual artist portfolios revealing a profusion of handmade, one-of-a kind, multi media adornment. I had found the crossroads I was seeking.

The path led directly to a small group of Pratt art students who had graduated in the late 1960's and were vigorously exploring the body as a vehicle to animate three dimensional imagery. Janet Lipkin, Jean Williams Cacicedo, Sharron Hedges, Marika Contompasis and Dina Knapp were the core, whose aesthetic and innovative perspective defined the early Art to Wear Movement for me and whose idiosyncratic work was the catalyst for the decision to open Julie: Artisans' Gallery on Madison Avenue in 1973. By then, the group had increased in number and had dispersed merging with an expanded network of kindred spirits throughout the country who were also exploring clothing as an art form.

Janet Lipkin and Marika Contompasis settled in the Bay Area, later joined by Jean Williams Cacicedo. Together with Marian Clayden, K. Lee Manuel, Ana Lisa Hedstrom, Ina Kozel, Gaza Bowen, Candace Kling and of course, Kaisik Wong, they formed a creative nucleus. While Sandra Sakata and Obiko provided the West Coast venue for Bay Area artists, Julie: Artisans' Gallery in New York became the East Coast magnet for an extensive network of makers distributed across the country — including talents such as Joan Steiner, Linda Mendelson, Nicki Hitz Edson, Susanna Lewis, Mario Rivoli, Ben Compton, Julia Hill, Randall Darwall and Tim Harding... as well as the Bay Area group. Effectively, a national movement had spontaneously emerged.

While the work that flowed through Julie: Artisans' Gallery was multimedia in nature, it was consistently organic and anecdotal. With time, the textural surface typical of the early 1970's evolved into a flatter, cleaner, more graphic canvas reflected in the ascendance of the knitting loom as a tool and the flowering of the vigorous Surface Design movement.

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In 1986, my book, *Art to Wear* was published by Abbeville Press. Pivotal work was accessible from public, private and artist collections. Makers were available to speak about their creative impulses and to reflect on their aesthetic journeys. This moment represented the full flowering of the Art to Wear Movement in the United States. The book fueled national awareness, which in turn, provoked new creativity and additional iconographic work from a diverse network of artists.

By the 1990's, clothing as a viable and strong art form surfaced abroad in Europe, Asia, Australia and New Zealand reflecting indigenous character. In the USA, a more commercial market driven by the venue of Craft Fairs gained visibility and strength. To some degree this development undermined the fundamental concepts of one-of-a kind, labor intensive process and anecdotal content, synonymous with the iconographic first generation pieces.

Simultaneously, there was a notable rapprochement between the established worlds of art and fashion, producing conceptual, nonfunctional works sculptured on the human form such as Issey Miyake's Rattan-vine Bodice featured on the cover of *Artforum*. In addition there have been a series of major museum exhibitions showcasing idiosyncratic fashion icons such as Alexander McQueen. While these blockbuster shows have done a great deal to focus public awareness on the potential of clothing as an art form and fashion designers as artists, this is not a new story to the core artwear community who have been creating wearable works of unsurpassed originality, eloquence and artistic integrity since the early 1970's.

In fact, museum quality artwear continues to emerge from an evolving Art to Wear Movement within a new international arena that speaks to the twenty first century at a time when hands on, introspective forms of expression are so critical to our well being. However, it must be said, that a true legacy has yet to be established which acknowledges the pioneers who laid the conceptual and physical groundwork for this iconographic movement in the United States.

*Julie Schafner Dale*

*July 2013*

© *Julie Dale*

### **PAT HENDERSON, BERGDORF GOODMAN**

It was the summer of 1983, and Dawn Mello, then the president of Bergdorf Goodman in New York, had come back from a trip to San Francisco. My boss, Corinne Coombe, divisional manager for the dressy floor, and I, intrepid buyer for New Designers and avante-garde, were summoned to Miss Mello's office.

"I found this wonderful store on Sutter Street", she said. "The owner shows a beautiful collection of art-to-wear. You are going to buy it and we are going to build a shop at Bergdorf for it." With that, we were dispatched to the grand city of San Francisco to see Obiko, meet Sandra Sakata, and buy art pieces which could sell at Bergdorf.

I will never forget that buying trip. San Francisco's summers are foggy and cold (Mark Twain was right!), but this particular moment in time was blazing heat, and no one had air conditioners! We sat sweating at the shop as artisan after artisan brought in their best work for us to see. I was astonished. Although I had met and worked with a few of the designers previously, I had never seen the diversity and abundance of creativity which I saw in those couple of brief days.

The Obiko shop at Bergdorf finally got going and got a little notoriety for itself. Our chairman, Ira Neimark, would parade visitors by and proudly boast that he made more money per square foot in that little shop than anywhere else in the store. When I think about that, it was a miracle, given that most of the ensembles we showed were one-of-a-kind! We relied on a constant stream of new and beautiful creations from the artisans. We had our share of glamorous customers, and merchants from other cities would come to see which designers we were showing, and would run off to buy them for their own boutiques across the country.

Steve Ross, the then-chairman of Time Warner, had a gorgeous young wife, who ordered one intricately seamed silk ensemble by Judith and Lin... in twelve colors. Barbra Streisand bought a one-of-a-kind cardigan from Margaret Burgess, only on the condition that she put pockets in it — a problem because Margaret hated pockets and never used them!!! (Eventually Barbra got the pockets.) A prominent newswoman bought silk sweaters from Bettina Zurek in every color she was able to custom hand-dye for her. Some days the expensive ensemble displays all had to be replaced because every outfit sold — that day. It was a heady time, and the timing was right, and we had a ball.



## OBIKO ART WEAR ARCHIVE PROJECT | HISTORY

### **DAWN TUTTI: MAKEUP & HAIR STYLIST**

It was an honor to be a part of Obiko's extended family and to be exposed to the magical splendors of "Art to Wear" designers who were greatly influenced by Sandra Sakata. As an established freelance artist in the fashion industry and fashion photography, along with Victor Hutchings, we were led to Obiko. In the late 1980s I started coordinating photo shoots for Obiko's designers and creating post-cards for trunk shows and in-store collections until 1997. I especially loved working on these photo shoots. My most memorable highlights were working on Obiko's legendary fashion shows with Sandra's amazing team, led by head stylist Victor and Max Morales who arranged and produced the music for every show theme. On behalf of Obiko's brilliant clothing and jewelry designers, I must mention that the stunning runway models of this era ruled the catwalk like no others....even to this day!

Included with my work, are photographs of Sandra, Obiko staff members and friends, lovingly dedicated to the fabulous memories of Sandra Sakata's beautiful and generous spirit.

## DAWN SUTTI IMAGES



**Sutti, Dawn\_1\_1992** Photo: Holly Stewart, Designer: Nancy Chappell, Jewelry: Alex & Lee, Makeup & Hair: Dawn Sutti. Image from Chinatown series special project.



**Sutti, Dawn\_2\_1992** Photo: Holly Stewart Designer: Nancy Chappell, Jewelry: Fumiko Ukai Makeup & Hair: Dawn Sutti Image from Chinatown series special project.



**Sutti, Dawn\_3\_1992** Photo: Holly Stewart, Designer: Nancy Chappell, Jewelry: Alex & Lee, Makeup & Hair: Dawn Sutti Image from Chinatown series special project.



**Sutti, Dawn\_4\_1989** Photo: Leslie Hirsh, Kola Cloth Vest: Cassowary, Tribal Jewelry includes amber necklace and Berber silver & coral necklace by Jewels, Makeup: Dawn Sutti, Hair: Victor Hutchings Postcard image used for KUBA trunk show collections.



**Sutti, Dawn\_5\_1993** Photo: Susan Schelling Designer: Catherine Bacon, Jewelry: Susan Green, Makeup & Hair: Dawn Sutti Postcard image for NOMAD trunk show collection.



**Sutti, Dawn\_6\_1980s-'90s** Photographers unknown. Obiko's exquisite showcase windows were based on Chinese, Japanese, Southeast Asian and other cultures. Window creations styled by Victor Hutchings. Images shared by Alex & Lee's personal albums.



**Sutti, Dawn\_7\_1992-'93** Photo: Raymond Tom Obiko staff with Sandra Sakata. **B/W** top left: Ariel Bloom, Tirzah Mutrux, & Lisa Jear Bottom right: Kiyono Nitta & Sandra. **Sepia Image** bottom left: Alicemarie Mutrux and Sandra, top right: Kiyono, Tirzah and Ariel.



**Sutti, Dawn\_8\_1992** Photo: Raymond Tom Right to left: Sandra with Kiyono Nitta who was Sandra's store manager and "right hand" when Obiko doors first opened until Sandra's untimely passing in 1997.

## OBIKO ART WEAR ARCHIVE PROJECT | HISTORY



**Sutti, Dawn\_9\_1990s** Photo: Raymond Tom Sandra Sakata with Butoh dancers, Koichi and Hiroko Tamano founders for Harupin-Ha Butoh Dance Company. Image taken at Obiko Benefit Fashion Show at San Francisco, Fairmont Hotel 1995.



**Sutti, Dawn\_10\_1993** Multi-talented Victor Hutchings, creator of Obiko's treasured showcase windows and head fashion & accessories stylist for Obiko fashion shows in the late 1980s until 1997.



**Sutti, Dawn\_11\_1970s** Sandra Sakata with Alex Mate' from legendary jewelry designers, Alex & Lee. Known for their "Ancient Future" creations established international fame in the 1970s Art to Wear movement and continue into present day! **11A\_1970s** Black/white image of Lee Brooks 1970s. Photos: Pamela Perry



**Sutti, Dawn\_12\_1994** Right side: Dawn Sutti, myself with Sandy Bosch, a very good friend of Sandra's and patron client of Obiko. My current work can be visited at: [www.DawnSutti.com](http://www.DawnSutti.com)



**Sutti, Dawn\_13\_1996** Pristine portrait of Sandra Sakata inside her beautiful apartment in the historic Belgravia Building, across the street from Obiko.



**Sutti, Dawn\_14\_1994** Max Morales produced and choreographed 49 Obiko fashion shows from 1980 to 1997, of which 26 were taped. His music arrangements, always magical for the parade of stunning runway models.



**Sutti, Dawn\_15\_1970s-1980s** A few Obiko vintage postcards from the 70s and early 80s.



Sutti, Dawn\_1 \_ 1992



Sutti, Dawn 2\_1992





Sutti, Dawn\_2\_1992







Sutti, Dawn\_5\_1993





Sutti. Dawn 6 1990's

Sutti, Dawn\_7\_1991







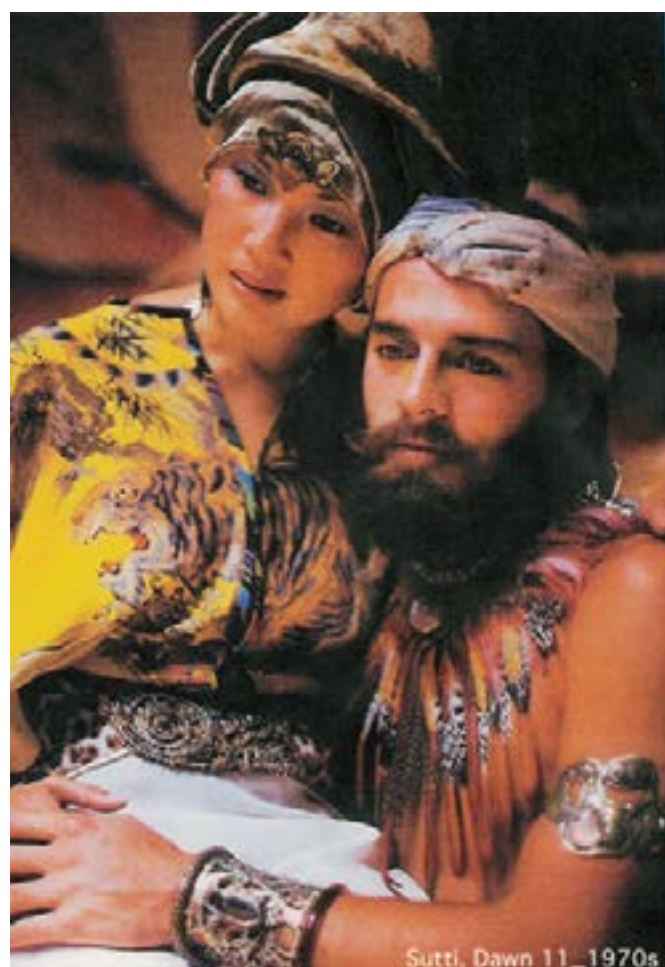
Sutti, Dawn\_9\_1990s







Sutti, Dawn\_10\_1993



Sutti, Dawn 11\_1970s



Sutti, Dawn 11\_1970s





Sutti, Dawn\_12\_1994



Sutti, Dawn\_13\_1996





Sutti, Dawn\_14\_1994

## RESOURCES

### Museums with Art Wear Collections

Boston Museum of Art, Boston, Massachusetts  
Metropolitan Museum of Art, New York, New York  
M.H. de Young Museum, San Francisco, California  
Museum of Arts and Design, New York, New York  
Oakland Museum of California  
Racine Museum, Racine, Wisconsin

### ArtWear Galleries

Julie: Artisans Gallery, NY, NY 1973-20013  
Joann Rapp/The Hand and the Spirit Gallery, Scottsdale, AZ 1970's-1980's  
Mobilia, Cambridge, MA 1970's- 1990's  
Gayle Wilson Gallery, Southampton, NY 1980's-1990's  
Santa Fe Weaving Gallery, Santa Fe, NM 1990's- Present  
Meyer Brier and Weiss, San Francisco 1970's.

### Selected Group Exhibitions

1980 "Maximum Coverage", John Michael Kohler Arts Center, Sheboygan, WI  
1983 "New Handmade Clothing", American Craft Museum, NYC  
1986 "Poetry for the Physical", Richmond Art Center, CA  
1986 "Poetry of the Physical", Inaugural Exhibition, American Craft Museum, NYC  
1988 "Art Wear: The Body Adorned", Berkeley Art Center, CA  
2000 "Celebrating California Art of the 20th Century", LACounty Museum, CA  
2005 "Art Wear Fashion and Anti-Fashion", Fine Arts Museum of San Francisco, CA

### Publications

Aimone, Katherine Duncan. THE FIBERARTS BOOK OF WEARABLE ART . Asheville,NC: Lark Books, 2002.  
Bullis, Douglas. CALIFORNIA FASHION DESIGNERS . Langton, Utah : Peregrine Smith Books, 1987.  
Dale, Julie Schaffler. ART TO WEAR. New York: Abbeville Press, 1986.  
Stevens, Rebecca and Yoshiko Wada, eds. THE KIMONO INSPIRATION, ART AND ART-TO-WEAR IN AMERICA . The Textile Museum, Washington, D.C., Pomegranate Artbooks, 1996.  
Hart, Jacopetti Alexandra. NATIVE FUNK AND FLASH. Trafford Publishing, 1974, reprinted 20012.  
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Leventon, Melissa. ARTWEAR FASHION AND ANTI-FASHION. Fine Arts Museums of San Francisco Legion of Honor, CA, 2005.

Wada, Yoshiko. MEMORY ON CLOTH SHIBORI NOW . Kodansha International , 2002.

\_\_\_\_\_ American Craft Magazine. October/November 1983, October/November 1989.

\_\_\_\_\_ Fiberarts Magazine. March/April 2002, January /February 1987.

\_\_\_\_\_ Ornament Magazine. “Sandra Sakata: A Generous Spirit”, Summer 1992.

\_\_\_\_\_ Surface Design Journal: Clothing. Summer 1994.

\_\_\_\_\_ NYTimes , April 9, 2002. “Is Copying Really a Part of the Creative Process” by Cathy Horyn.

### **Videos**

Rob Fruchtman, KQED “Art Wear : The Body Adorned”. San Francisco, CA, 1990.

### **Audios**

Jo Ann C. Stabb , University of California, Davis, U.C. Regents, “Art Wear From California”, 1986.

# OBIKO ART WEAR ARCHIVE PROJECT

## DESIGNERS

<b>Alex &amp; Lee</b>	<b>Ana Lisa Hedstrom</b>
<b>Lucia Antonelli</b>	<b>Lorraine Kempf</b>
<b>Catherine Bacon</b>	<b>Kayla Kennington</b>
<b>Holly Badgley</b>	<b>Candace Kling</b>
<b>Ariel Bloom</b>	<b>Fred Kling</b>
<b>Margaret Burgess</b>	<b>Ina Kozel</b>
<b>Jean Cacicedo</b>	<b>Janet Lipkin</b>
<b>Marian Clayden</b>	<b>K.Lee Manuel</b>
<b>Leslie Correll</b>	<b>John Marshall</b>
<b>Lea Ditson</b>	<b>R.A.L. West (aka CUCA)</b>
<b>Bettina Maria Fahlbusch</b>	<b>Carol Lee Shanks</b>
<b>Keiki Fujita</b>	<b>Giselle Shepatin</b>
<b>Tim Harding</b>	<b>Carter Smith</b>
<b>Ellen Hauptli</b>	<b>Kaisik Wong</b>

**DESIGNERS | ALEX & LEE**



ALEX & LEE\_1974\_1\_ALEX EYE NECKLACE





ALEX & LEE\_1979\_2\_JUNK COLLAGE NECKLACE



ALEX & LEE\_1974\_3\_TIN CAN MARILYN





ALEX & LEE\_1975\_4\_WIRE WORK SCARAB



ALEX & LEE\_1976\_5\_TONGUE CRYSTALS COLLAR





ALEX & LEE\_1978\_6\_WINGED SCARAB





ALEX & LEE\_1979\_7\_ORCHID NECKLACE





ALEX & LEE\_1980\_8-TAPESTRY BELT



ALEX & LEE\_1981\_10\_ETCHED COPPER CUT STEEL BELT



ALEX & LEE\_1982\_9\_LUCKY VULTURE NECKLACE





ALEX & LEE\_1989\_11\_LILLY DACHE' NECKLACE





ALEX & LEE\_1994\_12\_BEAST CRYSTAL SCULPTURE



ALEX & LEE\_1995\_13\_FISH ASSEMBLAGE





ALEX & LEE\_1996\_14\_TURQUOISE TIBET DRAGON

## ALEX & LEE IMAGES

OA-1 1974 ALEX EYE NECKLACE Found art deco pendant, hammered & wrapped brass wire, image under lens with embellishment, cut circuit board, vintage cut steel, rock crystal, dyed knotted and wrapped cord, trim & copper wire.

OA-2 1979 JUNK COLLAGE NECKLACE Bezel set crystal drop with gold leaf backing, found object with gold leaf on hammered brass over photo collage in resin, etched and glazed sterling elements, hand dyed knotted woven and wrapped cord & trim

OA-3 1974 TIN CAN MARILYN Found tin can with applied images under resin with rock crystal and pyrite embellishment, hand dyed woven cord & trim wrapped with copper wire

OA-4 1975 WIRE WORK SCARAB Bezel set moss agate on hammered wrapped and woven copper wire and repousse copper sheet with patina finish, hand dyed spun knotted woven and wrapped cord & trim, twisted copper wire

OA-5 1976 TONGUE CHRYSALIS COLLAR Hand glazed and painted taxidermy tongue bezel set in repousse sterling with moss agate and beads, chinese cloisonne and wood beads, glazing over gold leaf over wrapped cotton over wire with repurposed elements, hand dyed knotted woven & wrapped cording & trim, twisted copper wire

OA-6 1978 WINGED SCARAB Etched hammered and glazed copper sheet with patina, cast plaster scarab with paper collage applique with glaze, vintage abalone buttons, hand dyed and spun knotted woven and wrapped cord & trim, twisted copper wire

OA-7 1979 ORCHID NECKLACE Hand hammered and repousse copper with layers of glaze and paint, amethyst cabochon and natural dendritic copper, cast elements of tibetan bats with faceted amethyst, hand dyed and spun knotted woven and wrapped cord & trim, twisted copper wire

OA-8 1981 TAPESTRY BELT Hammered and repousse copper and brass with patina & resin, tourmaline in agate, picture jasper, tapestry woven hand dyed fine cord and trim

OA-9 1982 LUCKY VULTURE NECKLACE Rock crystal in Tibetan sterling fu dog pendant, Mayan carved lapis pearl and opal in resin over photo collage on glazed hammered bronze, Peruvian burial beads lapis and coral beads

OA-10 1981 ETCHED COPPER CUT STEEL BELT Gold over vintage cut steel on hand etched hammered and glazed copper, resin glazed hand hammered elements with Tibetan bat circle, rhinestone and vintage trim wrapped hand dyed domestic and vintage french cord

OA-11 1989 LILLY DACHE NECKLACE Commissioned by Lilly Dache - Cherry amber and amber repurposed cigarette holder pendant, bezel set corundum gem on resin over deco hammered brass with collage

OA-12 1994 BEAST CRYSTAL SCULPTURE NECKLACE Crystal sculpture composed with opals, baroque pearls, copper ore, rutile with pyrite, drusy, vanadinite, aragonite, glass snake eyes; hand dyed knotted & wrapped cord and trim

OA-13 1995 FISH ASSEMBLAGE NECKLACE Carved serpentine, shells, baroque pearls, carved rose quartz, glass doll's eye, etched sterling, resin glaze, vintage metallic cord, organza ribbon, sterling clasps

OA-14 1996 TURQUOISE TIBETAN DRAGON NECKLACE Specimen turquoise cabochon, vintage Tibetan sterling element, hand hammered etched sterling, vintage chinese dragons, vintage French cord, hand dyed and spun knotted and wrapped cord, sterling clasp



## ALEX & LEE BIOGRAPHY

In New York, shortly after meeting in 1970, the shell feather bead and cord creations of Alex Maté and Lee Brooks caught the eye of Gwen Mazer of Bazaar magazine and award winning designer Giorgio Sant' Angelo. After creating a group of collections, the couple relocated to San Francisco after exhibiting their work in Santa Barbara. Their designs evolved and incorporated a broad range of materials and techniques. S. F. Saks hosted shows of Alex & Lee twice a year for the next 7 years. In 1972 on Dolores Street, their housemate Sandra Sakata was showing art to wear creations by San Francisco artists, and Obiko was born.

Invited by Salvador Dali in 1974 to exhibit at the opening of his Teatro Museo Dali in Figueras, the pair spent two years collaborating with artists and creators Ernst Fuchs and Maurice Bejart. After a few more years in San Francisco, Alex & Lee returned to New York collaborating with Geoffrey Beene and Oscar de la Renta, receiving the 1980 Coty Award and the inaugural CFDA award in 1981.

Magazine credits include Vogue, Harpers Bazaar, Life Magazine, New York Times, Casa Vogue, Elle, Wallpaper, Blackbook, ca home & design, and C. Their work has sold or exhibited at Bergdorfs, Saks Fifth Avenue, Bloomingdales, and Obiko, as well as galleries and boutiques throughout the world.

Alex died in 1992, and in 1995, Lee Brooks partnered with Greg Franke, infusing new life into the Alex & Lee tradition. Recent fashion collaborations include Proenza Schouler, Alexis Bittar, and Emily Factor, as well as museum exhibits at SFMOMA and the Palace of Legion of Honor. Film credits include "Last Man from Atlantis", "Running with Scissors", and "Meet the Fockers".

### LEE BROOKS: MEMORIES OF OBIKO

I recall when Sandra Sakata moved in with Alex and me on Dolores Street in San Francisco. She was living in Berkeley at the time, and painting. She had formerly been the manager of the store & gallery Moon Tux/Great Eastern Trading Company in Ghiradelli Square. Upon the closing of the store, she felt a need to provide an avenue for showing the work of the artists sold there, and set up racks of clothing in our parlor. It was quite successful and the doorbell never stopped ringing, and we said to Sandy, "you've got a boutique. What you need is a street address." We had many deep conversations regarding destiny, purpose, and the need for artists to have representation.

She was like a sister to me. We looked for vacant store fronts, and every morning at breakfast we tried out names for the boutique. Our other roommate, Pamela Perry, artist & photographer, and Sandy came up with the name Obiko.

Sandy found the first space on Sacramento Street next to the Vogue theater. It was an easy stroll down the hill for her well heeled clients in Pacific Heights. Needing more time to work with artists, she hired artist photographer Steven Arnold to manage the store, and with Kaisik Wong, the two boys created the constantly changing aesthetic display of the boutique. Bi weekly, the store would close and the boys would work all night redesigning the entire space. Fans and clients would look forward each reincarnation of the shop. Daily up at 5 am, we headed to the flower market for fresh flowers for the store.

As the fame of Obiko spread, artists from across the country approached Sandra to exhibit their work. And when collectors returned from their far travels, they brought the best to Obiko first. Finding artists with different strengths, she would develop collaboration of pairs, creating a more refined and aesthetic finish to clothes. She became a mentor and muse to many artists. Gathering fabrics from all over the world, she commissioned collections based on ethnic and aesthetic themes. She highly valued the artistic process, and the intimate relationship between the artist and the collector.

Around 1977, the Sacramento street location was being sold, and Obiko moved to the second floor of John Simmons (a high end table top store) on the prestigious 500 block of Sutter Street. You entered the space past a fountain atrium - it was extremely romantic. We rented the balcony to exhibit Alex & Lee creations, and Sandra handled most of our sales.

**DESIGNERS | LUCIA ANTONELLI**



Antonelli\_Lucia\_1986\_"Untitled"\_1



Antonelli\_Lucia\_1987\_"Dreams of Tibet"\_2





Antonelli\_Lucia\_1987\_ "Naga"\_3



Antonelli\_Lucia\_1989\_ "Fan Handle"\_4



Antonelli\_Lucia\_1990\_"Eight of Wands"\_5



Antonelli\_Lucia\_1990\_"Vanishing Traditions"\_6





Antonelli\_Lucia\_1990\_"Pearls of Wisdom"\_7



Antonelli\_Lucia\_1993\_"In Celebration of Life"\_8



Antonelli\_Lucia\_1993\_"Goddess Jewels"\_9





Antonelli\_Lucia\_1994\_"A Sea of Wisdom"\_10





Antonelli\_Lucia\_1995\_ "A Universal Truth"\_11



Antonelli\_Lucia\_1995\_"Angami Dance Ritual"\_12

## LUCIA ANTONELLI IMAGES

Antonelli\_Lucia\_1986\_1 "Untitled"

Antique Chinese Silver Hair Piece with antique French cut steel seed beads Antonelli\_Lucia\_1987\_2  
"Dreams of Tibet".

Antique Bronze pendant with antique French brass seed beads, turquoise, antique coral, bone, antique Chinese money wheels

Antonelli\_Lucia\_1987\_3 "Naga"

Antique Naga conch shell pendant with antique French brass seed beads, antique African glass beads, antique Naga shell pendants, antique brass rings from Ethiopia

Antonelli\_Lucia\_1989\_4 "Fan Handle"

Antique Chinese fan handle with antique French brass seed beads, sterling silver, and bone

Antonelli\_Lucia\_1990\_5 "Eight of Wands"

Antique Tibetan pendant with antique French brass seed beads, coral, turquoise, antique silver from Sri Lanka

Lucia\_Antonelli\_1990\_6 "Vanishing Traditions"

Antique Naga ivory tusks, antique French brass seed beads, bone, and glass

Antonelli\_Lucia\_1990\_7 "Pearls of Wisdom"

Antique Chinese Mother of pearl centerpiece with antique French brass seed beads, fresh water pearls, Rope collar wrapped with beads

Antonelli\_Lucia\_1993\_8 "In Celebration of Life" ..... "Jewel of India"

Antique Indian silver centerpieces with antique French brass seed beads with silver and copper wash, Turquoise and glass beads, antique Indian silver amulets

Antonelli\_Lucia\_1993\_9 "Goddess Jewels"

Multiple strands and braids of antique French brass seed beads mixed with antique silver and copper beads and bone. Assorted antique Indian silver and bronze talismans

Antonelli\_Lucia\_1994\_10 "A Sea of Wisdom"

Pink jasper set in hand fabricated centerpiece by the artist, in sterling silver with turquoise stones. Antique French brass seed beads with silver and copper wash, turquoise

Antonelli\_Lucia\_1995\_11 "A Universal Truth"

Spondulus shell set in sterling silver centerpiece fabricated by the artist, whit turquoise, white chiral, 18 karat gold accents, and antique French brass seed beads with silver and copper wash, sterling silver beads, hand fabricated clasps. Necklace has an extension to allow wearing the piece longer

Antonelli\_Lucia\_1995 "Angami Dance Ritual"

Antique Naga Conch Shell Pendant with multiple strands of antique French brass beads mixed with antique coral, bone, antique Orissa bronze beads, and antique Masai glass beads. Antique shell rings from New Guinea, antique Naga bronze pendants, and antique Ethiopian brass cross pendants and rings



## LUCIA ANTONELLI BIOGRAPHY

As a child I spent most of my waking moments absorbed in fantasy, sitting amongst pieces of cut paper, crayons, fabric and glue, dreaming about becoming an artist when I grew up. I have come to realize that one does not simply become an artist because one wishes to, but is one in heart as well as spirit, in all ways.

For me, creativity is a boundless expression of one's inner life. I've always known that I would, one day, use my creativity and passion for beauty as a means

of financially supporting myself throughout my life. So the first step was taken when I graduated from the Fashion Institute of Technology in 1967, with a degree in Apparel Design. However, I found working in the garment district unsatisfying and stressful. I moved back home into the arms of my Italian family and began both an inner and outer search for a personal expression of my creativity.

I experimented with newspaper illustration, leather handbag design, stained glass, weaving, and clay. Finally, in 1972 I became interested in beads when I went to work in a bead store for a short time as a sales clerk. From the bead store, I went on to work in

a shop that sold everything from incense to jewelry. The owner invited me to take home a small cabinet of beads to string into necklaces for the shop. I did, and that was the beginning of my very serious love affair with beads as a medium of self-expression.

I had no idea at the time just how deeply involved my passion for beads would become, nor where my creativity would take me. One day I came across an antique French beaded purse that was in disrepair. I took it apart. I fell in love with these tiny fantastic metal beads. My obsession with detail was a direct result of this discovery. My work evolved in many unexpected ways and I found myself interested in executing only one of a kind neck pieces with as much detail as possible. The more intricate, the better! Working with beads afforded me a means of self-expression that had infinite possibilities reflecting both my inner and outer world. I feel very peaceful when I am creating. I feel "at home" and emotionally and spiritually centered.

I do not have a particular philosophy about my work. I simply love what I do and have a deep need to create beauty and order in a world that can sometimes be very chaotic. It is a place of calmness and spiritual nourishment for me. I have no real clear vision of where my ideas come from, but my connection to these beautiful objects leads me to believe that I have had many past lives. I experience this on some level as I create each piece. I believe this is what fuels my creativity. I am completely and totally in love with beads and ethnic jewelry representing these very rich cultures. One could easily say I am obsessed, and accumulating the materials I work with brings me a great deal of joy. The depth, richness and beauty of our world is truly reflected in the components I use.

I am currently executing my own centerpieces of sterling silver and 18 karat gold, while incorporating these special ethnic components. My goal is to push my creativity as far as I can by creating centerpieces that are contemporary yet evoke a feeling that has an ancient quality.

I am self-taught and prefer executing all of my pieces by hand. By utilizing antique beads, talismans, and ritualistic objects from other cultures, it is my love to create objects of wearable art that have a timeless quality connecting the past and the future. Ultimately I wish to touch and to move the spirit of others through my work.

## **LUCIA ANTONELLI REMEMBERS OBIKO**

My fondest memories of Obiko are of Sandra Sakata and her unbridled enthusiasm! Her aesthetic was unsurpassed and it inspired everyone who came in contact with her. She was always happy and full of life and that transferred to everything she thought, felt and touched. Just being in the environments she created would give someone goose bumps! Rich, exotic, filled with texture and color was her signature.

When I would walk in the door with a new collection of jewelry, she met me with a hug and couldn't wait until I unveiled the collection. Each piece was met with great joy and enthusiasm and because of her responses to my jewelry, I had the drive to continue and fulfill her every fantasy in the form of jewelry!

The fashion shows were beautiful, each one with a theme that gave each artist the opportunity to push their boundaries. Fabulous productions with gorgeous clothing, jewelry, music and pure joy. Obiko helped raise funds for many charities. The gatherings at the Obiko store were always fun and full of life and laughter.

Obiko made an indelible impression on the San Francisco wearable art scene. I hope someday that it can be recaptured in Sandra Sakata's name.

**DESIGNERS | CATHERINE BACON**









**CATHERINE BACON IMAGES**

Images 1 & 2, Nomad Collection Fall 1995

Chenille Coat and Hat, Eliza Urshula. Brocade vest, flannel shirt, faux fur vest, fabrics imported. Photography Susan Schelling. Makeup Dawn Sutti. Hair Victor Hutchings. Model Inez. Jewelry Susan Green.

Image 3, The Elements Collection Fall 2000 - Earth

Velvet Kimono fabric Italy. Camisole and Skirt custom beading Italy.

Photographer Susan Schelling. Makeup Dawn Sutti. Hair Victor Hutchings. Model Tiffany.

Image 4, Fall 2013

Felted and sequined cropped jacket. Fabric Italy. Grey flannel tab skirt fabric Belgium.

Photographer Susan Schelling. Makeup and Hair Andrea Pino. Model Breanne.

Image 5, Fall 2013

Oversized sweater fabric Italy. Gold pant fabric Belgium.

Photographer Susan Schelling. Makeup and Hair Andrea Pino. Model Breanne.



## CATHERINE BACON BIOGRAPHY

Catherine Bacon began her career as a fashion designer twenty seven years ago when she walked into the legendary Obiko Boutique in San Francisco to show four bead-embellished sweaters to the late owner, Sandra Sakata. Obiko was a haven for many young, promising, aspiring designers. Sandra greeted Catherine's very first pieces with such enthusiasm and encouragement that it is safe to say that it was here that the Catherine Bacon label was born.

Catherine's parents helped shape and support her growth as a visual artist; in her early years, her father, a member of the US Forest Service, showed her the astonishing, ever-changing spectrum of colors found in nature, while her home-artist mother, who braided vibrant rugs, hand painted fine china and created handmade dolls, exemplified the joy of following energetic and creative instincts. Her parents embraced both inner and outer beauty, and allowed Catherine to see this beauty, as if looking through their eyes. As she shaped her own vision, it is no surprise that Catherine later earned her Masters Degree in Creative Arts Therapy and became a clothing designer.

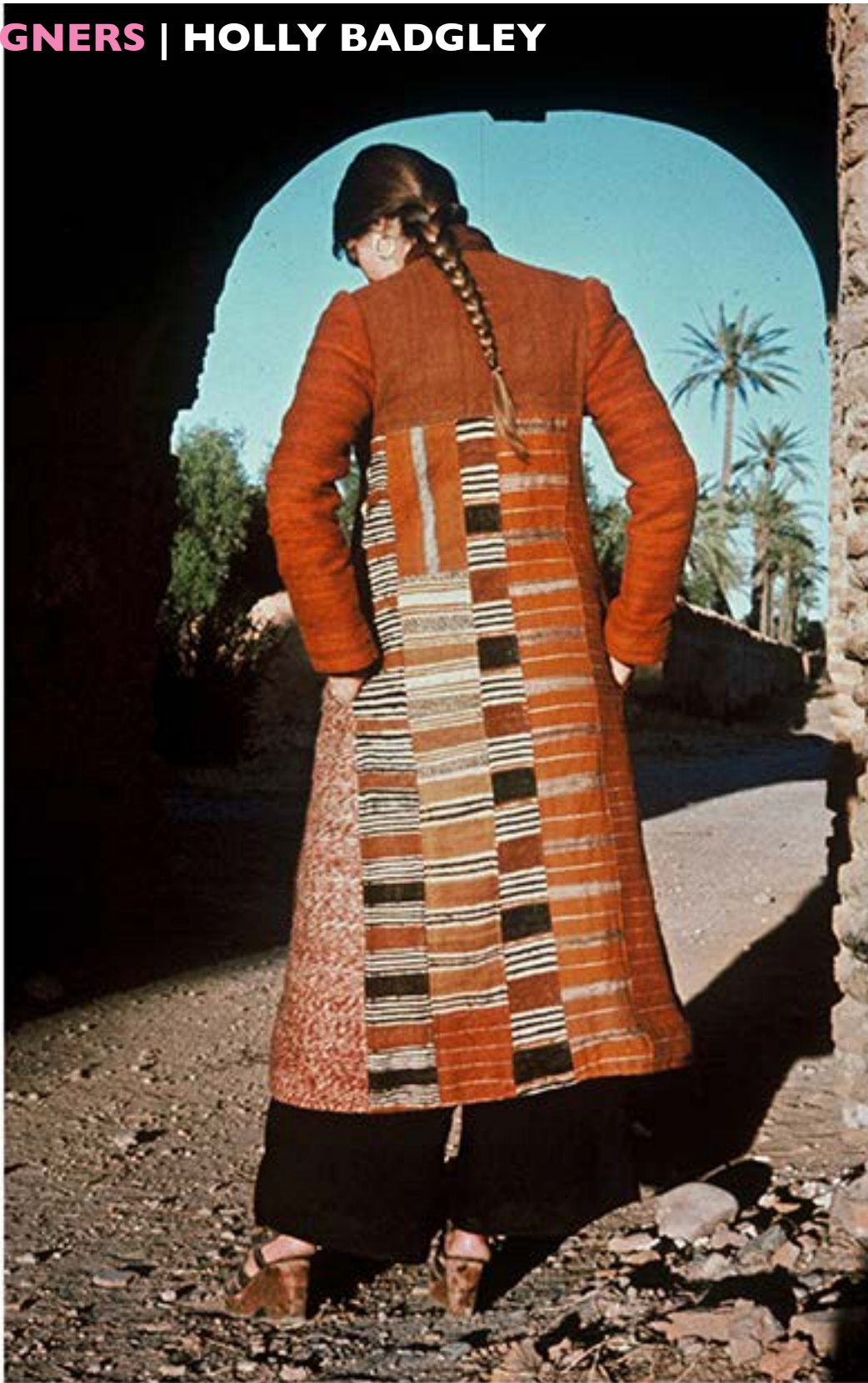
Catherine's collections have achieved national and international recognition. Among other stores, she has been represented by Obiko, Neiman Markus, Harari, Dream Weaver, Origins, Takashimaya and Bergdorf Goodman, who awarded her with three separate window appearances, the third being one of their spectacular Christmas window presentations, later published in a book by the celebrated store. She has sold her work through specialty boutiques in Canada, London, Switzerland, New Zealand and Japan. But it is the collaboration of her creative efforts with the talents of her textile artists, pattern makers, cutters and seamstresses that excites her the most.

"Every collection finds its first few breaths in the fabrics," says Catherine. "I work with a community of local textile artists who take my initial ideas regarding themes and color, and return with hand-dyed, discharged, painted or surface-treated fabrics of extraordinary beauty. I place no restrictions on their work and the results are inspirational. They also take fabrics I have sourced from mills in France, India or Italy, and transform them, bringing them to a whole new level."

After matching these fabrics with her most appropriate trademark pieces, such as her "butterfly" or "kimono" designs, Catherine creates new patterns to further enhance her collections. She closely supervises all the cutting and sewing, providing creative direction to all the final details, including coordinating models, make-up, photography, New York Market Week and trunk show appearances. As if conducting a symphony, her influence touches every player in the process.

Catherine lives in the Bay Area of Northern California surrounded by her colorful garden, three, ambivalent, feral cats, and her loving companions George, the poodle, and Ed, the person.

**DESIGNERS | HOLLY BADGLEY**



Badgley\_Holly\_1977\_Egyptian Djellaba Coat\_1



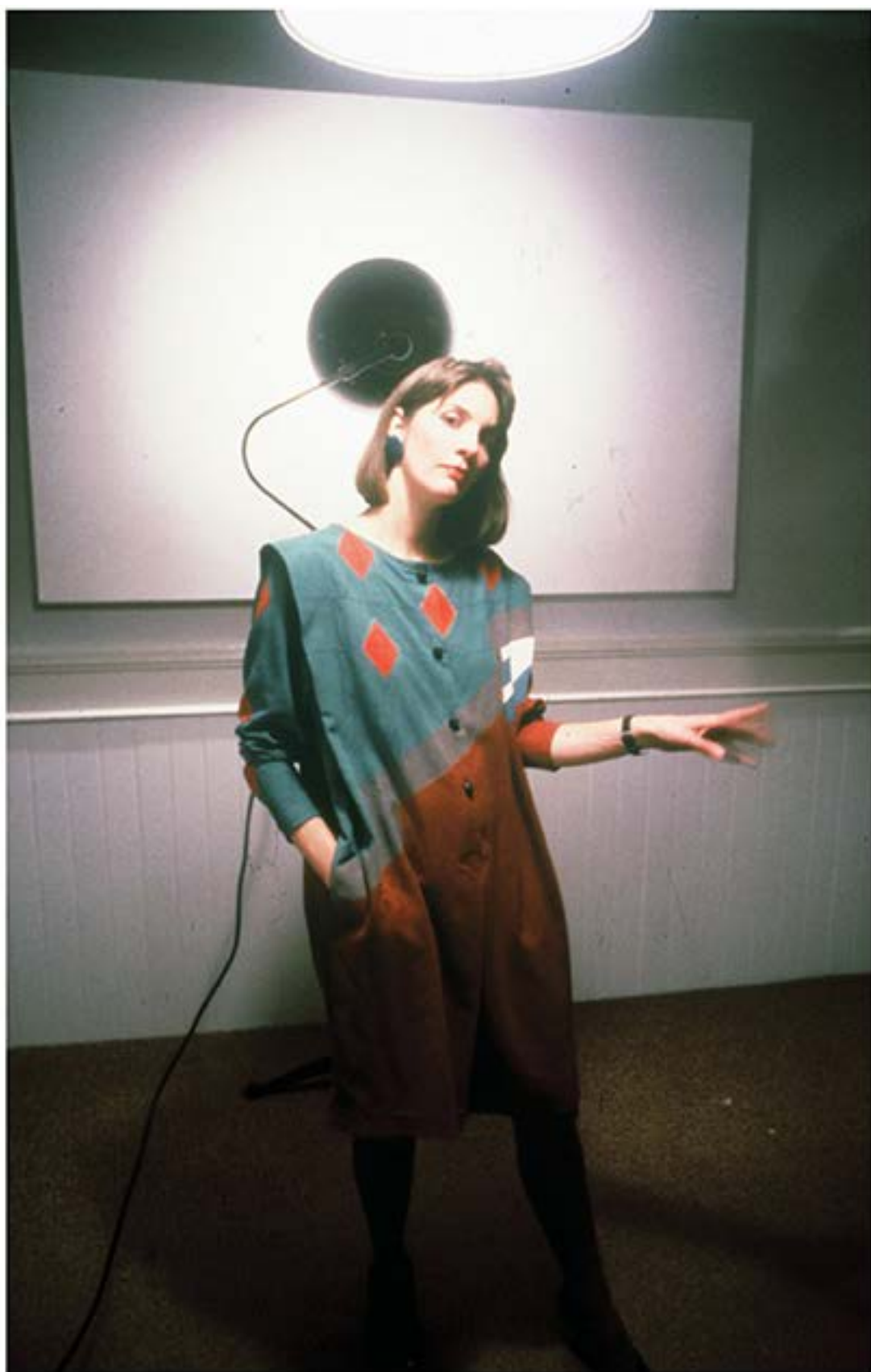


Badgley\_Holly\_1977\_Blue Djellaba jacket\_2





Badgley\_Holly\_1977\_Men's Djellaba Coats\_3

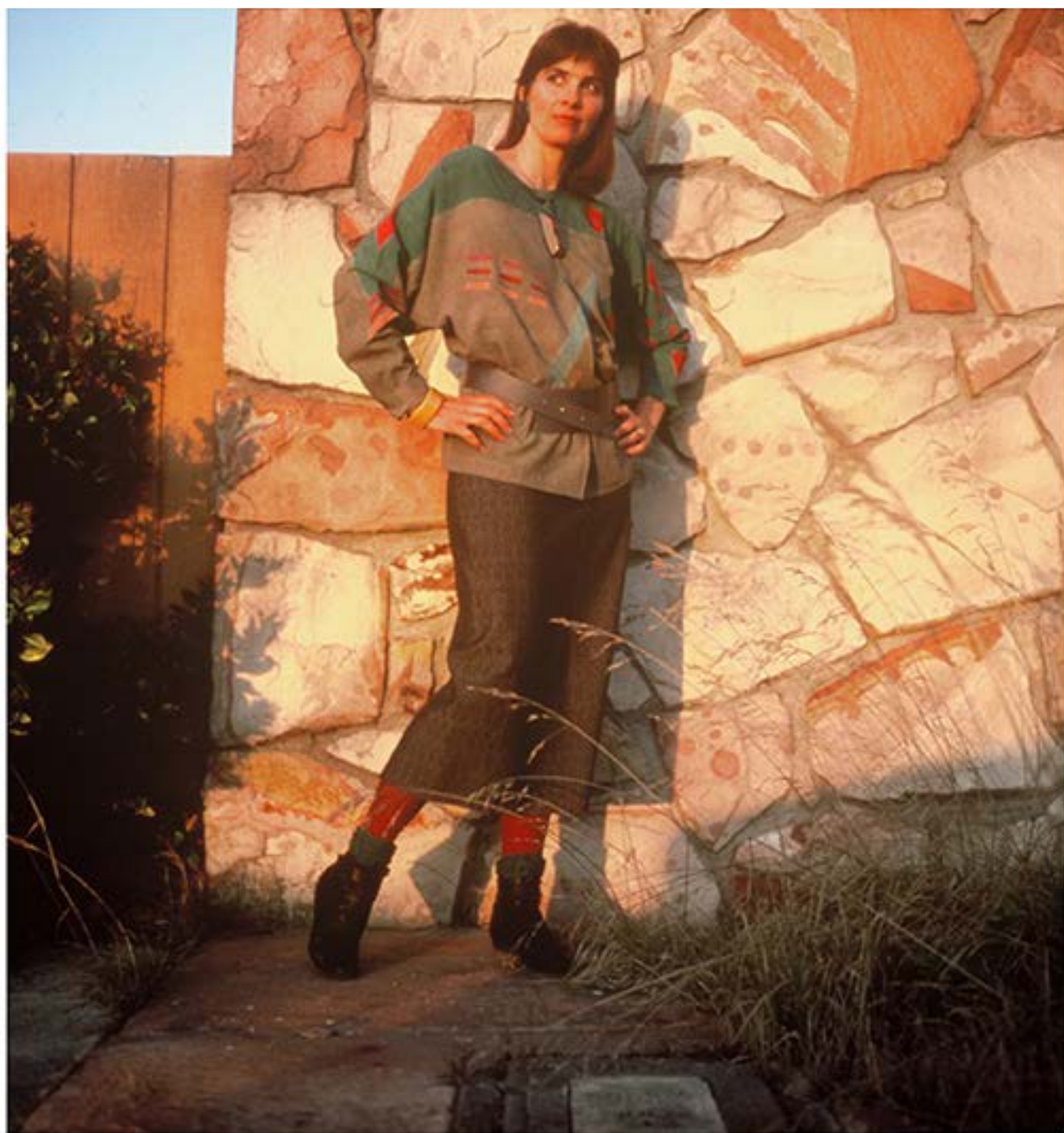


Badgley\_Holly\_1984\_Alice tunic\_4



Badgely\_Holly\_1983\_Zebo Jacket\_5





Badgley\_Holly\_1986\_Zero top\_6



Badgley\_Holly\_1990\_Black and White Ghana shirt\_7



Badgley\_Holly\_1993\_Shaman Coat in Green\_8





Badgley\_Holly\_1994\_Shaman Coat and Sunda Tudd skirt\_9

## HOLLY BADGLEY IMAGES

1. Badgley\_Holly\_1977\_Egyptian Djellaba Coat\_Pieced wool scraps from souk in Marrakech, Morocco\_Photo-Melba Levick\_model- Holly B
2. Badgley\_Holly\_1977\_Blue Djellaba jacket\_Pieced wool scraps from souk in Marrakech, Morocco\_Photo- Melba Levick\_model- Holly B
3. Badgley\_Holly\_1977\_Men's Djellaba Coats\_Pieced wool scraps from souk in Marrakech, Morocco\_Photo- Melba Levick\_models- Richard Horowitz and Hugh Levick
4. Badgley\_Holly\_1984\_Alice tunic\_raw silk noil, painted with thickened dye\_Photo- Marcus Badgley\_model- Holly B
5. Badgley\_Holly\_1983\_Zebo Jacket\_Silk Matka\_Painted with thickened dye, stitched and applique\_Photo Marcus Badgley\_model Holly B
6. Badgley\_Holly\_1986\_Zero top\_raw silk noil painted with thickened dye\_photo-Roy Kaltschmidt\_model- Holly B
7. Badgley\_Holly\_1990\_Black and White Ghana shirt\_raw silk noil, painted with thickened dye\_Photo-Tom Mc Afee\_model-unknown
8. Badgley\_Holly\_1993\_Shaman Coat in Green\_silk matka painted with thickened dye featuring applique and stitching\_photo-David Turner\_model-Jeanie
9. Badgley\_Holly\_1994\_Shaman Coat and Sunda with Tudd skirt\_raw silk noil painted with thickened dye, appliques and stitching\_photo- Melba Levick\_models- Lauren and Jolaine Beal

## HOLLY BADGLEY BIOGRAPHY

I started my career as a designer when I made my first patchwork dress when I was 16. My love of combining texture and color drove my desire to piece and patch. Then, when I returned from Morocco in 1979, I began to paint the whole cloth with thickened dye. I incorporated silkscreen, layering and stitching to add interest and dimension. I started to sell to Obiko between trips to France and Morocco in the mid-70s. I continued to work with her until the store closed after her early demise.

## HOLLY BADGLEY REMEMBERS OBIKO

I would say Sandra's gift to me was her enthusiasm and glee. Every time I walked into the store with something new there would be a high-pitched squeal of delight! She made me comfortable to be in her surroundings and gave me the confidence to be the artist I was and continue to be. So- it wasn't just the financial support, although that was also key, it was the community of others like me, who I could draw inspiration from and in turn inspire. Her sense of fashion -if you can call it that- was so ahead of its time, yet not trendy; the combining of the ethnic with such style, it really was and is the Way of Beauty. It is a value I continue to strive for in my work and how I see dressing for life.

**DESIGNERS | ARIEL BLOOM**



BLOOM\_ARIEL\_1990\_1





BLOOM\_ARIEL\_1990\_2



BLOOM\_ARIEL\_1990's\_3





BLOOM\_ARIEL\_1990's\_4





BLOOM\_ARIEL\_1995\_5



BLOOM ARIEL 1995\_B



BLOOM\_ARIEL\_1992\_7





BLOOM\_ARIEL\_1994\_8





BLOOM ARIEL 1990's 9





BLOOM\_ARIEL\_1990's\_10





BLOOM\_ARIEL\_1990's\_11

## ARIEL BLOOM IMAGES

BLOOM\_ARIEL\_1990's\_1 Black tiered vest, green cross-□top and turquoise folded wrap-□skirt in silk charmeuse, made exclusively for OBIKO In-□House Collection. (1990-□1997)

BLOOM\_ARIEL\_1990\_2 One-□of-□a kind "Black Pieced Vest & Silk Organza Jacket" Silk vest includes Nuno textile from Japan.

BLOOM\_ARIEL\_1990's\_3 "Cracked Ice Sweater" One-□of-□a-□kind, pieced and felted wool. Model: Austine and Photo: Kevin Irby

BLOOM\_ARIEL\_1990's\_4 "Cracked Ice Jacket" Pieced and felted washed wool. This was my first felted wool one-□of-□a kind piece.

BLOOM\_ARIEL\_1995\_5 "Bojagi Tunic" Pieced wool gauze.

BLOOM,\_ARIEL\_1995\_6 "Bojagi Coat" Pieced wool gauze. Model: Cyndra Photo: Kevin Irby (Page 1)

BLOOM\_ARIEL\_1992\_7 "African Indigo Dress" African indigo textile is Yoruban "Adire Alabere". One-□of-□a-□kind piece.

BLOOM\_ARIEL\_1994\_8 "Rajasthani Coat" made from vintage East Indian shawls. One-□of-□a-□kind-□piece.

BLOOM\_ARIEL\_1990's\_9 "Slant Top" One-□of-□a-□kind, silk piece designed in collaboration with Ana Lisa Hedstrom's hand-□dyed shibori textile.

BLOOM\_ARIEL\_1990\_10 "Kimono Dress" One-□of-□a-□kind silk piece designed in collaboration with Ana Lisa Hedstrom's hand dyed shibori textile.

BLOOM\_ARIEL\_1990's\_11 "Floating Kimono" One-□of-□a-□kind silk organza piece designed in collaboration with Ana Lisa Hedstrom's hand-□dyed shibori textile.

## ARIEL BLOOM BIOGRAPHY

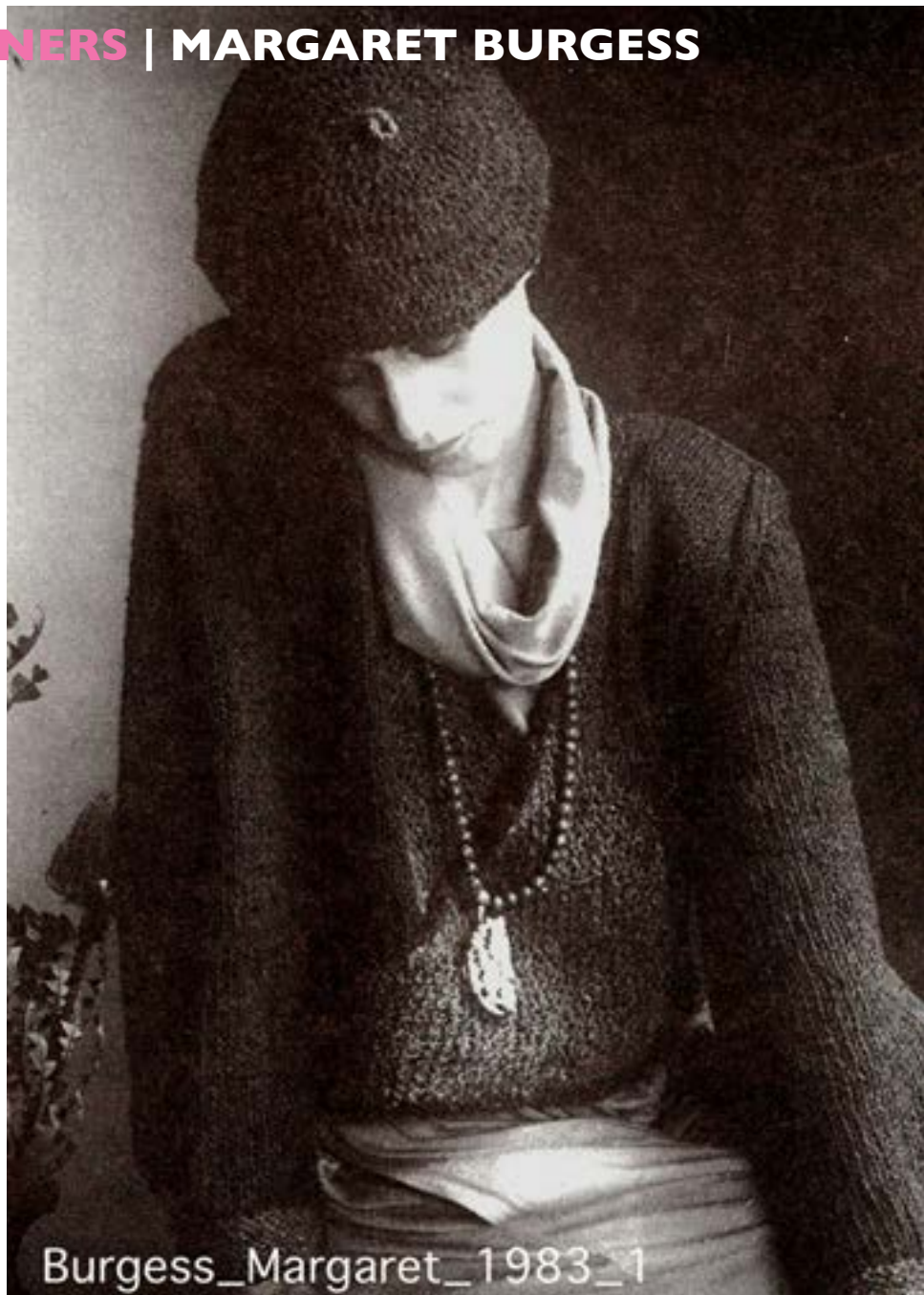
Living in San Francisco since 1977, I have spent 35 years engaged in textile arts in one form or another including making dolls and costumes for animated puppets, costumes and set pieces for theater and dance, interior trappings and framed wall pieces, and, perhaps most avidly, limited edition and one-of-a-kind clothing.

Employed as Obiko's in-house designer from 1989 until Sandra Sakata's untimely death in 1997, I had the privilege of providing a signature collection of in-house "basics", making custom pieces for clientele, and creating exclusive collections for the gallery's ever evolving showcases and fabulous fashion shows. Being entrusted with precious textiles from around the world such as vintage cloth from Africa and India, Indonesia and Japan, as well as contemporary fabrics from Nuno of Tokyo and hand crafted yardage by a stellar group of fabric designers, was an honor and a pleasure. Having a collaborative collection with Ana Lisa Hedstrom that was carried at Bergdorf Goodman's OBIKO Boutique section, was a highlight.

My years with Obiko will forever inspire me. My current work, much informed by Japanese "Boro", can be found in the SF Museum of Craft and Folk Art's gift shop, online at [artfulhome.com](http://artfulhome.com), and at MIO in San Francisco.



**DESIGNERS | MARGARET BURGESS**







Burgess\_Margaret\_1980's\_3 "Kuba Vest"



Burgess\_Margaret\_1980's\_5





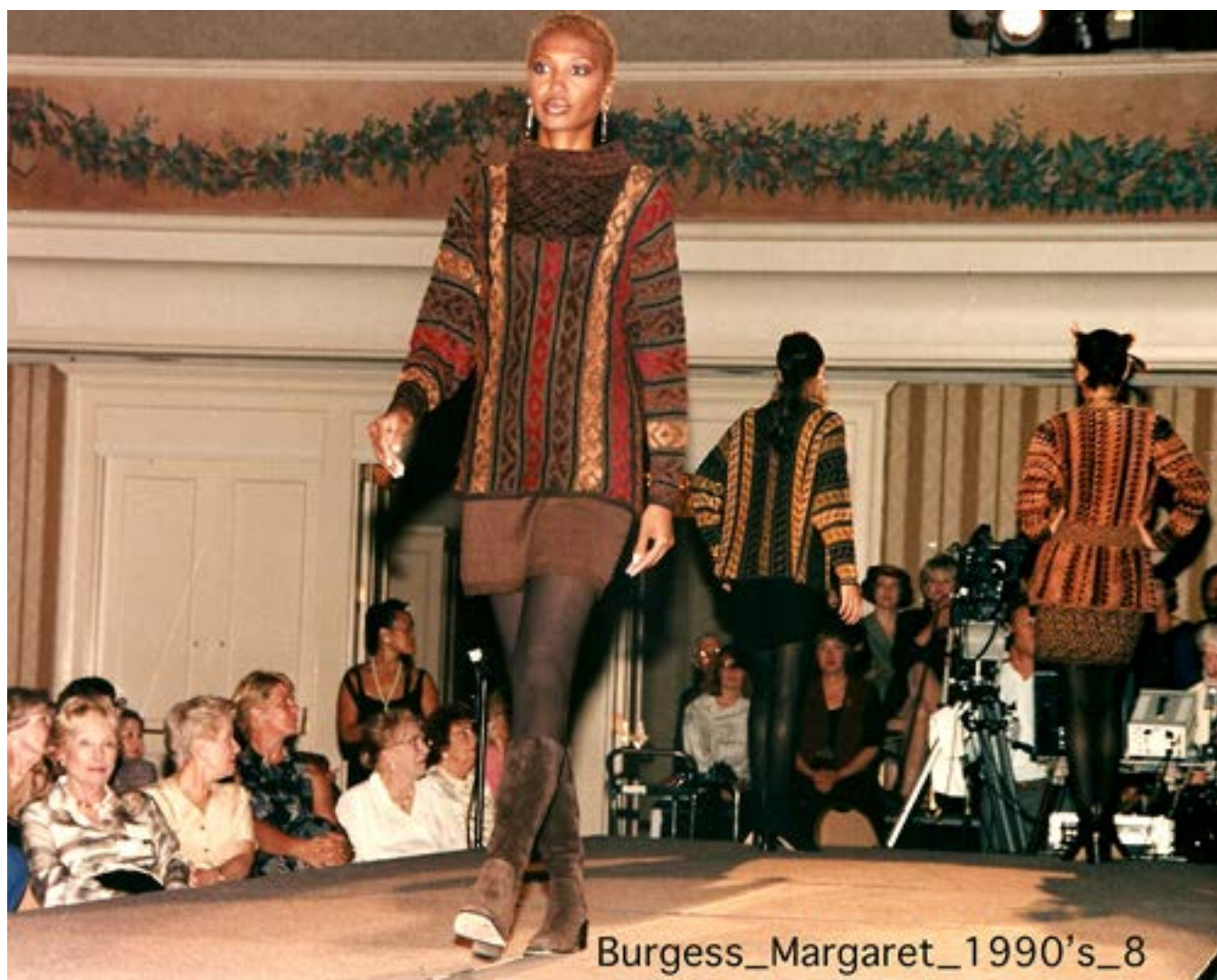
Burgess\_Margaret\_1990's\_6





Burgess\_Margaret\_1990's\_7





Burgess\_Margaret\_1990's\_8







Burgess\_Margaret\_1990\_10 Peplum Jacket+Skirt





Burgess\_Margaret\_1980's\_11



BURGESS, MARGARET\_1990's\_12

## MARGARET BURGESS IMAGES



BURGESS, MARGARET\_1980's\_3 "Kuba Vest" Original pattern created on knitting loom, rayon chenille yarn shown on model for OBIKO Fashion Show. Photo: Raymond Tom



BURGESS, MARGARET\_1980's\_4 "Peplum Jacket" Original pattern made on knitting loomed with hand crochet edging's. Rayon chenille yarn shown on model for OBIKO Fashion Show. Photo: Raymond Tom



BURGESS, MARGARET\_1980's\_5 "Peplum Jacket & Skirt" Original pattern made on knitting loom with hand crochet edgings in rayon chenille yarn, shown on model for OBIKO Fashion show. Photo: Raymond Tom



BURGESS, MARGARET\_1980's\_6 "Peplum Jacket & Skirt" Original patterns made on knitting loom with hand crochet edging in rayon chenille yarn, shown on model for OBIKO Fashion Show. Model: BJ McCallister Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_7 "Cowlneck Pullover & Skirt" Original patterns made on knitting loom in wool yarn and rayon chenille, shown on model for OBIKO Fashion Show. Model: Monique Bricca Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_8 "Cowlneck Pullover & Skirt" Original patterns made on knitting loom in wool, rayon chenille and slub yarns shown on model for OBIKO Fashion Show. Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_9 "Cowlneck Pullover, Peplum Jacket & Skirts" Original patterns made on knitting loom in wool and rayon chenille yarns with crochet edgings. Shown on models for OBIKO Fashion Show. Photo: Raymond Tom





BURGESS, MARGARET\_1980's\_6 "Peplum Jacket & Skirt" Original patterns made on knitting loom with hand crochet edging in rayon chenille yarn, shown on model for OBIKO Fashion Show. Model: BJ McCallister Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_7 "Cowlneck Pullover & Skirt" Original patterns made on knitting loom in wool yarn and rayon chenille, shown on model for OBIKO Fashion Show. Model: Monique Bricca Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_8 "Cowlneck Pullover & Skirt" Original patterns made on knitting loom in wool, rayon chenille and slub yarns shown on model for OBIKO Fashion Show. Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_9 "Cowlneck Pullover, Peplum Jacket & Skirts" Original patterns made on knitting loom in wool and rayon chenille yarns with crochet edgings. Shown on models for OBIKO Fashion Show. Photo: Raymond Tom



BURGESS, MARGARET\_1990's\_10 "Peplum Jacket & Skirt" Original patterns made on knitting loom in wool and rayon chenille yarn with crochet edgings. Shown on model for OBIKO Fashion Show. Photo Raymond Tom



BURGESS, MARGARET\_1980'S\_11 "Peplum Jackets" Original patterns made on knitting loom in rayon and wool yarn with crochet edgings. Shown on models for OBIKO Fashion Show. Photo: Raymond Tom



BURGESS, MARGARET\_1990'S\_12 "Button Vest" Original patterns made on knitting loom with vintage buttons and crochet edging. Photo: Margaret Burgess

### **MARGARET BURGESS REMEMBERS OBIKO**

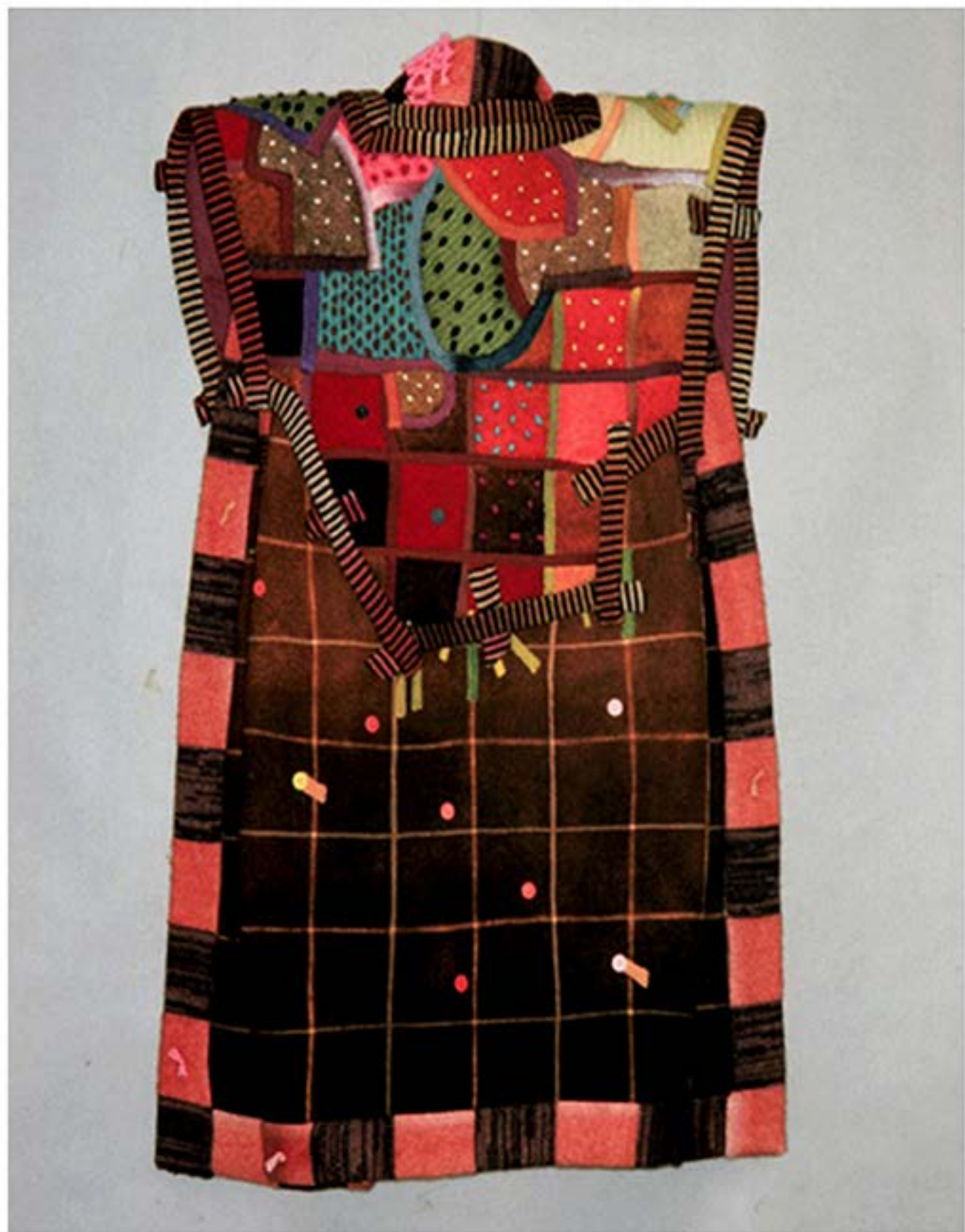
I have lived in San Francisco since 1960. I taught myself to crochet in 1974 with cotton warp yarn, and began selling my pieces in Berkeley at SENSEMAYA and FAMILY and FRIENDS in Ghirardelli Square. In 1982 I found OBIKO and met Sandra Sakata. Upon showing her my work, she encouraged me to knit my pieces instead of crochet. She took me into a fabulous yarn store across the street from OBIKO and bought me gorgeous yarn....I bought the knitting needles. One week later I took my first hand-knitted jacket into OBIKO. Sandra called to tell me the jacket had sold on the same day! My hand knits would soon transition into original "Loomed and Hand Knits" which I designed and sold exclusively at OBIKO for nearly two decades. Currently I am still designing hand knits and selling with Pat Henderson, Inc.

**DESIGNERS | JEAN WILLIAMS CACICEDO**



Jean\_Williams\_Cacicedo\_1983\_1



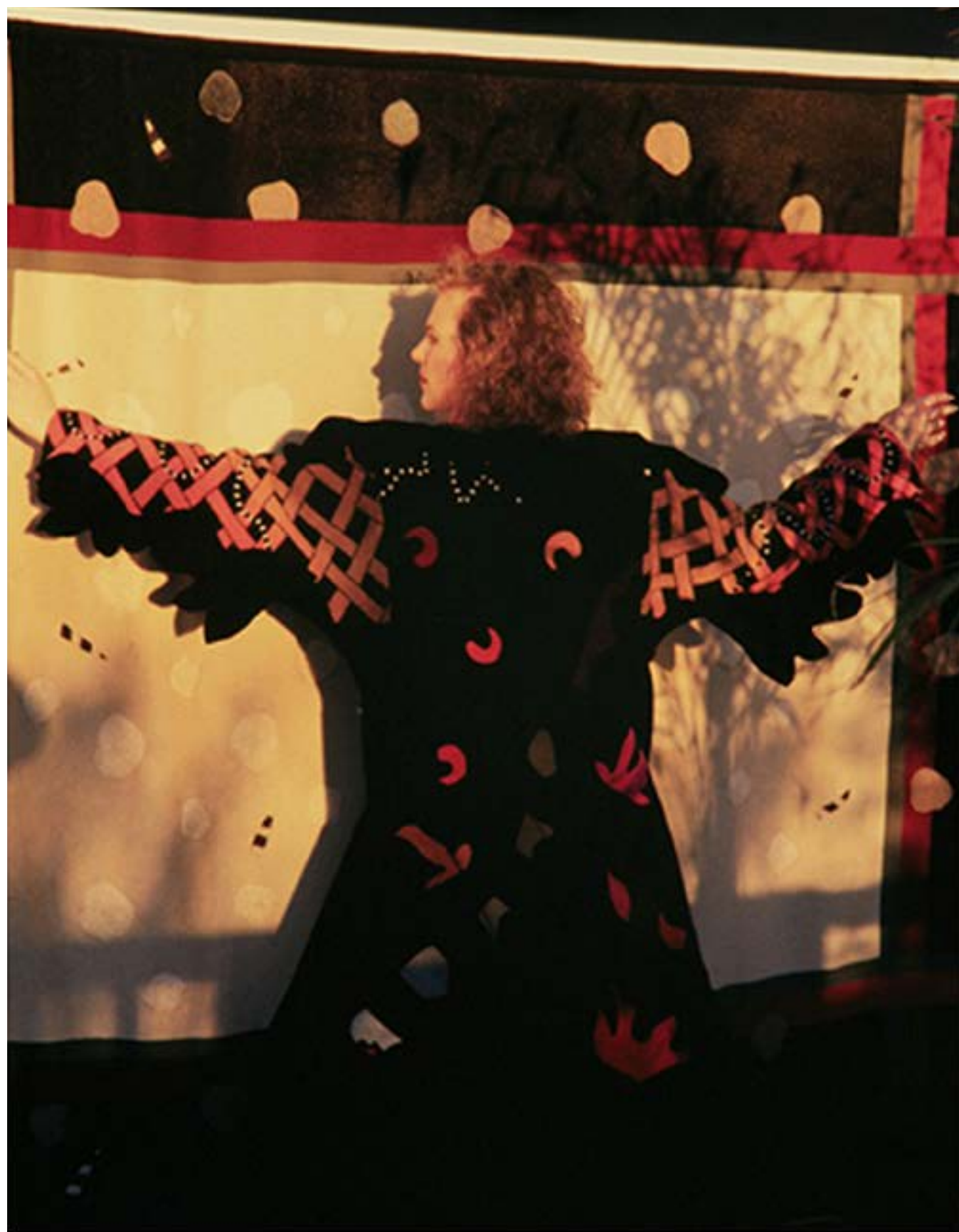


Jean\_Williams\_Cacicedo\_1983\_2



Jean\_Williams\_Cacicedo\_1984\_3





Jean\_Williams\_Cacicedo\_1984\_4





Jean\_Williams\_Cacicedo\_1985\_5



Jean\_Williams\_Cacicedo\_1986\_6



Jean\_Williams\_Cacicedo\_1986





Jean\_Williams\_Cacicedo\_1989\_8



Jean\_Williams\_Cacicedo\_1990\_9



Jean\_Williams\_Cacicedo\_1990\_10





Jean\_Williams\_Cacicedo\_1990\_11



Jean\_Williams\_Cacicedo\_1991\_12



Jean\_Williams\_Cacicedo\_1998\_13





Jean\_Williams\_Cacicedo\_2003\_14

**JEAN CACICEDO IMAGES**

- 1 "Leaves Vest +Shawl Series" . 1983  
Wool woven and knit fabric. Dyed, pieced, sewn  
Photo : David E Leach
- 2 "The Garden". 1983 Wool woven fabric.. Knitted, dyed, appliqué, sewn  
Photo: David E. Leach
- 3 "Collaboration". 1984  
Wool woven fabric , leather Painted, dyed, felted, sewn  
Created in collaboration with K-Lee Manuel.  
Photo: David E Leach
- 4 "In The Garden". 1984  
Wool woven fabric. Wool knitted sleeves. Felted, appliqué, sewn.  
Photo: David E Leach
- 5 " Bird Coat". 1985 Wool woven fabric. Felted, dyed, pieced, sewn  
Photo: Barry Shapiro
- 6 " Sandra's Coat ". 1986 Wool woven fabric. Felted, dyed, pieced, sewn  
Photo: David E Leach
- 7 "Vest Series, Geometric". 1986 Wool woven and knit fabric Dyed, pieced, sewn  
Photo: David E Leach
- 8 "Symbols" . 1989 Wool woven fabric. Felted, dyed, pieced, sewn  
Photo: Jean Cacicedo
- 9 "Tail of Twins" . 1990 Woven wool fabric. Felted, dyed, pieced, sewn  
Photo: Jean Cacicedo Model: Carol Lee
- 10 "Chevron Series Jackets". 1990 Woven wool fabric. Felted , pieced, sewn  
Photo: Jean Cacicedo, Models: Keiko and Kyono
- 11 "Fitted Jacket". 1990 Woven wool fabric Felted, pieced, sewn  
Photo: jean Cacicedo
- 12 "Scarification Coat". 1991 Wool Knit fabric. Felted, punched, pieced, sewn  
Photo: Jean Cacicedo, Model: Kaibrina
- 13 "Rain Coat" . 1998  
Wool Knit fabric. Felted, slashed, punched, pieced, sewn  
Photo: Barry Shapiro
- 14 "Red Sea Orange Feather". 2003  
Wool and polyester fabric Felted, dyed, pieced, sewn  
Photo: Kate Cameron

## JEAN CACICEDO BIOGRAPHY

Jean Williams Cacicedo was born in Orange, New Jersey, in 1948 and received a BFA in sculpture from the Pratt Institute, New York, in 1970. At Pratt, Jean chose to work in fiber instead of the conventional materials, incorporating crochet, yarn and rope for her final projects. After graduation she moved to California for a year and then to Wyoming where the vast landscape of the prairie inspired much of her work.

Her earliest pieces were crocheted, one-of-a-kind garments, using natural dyed and hand spun wool. Later she would incorporate knitted, pieced and dyed “felted” wool fabrics in her work both on and off the body. Combined with symbol and metaphor, her work tells stories both physical and spiritual.

Jean received an NEA Fellowship Grant in 1976.

Returning to California in 1980, she began producing a line of limited production coats, dresses and vests for Sandra Sakata of Obiko, San Francisco.

One of the prime innovators of the 1970's Art To Wear Movement, Jean's one-of-a-kind coats have been represented at Julie: Artisan's Gallery, NYC for over 4 decades. A 30 year retrospective of her work was exhibited in 2000 at the San Francisco Museum of Craft and Folk Art.

Jean's work can be found in the permanent collections of the M.H. de Young Memorial Museum, San Francisco, California, The Oakland Museum of California, Museum of Art and Design, NYC, and the Tassen Museum, Amsterdam. Based in Berkeley, California, Jean is both artist and teacher, and continues to exhibit and teach nationally and internationally.

## MEMORIES OF OBIKO

I met Sandra Sakata in 1980.

Obiko provided artists and designers a west coast showcase for their unique hand crafted clothing. Sandra, owner of Obiko, created not just a shop, but a retail environment extraordinaire. All of us who appreciated great style, walked through the doors of Obiko inspired and transformed by her creativity. Her laughter, playfulness and genuine affection was infectious to all.

Her creativity was exhibited by ways of combining exotic, primarily ethnic style garments and accessories into truly desirable and wearable outfits for all types of women. Sandra expressed her love and enthusiasm towards my work, encouraging me to see the potential of creating limited production designs from my one-of-a-kind garments.

When visiting my studio she would often let out a wild scream of joy. Whether guiding me with design ideas for one of her theme fashion shows or providing me with scraps of amazing fabric, Sandra was there for me as a friend and a muse.



**DESIGNERS | MARIAN CLAYDEN** Clayden\_Marian  
1971\_1



Clayden\_Marian\_1971\_2





Clayden\_Marian\_1976\_1





Clayden\_Marian\_1977\_1



Clayden\_Marian\_1981\_1





Clayden\_Marian\_1983\_1







Clayden\_Marian\_1984\_1





Clayden\_Marian  
\_1989\_1







Clayden\_Marian\_1995\_1

Clayden\_Marian\_1996\_2





Clayden\_Marian  
\_1996\_1





Clayden\_Marian\_1997\_1



## MARIAN CLAYDEN IMAGES

- MC 1971\_1 Joyful Noise, 1971 Silk yardage, folded, multistage stitch-resist dyed & discharged. 115x90 in. From the period when Marian was making textiles for the musical “Hair”.
- MC 1971\_2 Collar, 1971 Silk fringe, tie-dyed, wrapped, discharged, and assembled. 15x7x6 in.
- MC 1974\_3 Moth, 1974 Organza, nylon braid, cotton lace, corset stays. Clamped, dip-dyed, discharged, burned, cut & stitched. Created in collaboration with Ben Compton.
- MC 1976\_4 Pectoral, 1976 Silk, folded, clamp-resist dyed, discharged and assembled. 96x84 in.
- MC 1977\_5 Small Tower, 1977 Industrial cotton strapping, dyed, discharged, wrapped on dowel. 10x3x2 in.
- MC 1981-6 Shadow Kimono, 1981 Industrial cotton strapping, dyed, branded, brush-discharged and assembled. 84x84 in.
- MC 1983\_7 Jacket & Skirt, 1983 Jacquard silk, clamp discharged.
- MC 1984\_8 Winter Coat & Hat, 1984 Cotton pile weave, hand-dyed.
- MC 1987\_9 Evening Coat & Hat, 1987 Rayon/silk cut-velvet, hand-dyed.  
Window display Bergdorf-Goodman, New York for their Obiko boutique.
- MC 1989\_10 Mendocino Coat & Belt, 1989 Monoprint silk designed by Marian, printed in Italy.  
Embroidered linen and cotton belt. Studio-dyed wool challis wrap.
- MC 1995\_11 New Moon Jacket, 1995 Rayon/silk cut-velvet designed by Marian, woven in France.
- MC 1996\_12 Barcelona Top & Skirt, 1996 Rayon/silk cut-velvet designed by Marian, woven in France.  
Studio dyed and discharged.
- MC 1996\_13 Swallow Jacket & Scarf, 1996 Rayon/silk cut velvet designed by Marian, ombre-dyed.
- MC 1997\_14 Antigone Jacket, 1997 Rayon/silk cut velvet designed by Marian, woven in France, ombre-dyed. Window display Bergdorf-Goodman New York.
- Photography: All images by Roger Clayden; except MC 1996\_2 by Howard Schatz; MC 1987\_1 & MC 1997\_1 unknown.

## MARIAN CLAYDEN BIOGRAPHY

Born and raised in England, and having lived in Australia and Iran, Marian now makes her home in California. Her travels across the world, and her passions for Grand Opera, Kabuki and ethnic dance were significant influences in her work and made her the virtuoso of “Bohemian chic”.

Schooled as a painter, her textile art career started in her kitchen in Australia and ended on the walls of homes, corporations, government buildings, and major museums such as the Metropolitan in New York City and the Victoria & Albert in London. At the same time she was providing textile yardage to several stage and screen designers, starting with the rock musical “Hair” in the late 1960s. This eventually led her into the world of fashion and in the early 1980s she started her second career - fashion design. Her business thrived until 2005 when her health was seriously affected by a debilitating illness and she finally had to close it. It had sold garments to the major fashion stores in the USA (Bergdorf Goodman, Neiman Marcus, Saks and Bendels) and to key retailers in Britain and Japan. Her garments were worn by some of the most fascinating and accomplished women of the time — Kirstie Alley, Bridget Fonda, Patti LaBelle, Lisa-Marie Presley, Edna O’Brien, Phylicia Rashad, Meryl Streep, Elizabeth Taylor, Sigourney Weaver, Catherine Zeta-Jones — the list is long.

Marian received many awards during her career culminating in the Honorary Degree of Doctor of Arts from Nottingham Trent University in England where she had studied art back in the late 1950s.

At the time of the preparation of this document Marian’s website was dormant but still available at <http://www.clayden.com/>

### **Permanent Collections carrying Marian’s work**

Metropolitan Museum, New York

M.H.de Young Museum, San Francisco

State of California

Oakland Museum

Los Angeles County Museum Of Art

Cooper Hewitt Collection of Smithsonian  
Institute, New York

Victoria & Albert Museum, London

City of Nagoya, Japan

Dromes Museum, France

Objects USA, Johnson Wax Collection

Museum of Art & Design, New York



**DESIGNERS | LESLIE CORRELL**



Correll\_Leslie\_1972\_Dancepiece\_1



Correll\_Leslie\_1971\_Dancepiece\_2





Correll\_Leslie\_1974\_Healed Heart\_3



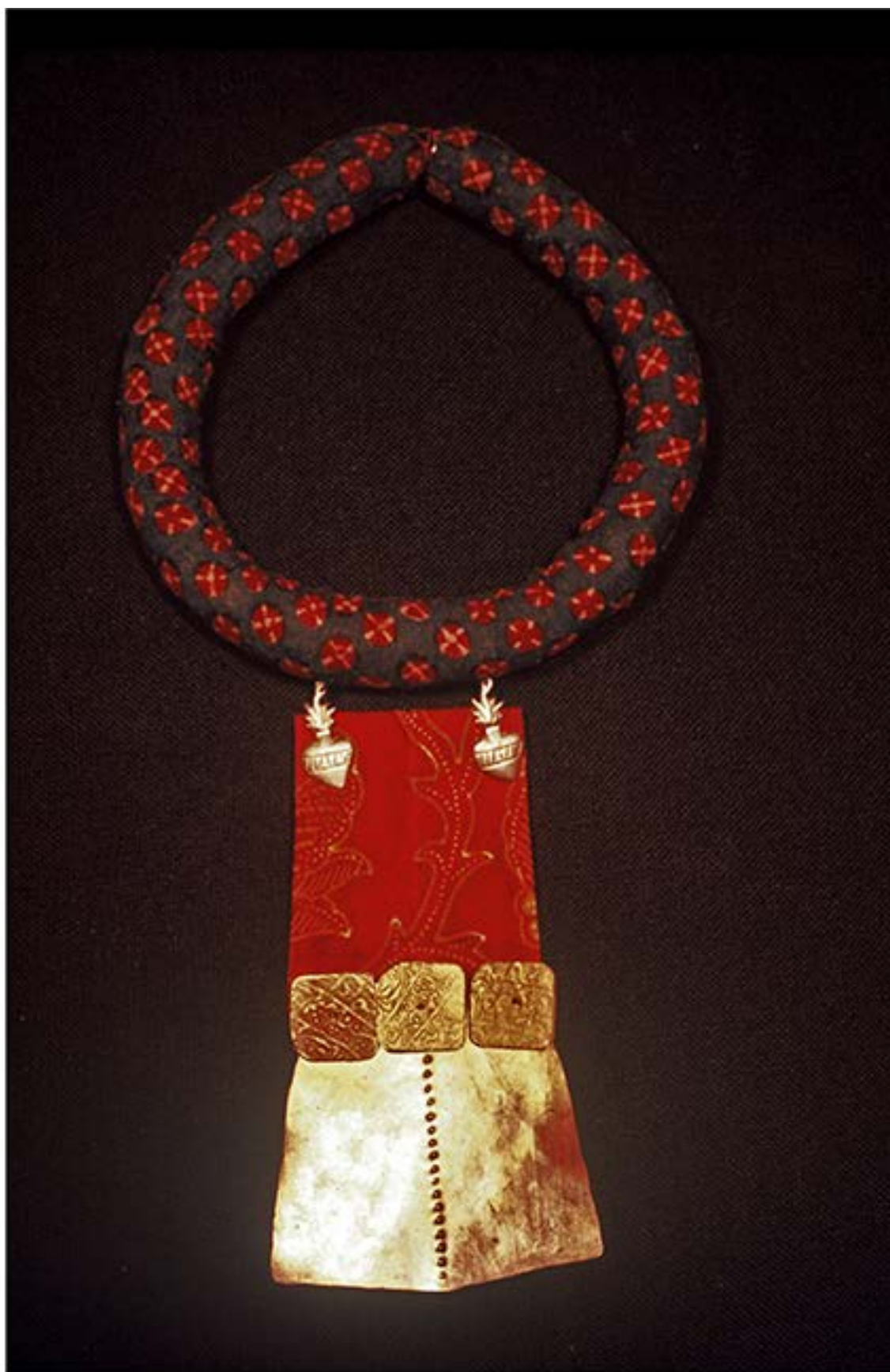


Correll\_Leslie\_1976\_Neckpiece\_4



Correll\_Leslie\_1976\_Neckpiece\_5





Correll\_Leslie\_1975\_Neckpiece\_6





Correll\_Leslie\_1978\_Neckpiece\_7



Correll\_Leslie\_1977\_8



Correll\_Leslie\_1980\_9





Correll\_Leslie\_1974\_Water Lily\_10



Correll\_Leslie\_1974\_2 Neck pieces\_11



Correll\_Leslie\_1982\_Neck piece in three layers\_12



## LESLIE CORRELL IMAGES

1. Correll\_Leslie Dancepiece\_1  
DANCE PIECE #1: 1972 made in collaboration with Gyöngy Laky. Phone wire, feathers, found objects, metal discs and cones. Model: Zette Emmons
2. Correll\_Leslie Dancepiece\_2  
DANCE PIECE #2: 1971 Indonesian batik, hammered brass, beads and found objects. Model: Leslie Correll.
3. Correll\_Leslie Healed\_Heart\_3  
NECKLACE: "Healed Heart" 1974 Fabric, bone, Peking glass, found objects.
4. Correll\_Leslie Neckpiece\_4  
NECKPIECE: 1976 Hammered brass, African trade beads, feathers, leather, found objects.
5. Correll\_Leslie Neckpiece\_5  
NECKPIECE: 1976 Hammered brass, plastic tubing stuffed with ephemera, beads, buttons, fabric, phonewire, found objects.
6. Correll\_Leslie Neckpiece\_6  
NECKPIECE: 1975 Handblocked fabric from India and Indonesia, Indian coins, hammered brass, silver votive hearts.
7. Correll\_Leslie Neckpiece\_7  
NECKPIECE: 1978 Hammered brass, bauxite, glass and shell beads, Indonesian batik fabric.
8. Correll\_Leslie Neckpiece\_8  
NECKPIECE: 1977 Hammered brass, plastic tubing stuffed with ephemera, bone, Art Deco button, silver votive figures.
9. Correll\_Leslie Belt\_9  
BELT: "Desert Dream" 1980 Antique mother of pearl buckle, hammered brass, shells, plastic tubing stuffed with sand, pearls, poem fragments.
10. Correll\_Leslie Water\_Lily\_10  
NECKPIECE: "Water Lily" 1974 Hammered brass, Chinese fan pieces, Peking glass and found objects.
11. Correll\_Leslie 2\_Neckpieces\_11  
2 NECKPIECES: 1974 "Sunfeathers Moonfeathers" Hammered brass, African trade beads, Chinese brass cones. "Double Crescent" Hammered brass, African trade beads.
12. Correll\_Leslie Neckpiece\_in\_3\_layers\_12  
NECKPIECE in three layers. 1982 Top layer: African porcupine quills, tin cones and phone wire. Middle layer: Indonesian batik and shell. Bottom layer: Hammered brass.

## LESLIE CORRELL BIOGRAPHY

**BIOGRAPHY:** Leslie's earliest art projects emerged from her "dress-up box" and objects found on the streets of New York, where she was born. She sewed and practiced various crafts throughout her childhood. Whether of fiber, metal, wood, ceramic or paper, Leslie's creativity seemed firmly settled in three dimensional work. Her father (printmaker Richard V. Correll) gave her a thorough grounding in art history and practice. The women in her family were accomplished needlewomen and artists in their own right. The family moved to the Haight Ashbury in 1959. By high school Leslie was working in costumes and scenery after school at the avant garde Actor's Workshop (the theater group that first produced 'Waiting for Godot' in the US.) At San Francisco State University in the early 60's she studied anthropology and world literature, ceramics, photography and film. Leslie took a year abroad in 1963, traveling to Morocco on a freighter with a friend and a backpack. Four months in Spain and the rest of the year in Paris finished the trip.

She returned to "the Haight" and took up a part time job working in and designing clothes for "In Gear", the first boutique on Haight Street, while finishing her degree. Working on Haight Street put her in the middle of the action and it was an exciting, creative time. A later job in the Haight Ashbury was working as Laurel Burch's assistant; this was when Leslie began working with hammered wire. With her graduation in 1969 (through the strike at SF State and political activism in the issues of the day) she moved to the East Bay (Oakland) and began to make jewelry on her own. She apprenticed to Bob Jeffererson for training in traditional jewelry techniques, but after the training returned to her first love, textiles. Her idea to combine textiles with conventional jewelry materials (metals, beads and stones) and also with found objects resulted in big breastplates and ceremonial-looking chest pieces that people were soon referring to as "wearable art."

It was then she met Gyöngy Laky and other textile artists, many of whom were graduates of the UC Berkeley Design Department. Gyöngy's vision about establishing a textile school and the subsequent birth of Fiberworks School of Textile Arts led to many collegial friendships and collaborations in art-to-wear projects. Leslie taught 'The Psychology of Clothing and Dress', 'Ethnic Costume Design' and jewelrymaking at Fiberworks and was on the Advisory Board.

In 1975-6 she took a break from self-employment and worked for the SF Art Commission and Ruth Asawa's Alvarado Arts Program doing art in the communities (costumes, theater, classroom art teaching in the Spanish Bi-lingual Program.) Leslie was showing her one of a kind work in museums and galleries both in the US and internationally and won several awards. A neckpiece of hers was on extended loan to the deYoung, installed in the Introductory Gallery to the Africa, Asia and the Americas collections. Her limited edition work appeared on New York runways.

She started a production line and sold to museum stores, at American Craft Council shows and other venues. By 1988 she saw the writing on the wall and refused to continue her production line the way the world seemed to want her to go: to China to pay benchworkers 4 cents an hour. In 1990 she ended her commercial jewelry career and went to work at UC Berkeley. She is retired from her 10 years at UC Berkeley, the last seven of which were running an international environmental leadership program. She still continues her activism in environmental, peace and human rights issues. She has studied Flamenco dance in the US and Spain since she was 20 and Sigetsu Ikebana for 16 years. She lives in Oakland — and has continued to make jewelry, vessels, collages and assemblage pieces: in other words, she is still working with a dress-up box and found objects. 4/9/13

**DESIGNERS | LEA DITSON**



Ditson\_Lea\_hand dyed silk mosaic\_1976\_1





Ditson\_Lea\_hand dyed silk mosaic\_1976\_2



Ditson\_Lea\_hand dyed silk mosaic\_photo by Kisak Wong\_1976\_3



Ditson\_Lea\_hand dyed silk mosaic\_1977\_4



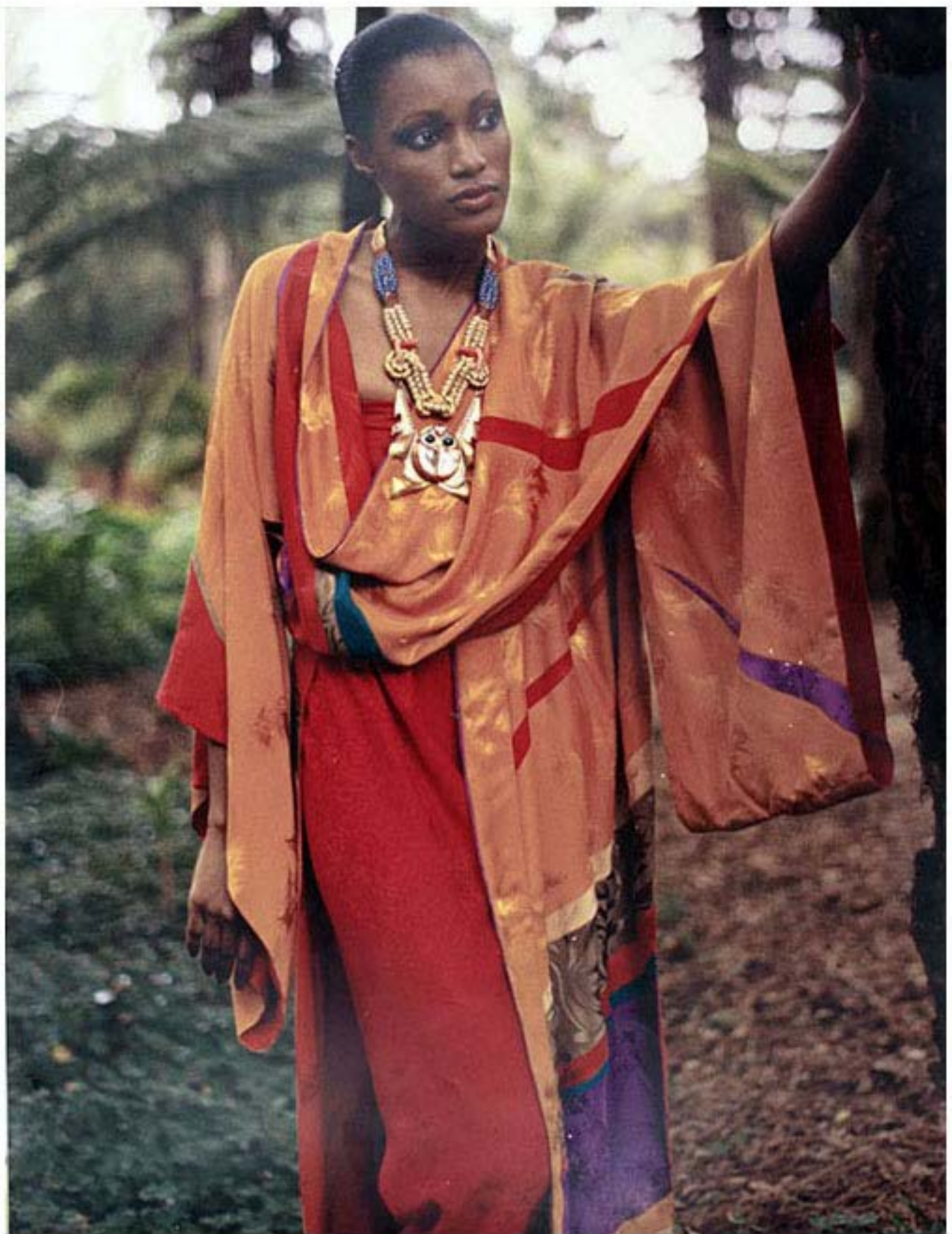


Ditson\_Lea\_hand dyed silk mosaic\_photo by Kisa k Wong\_1977\_5



Ditson\_Lea\_hand dyed silk mosaic\_photo by Kusak Wong\_1978\_6





Ditson\_Lea\_hand dyed silk mosaic\_photo by Kisak Wong\_1979\_7





Ditson\_Lea\_hand dyed silk mosaic\_photo by Kisak Wong\_1979\_8



Ditson\_Lea\_hand dyed silk mosaic\_1982\_9



Ditson\_Lea\_hand dyed silk mosaic\_1982\_10





Ditson\_Lea\_hand dyed silk mosaic\_1983\_11



Ditson\_Lea\_hand dyed silk mosaic\_1983\_12

## LEA DITSON IMAGES

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- Photography: All images by Roger Clayden; except MC 1996\_2 by Howard Schatz; MC 1987\_I & MC 1997\_I unknown.



## LEA DITSON BIOGRAPHY

Lea was born in Denver, Colorado 1950. She was raised in central California and in 1973 and moved to San Francisco at age 23. She studied at the California College of Arts and Crafts, Oakland, and began creating clothes. Her signature garments were made from her colorful hand-dyed silks and were pieced into complex mosaic patterns in cloth.

## LEA DITSON REMEMBERS OBIKO

I moved to San Francisco in 1973 when I was 23. After going to art school and painting for a time, I decided I wanted to work with fabric and clothing design, which had always been a love of mine.

One day, while walking on Sacramento Street, an unusual little shop caught my attention. The mannequin in the window was dressed in an outfit that looked otherworldly in style, yet was made out of traditional Guatemalan weavings. It was sculptural in a sense, and every piece was edged with a different contrasting color. The mannequin wore an elaborate, yet tasteful, headdress and her face was exquisitely painted with Asian features.

A light silk scarf flowed down from her hand. She stepped lightly on beautiful smooth stones, with flowers scattered sparsely. Surrounding her was an unusual arrangement of tall bamboo reeds coupled with exotic flowers and branches, placed with an artist's eye.

As I walked thru the door, I was enveloped in a magical world of textiles, beautiful vignettes of things from nature displayed along with jewelry or gift items. There were lovely diverse pieces of clothing hanging throughout the shop, some flowing and feminine, some sculptural, some reflecting other cultures yet modern and individual. The jewelry was as inspiring as the clothing. I was stunned.

A beautiful smiling Asian woman greeted me with a voice that was soft and musical. Her name was Sandra Sakata, the owner of the shop. It was called Obiko. As we spoke, she encouraged me to show her some clothing I had made. I went to my car and pulled out a very simple skirt. She quickly said she loved it and wanted to see more. That was the beginning of my 20-year relationship with Sandra and Obiko.

Sandra herself was a vision, her long black hair, always braided and tastefully done in some kind of interesting headdress. Her outfits were often a juxtaposition of pieces from her designers, with an Asian flare. There was always the essential element of pure grace.

I started dying an array of jacquard silks I had found in Hong Kong, and pieced them together, creating kimonos and other designs. Sandra would rave and get excited and encourage me on and on. It was exciting as things would fly out the door and Sandra would call me every week asking for more. My designs developed around her clientele. Along with my more artistic pieces, I also developed more basic clothing for her customers. This was a niche she needed, and I filled it for her. It became bread and butter, as she would call it. Many times she would call me with tears, thanking me. There were times

*(Continued on next page)*

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when I would work day and night for weeks, hand dying silks and piecing them as mosaics for new collections. We would meet at one of our homes and I would present them to her. She would scream with delight with each piece. Then one time she became silent, and I looked at her. There were tears running down her face. This symbiotic relationship with Sandra and Obiko became the basis for my future as a designer, and inspired me to later start my own business. Sandra and her clientele were my school of design in every way.

I am addressing my personal relationship with Sandra as an example of what every artist she took under her wing experienced, in one way or another. She had an uncanny eye and an intuitive sense, as she chose the artists who made Obiko come alive. Each one of us was strong and individual in our design, color and texture, creating a rich plethora of inspiration for all who entered the shop. She was the light of appreciation and encouragement for each one of us. Many of us grew into our artistic potential in major ways, being in her presence and working with her shop. Her clientele was generally the wealthy of San Francisco, and those who appreciated art.

Sandra knew Erte, the published designer from the art deco period, who came to visit Obiko. She spent weeks renovating the environment in his honor. She cleared everything out and borrowed exquisite art deco furniture matching the time period of his designs. She had Erte posters framed on the walls. Select pieces from her designers, vintage vases, and clothing of the era, were displayed throughout the shop. Fragrant and elaborate flower arrangements graced the décor. Figures such as Joni Mitchell and York, for two consistent years, and in traveling shows throughout Asia. Some of us won awards for our work, and were recognized as forerunners of the Art to Wear Movement.

Sandra was also a master at creating fashion shows. They were hosted by numerous prestigious organizations and benefits. In motion, these shows held the same quality of magic, excitement, sophistication and beauty, as did her shop. They started to draw very large audiences in SF. One of the most spectacular shows was presented at the Design Center in San Francisco. It was sold out, with all three levels lined with people. All the designers worked diligently for this event. Our friend Shizumi, a dancer and mime who studied with Marcel Marceau, opened the show in an ethereal white silk costume, appearing as a spirit out of a cloud of white dry ice smoke. She danced and told a story with her mastery of movement and yards of floating coral and white silk. It was breathtaking. I remember it vividly. Each of the designers' pieces was at the highest state of their art at that time. Kaisik, Sandra, and all the people involved with Obiko, were back stage dressing and launching each model on to the runway. The show progressed in its magnificence with gasps of ewws and awws from the audience.

I had also worked for weeks and months on end for this show, in between taking care of my new baby. My collection was to be the last one shown. I waited, and soon realized they had run out of time. The show was ending and my things had not come out. I was struck with disbelief. Then, as the grand finale came out, my pieces were amongst the others on the models. Sandra had directed Shizumi, the mime, to weave around to each piece of mine, and with a gesture, she presented each one individually. Tears ran down my face when I realized that Sandra had improvised something at the last instant. She could never let one of her designers down. This event was written up in the San Francisco Chronicle as one of the best events of the year.

Sandra was the window through which the public could see and relate to our art. She created a cohesive environment in which to present it. But most of all, her love and passion for beauty, and for nurturing our creative expression, was the glue and the elixir that inspired this phenomenon.

Obiko was the chemistry of love and beauty!

**DESIGNERS | BETTINA MARIA FAHLBUSCH**



Bettina\_Maria\_1993\_1





Bettina\_Maria\_1993\_2



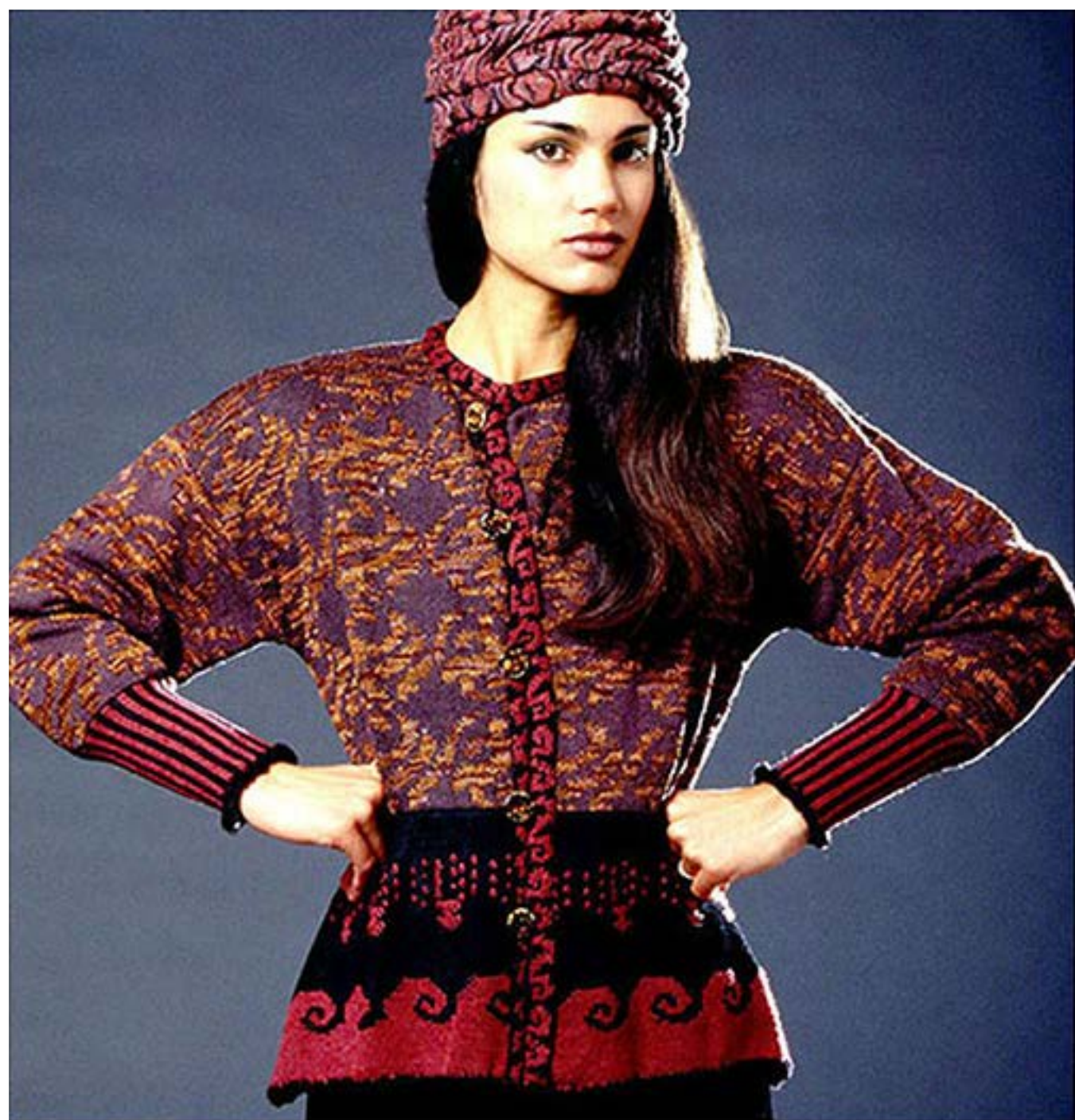
Bettina\_Maria\_1994\_3





Bettina\_Maria\_1994\_4





Bettina\_Maria\_1993\_5



Bettina\_Maria\_1992\_6





Bettina\_Maria\_1992\_7



**BETTINA MARIA FAHLBUSCH IMAGES**

1. Title: BUTTERFLY COCOON (front)  
Date: 1993  
Material: hand painted Silk Rayon Velvet, Rayon Chenille, Viscose, Silk/Cotton  
Medium: Pieced hand painted silk velvet with hand knitted fabric Knitted on BROTHER 940 Electronic Standard Knitting Machine Ornaments designed for Knitting machine, Single Pattern Fair-Isle design  
Photographer: Barry Brukoff, Sausalito ([www.brukoffphoto.com](http://www.brukoffphoto.com))
2. Title: BUTTERFLY COCOON (back)  
Date: 1993  
Material: hand painted Silk Rayon Velvet, Rayon Chenille, Viscose, Silk/ Cotton  
Medium: Pieced hand painted silk velvet with hand knitted fabric, Knitted on BROTHER 940 Electronic Standard Knitting Machine Ornaments designed for Knitting machine Single Pattern Fair-Isle design  
Photographer: Barry Brukoff, Sausalito ([www.brukoffphoto.com](http://www.brukoffphoto.com))
3. Title: MUSTARD COAT  
Date: 1994  
Material: Boiled Wol, Rayon Cheniile, Silk.Cotton Thread Medium: Knitted on BROTHER 940 Electronic Standard Knitting Machine, Ornaments designed for Knitting machine, Repeat in Fair-Isle design  
Photographer: Barry Brukoff, Sausalito ([www.brukoffphoto.com](http://www.brukoffphoto.com))
4. Title: RUCHING COAT with SHAWL  
Date: 1994  
Material: Boiled Wool, Cotton/Rayon Thread, Rayon Chenille  
Medium: Knitted on BROTHER 940 Electronic Standard Knitting Machine, Repeat in Fair-Isle and Lace pattern  
Photographer: Barry Brukoff, Sausalito ([www.brukoffphoto.com](http://www.brukoffphoto.com))
5. Title: RUSSIAN JACKET with hat  
Date: 1993  
Material: Silk/Cotton Thread, Cotton/Rayon Thread, Rayon Chenille  
Medium: Ornaments designed for Knitting Machine; Repeat in Fair-Isle design on BROTHER 940 Electronic Knitting Machine PHOTOGRAPHER: KB Kaplan
6. Title: "Homage to the American SOUTHWEST"-One of a Kind JACKET  
Date: 1992  
Material: Lined, Cotton, Chenille, Boiled Wool  
Medium: Ornaments designed for Single pattern and Repeat Fair Isle design, knitted on BROTHER Standard Electronic 940 Knitting Machine Crocheted, pieced and assembled by hand with sewing machine  
Photographer: Barry Shapiro

## **BETTINA MARIA FAHLBUSCH BIOGRAPHY**

Bettina Maria Fahlbusch was born in Munich, Germany in 1960. Her mother worked as a costume design assistant in the Munich film studios during the 50-ties. Bettina's training was in Textile and Theater Costume Design at the art schools in Kassel and Cologne, before she immigrated to the United States in 1986 to study Fashion Design in San Francisco.

After working one season for the San Francisco War Memorial Opera House, and various designers in the Bay Area, she discovered OBIKO in 1988 and got to meet Sandra Sakata. The circle of artists around Sandra and the creative spirit she felt around that work and San Francisco in general became a great inspiration and encouragement to invent her very own unique style. Bettina primarily experimented with an electronic knitting machine, and dyeing fibers, after having already designed handknits for years in Germany. She sold her creations in high end boutiques, galleries and high end Art & Craft Shows such as ACC Baltimore, Sausalito Art Festival and the Philadelphia Art Museum Craft Show. Bettina became part of the PACIFIC DESIGNER COLLECTION SHOW during Fashion Week in New York, where she exhibited for seven consecutive years, transitioning then from Art To Wear into High Fashion, selling to boutiques all across America for the next 15 years. She opened her own boutique COUTURISMA in Mill Valley, California in 1997, when Sandra Sakata passed away.

Due to personal influence and inspiration she found by the style of the Argentine Tango Dance since 1994 and the economic changes in Fashion in the early 2000, she started to experiment designing a line of dance wear in 2006, being inspired by the aesthetics and fluidity of the movement of the dance. To further understand the culture, style and history around the Tango, she spent extensive time over a period of 3 years in Buenos Aires, becoming immersed in the cross culture of Southamerica with great European roots, formerly being considered the "Paris of the South".

There she choreographed Tango Fashion Shows with Johana Copes, then later her own in San Francisco, Berlin, London and Moscow. With Tango expanding all over Europe, and increasing living cost in San Francisco, Bettina relocated in 2011 to her native Germany, to the city of Berlin, which is now a creative center in Europe. Studying the European market these past two years, she showed her Dance-wear Collection in Berlin, Vienna, Paris, Basel, London, Copenhagen, Munich, Hamburg, Budapest and Amsterdam.

At this time, Bettina's dance wear BETTINA MARIA - MODS DE TANGO developped into a collection of contemporary unique affordable fashion that is wearable beyond the original idea of a dance wear line. Bettina is currently developing a webshop to market her fashion online on an international level.

For more information:

[www.bettinamaria.net](http://www.bettinamaria.net) e-mail: [bettinamaria7@gmail.com](mailto:bettinamaria7@gmail.com)

## **BETTINA MARIA FAHLBUSCH REMEMBERS OBIKO**

Meeting Sandra Sakata from OBIKO in 1990 was to be a great influence in my work, having arrived as a young woman from Germany in San Francisco. The freedom of spirit and creativity I saw in the work of all these artists, her encouragement to express myself opened me to experiment in ways I could not have done so in Germany, simply because of the freedom in spirit, that gave a lot of space. Art To Wear did not exist in Germany the way it did in the US, especially on the West Coast.

It was the beginning of a period of 15 years doing primarily one of a kind work, an incredibly rich time, filled by hard work, experimentation with creative engagement, rewarding on so many levels. I met some amazing people through her, fellow artists, beautiful spirits, collector clients. I will always be grateful for that period in my life.



**DESIGNERS | KEIKI FUJITA**



Fujita\_Keiki\_1991\_Yin & Yang\_1



Fujita\_Keiki\_1991\_Fire Maiden\_2



Fujita\_Keiki\_1991\_Fenimal\_3





Fujita\_Keiki\_1991\_Divine\_4



Fujita\_Keiki\_1991\_Freedom Flight\_5



Fujita\_Keiki\_1992\_Wildcat\_6





Fujita\_Keiki\_1992\_Tiger's Eye\_7



Fuijta\_Keiki\_1992\_Golden Girl\_8



Fujita\_Keiki\_1992\_Earth Rising\_9





Fujita\_Keiki\_1993\_Aki\_10

## KEIKI FUJITA IMAGES

1. “Yin & Yang”, 1991, kimono dyes and dyestuffs, silk chiffon, hand-painting, traced images with sumi ink and brush, drawing with white textile dyes/paint with cones, student at Academy of Art.
2. “Fire Maiden”, 1991, kimono dyes, silk/rayon velvet, hand-dyed fringe, vintage appliqué, hand-painting, Susan Shelling, Jeannie.
3. “Fenimal”, 1991, kimono dyes and dyestuffs, silk/rayon velvet , hand-dyed fringe, hand-painting, Susan Shelling, Jeannie.
4. “Divine”, 1991, kimono dyes, silk charmeuse, silk crepe de chine, hand-painting, Obiko model, Keiki Fujita’s fabric, collaboration with late Designer John Vasile.
5. “Freedom Flight”, 1991, kimono dyes and dyestuffs, silk/rayon velvet and matte lase silk, hand-painted wood block prints with gold, silver, bronze kimono powders, hand-dyed and crafted tassels, hand-painting, Jamie Tanaka.
6. “WildCat”, 1992, kimono dyes and dyestuffs, double weave chiffon, hand-painting, Ariel Bloom, Keiki Fujita’s fabric, collaboration with Designer Ariel Bloom.
7. “Tiger’s Eye”, 1992, kimono dyes and dyestuffs, gold kimono powder, silk organza, hand-painting, Ariel Bloom, Keiki Fujita’s fabric, collaboration with Designer Ariel Bloom.
8. “Golden Girl”, 1992, kimono dyes and dyestuffs, gold kimono powder, silk organza, hand-painting, Ariel Bloom, Keiki Fujita’s fabric collaboration with Designer Ariel Bloom.
9. “Earth Rising”, 1992, kimono dyes, hand-woven silk fabric, hand-painting using “bokashi” technique, Keiki Fujita, Keiki’s painting, collaboration on and with Designer Minako Bennett’s hand-woven silk fabric.
10. “Aki”, 1993, kimono dyes and dyestuffs, sumi ink, silk crepe de chine, “Musen Yuzen” kimono hand-painting technique, Keiki Fujita, Keiki’s fabric, collaboration with Designers Judith and Lin.

## KEIKI FUJITA BIOGRAPHY

From Eastern tradition and Western education have evolved Keiki Fujita's unique perception of style, color and texture of her textile and multi-media art.

Keiki's "Colourdance" encompasses , mainly an Artist in Residence with one of Japan's foremost oil painters, Nishihiro Fujita (by coincidence same last name) at his studio "Ichi Rin Sai" in Kyoto, Japan. Keiki also studied various forms of textile art, design, techniques, and color training.

Master Fujita created a unique kimono design style and painting technique he named "Musen Yuzen". With much respect to the "Musen Yuzen" technique that took Keiki about three years to learn, Keiki started experimenting and allowing her own style to emerge still using all the kimono materials. She began painting in a more abstract, intuitive fashion "letting the colors, forms and patterns evolve and engage naturally". She also developed her own unique techniques, designing and embellishing hand-painted woodblock prints, adorning pieces with her hand-dyed, hand-crafted tassels with beads, unusual vintage and antique findings.

Her work includes a broad range of mainly silk fabrics she creates into original art clothing and accessories, creations for interiors and paintings on canvas. Keiki also enjoys receiving commissions and custom work.

Keiki's work has been shown and sold in galleries and specialty boutiques from New York to Tokyo. Her work is appreciated by many clients including such celebrities as the late Elizabeth Taylor, Whoopi Goldberg, Linda Rhonstadt, Sela Ward, Nobu McCarthy Robert Plant.

Nature is Keiki's ultimate inspiration. It is her intention to communicate The Spirit through color, pattern, texture, imagery and energy, the Connectedness of All of Us. She strives to inspire respect, reverence and responsibility for All Humanity, the Whole Earth and the Entire Universe.



## KEIKI FUJITA REMEMBERS OBIKO

Sandra Sakata's Obiko was Magic! Sandra was a beautiful, generous, gifted soul who created and touched so many people on many levels throughout Obiko's existence in that tiny store.

Obiko was the mecca for the most original, talented, creative artists and designers who created Art; One-Of-A-Kind body adornments, clothing and accessories from all over. It was Sandra's vision that inspired us and pushed us to open up and create the most excellent, amazing work. Just the name "Obiko" epitomized the caliber of work it showcased and everyone in this field aspired to have their work shown and sold there.

What I loved about Obiko were the people. Everyone was kind, loving, supportive, encouraging and generous. We sparked each others creativity, inspired one another and strived for excellence. When I finally had enough nerve and had brought my work to a place where I felt I could walk in and talk to Sandra, I was at the perfect place at the perfect time. She happened to need somebody to create a special color for a wedding order that had just come in and that was my forte. I had the privilege and honor to work with Sandra for about three years in the early 90's. I was even able to carry out some personal duties for her. I felt I had truly met my tribe when I landed there, it was such a blessing.

Sandra loved to create amazing environments. Often she would come up with a theme, "Black & White" or "Blue & White". If a benefit fashion show was coming up, the whole store would be transformed into that theme of the world, or for that charity. Sandra had such exquisite taste, her own unique style and flair that was unmistakably Obiko. She had an incredible array of people she knew and those who were drawn to Obiko would come in to display their various textiles, artifacts, antiques, etc. from different cultures and far corners of the earth. Every day was an adventure, as we never knew who would walk in with their beautiful findings or creations!

The quality of the fashion shows we put on and the magnificent outfits that encompassed several artist and designers work was phenomenal. Depending on the theme, Sandra would ask many of the designers to create a few pieces specifically for that show. Producing the shows was electrifying! The energy, the beauty, the serendipity that came together was truly a Divine endeavor. However, it was Sandra's squeal of delight and approval that really told us it was perfect! It was like a symphony; Sandra was the conductor and we all had our part to play. When Max the producer, Dawn the hair and make-up artist, Victor the stylist, the dancers, the models and everyone who worked on the show all came together - that's when the magic truly happened! Obiko was a place where the manifestation of how the power of the Great Spirit worked through all of us in perfect harmony.

I will be forever grateful to Sandra, for giving me the opportunity to be a part of Obiko, "a platform to get your work out there", for the life enriching experience, the unforgettable moments, the awe inspiring work, the wonderful people — Sandra Sakata and Obiko — each a legend of their own. . .

**DESIGNERS | TIM HARDING**



Harding\_Tim\_1984\_Black and White Perforated Duster\_1



Harding\_Tim\_1985\_Black and White Perforated Cape\_2





Harding\_Tim\_1986\_Jewel Hippari\_3



Harding\_Tim\_1986\_Vertigo\_4



Harding\_Tim\_1999\_Black and White Perforated Shroud\_5





Harding\_Tim\_1987\_Oak Coat\_6

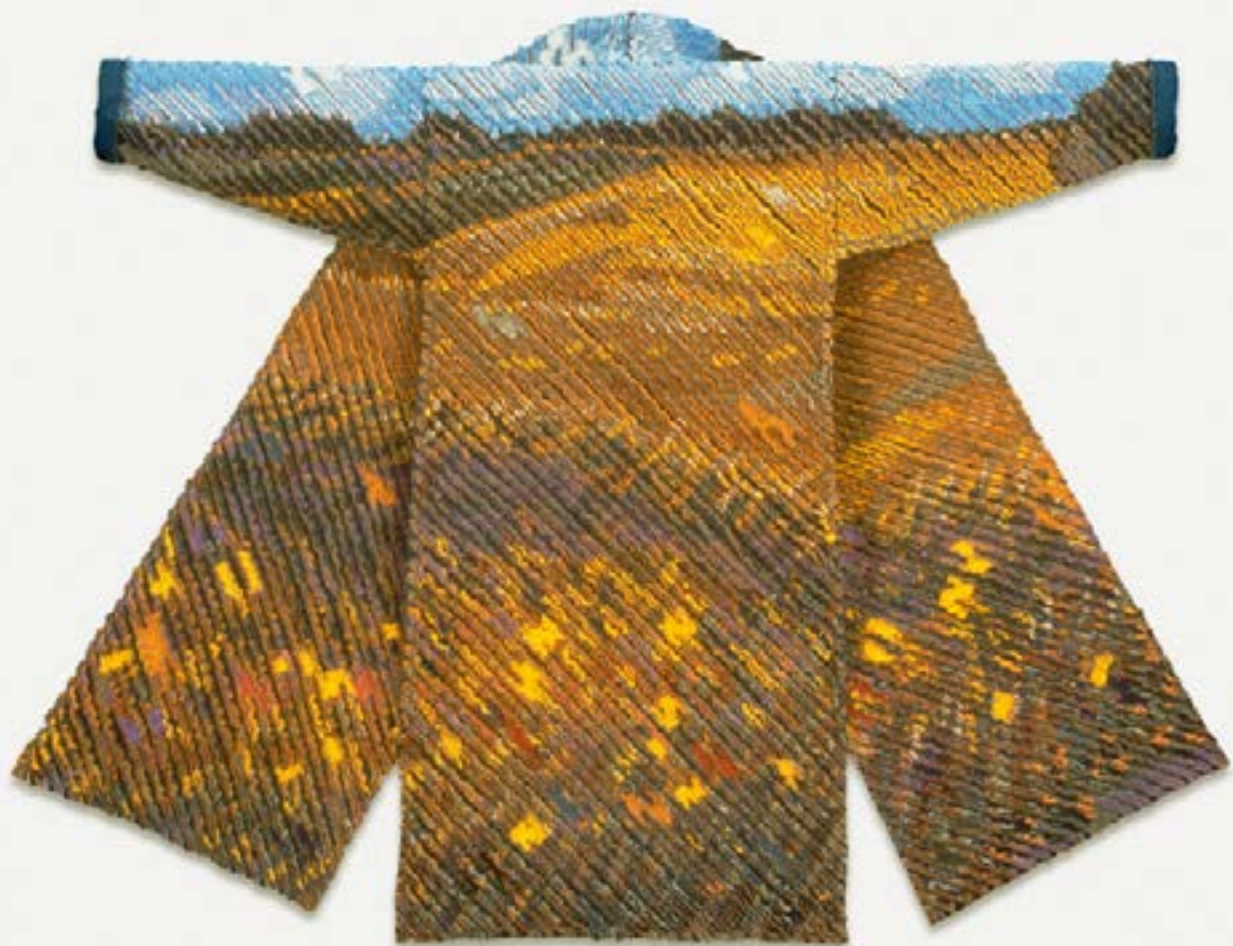


Harding\_Tim\_1989\_Birch Coat\_7



Harding\_Tim\_1988\_Aspen Coat\_8





Harding\_Tim\_1987\_Field Coat\_9



Harding\_Tim\_1989\_Garden Coat\_10





Harding\_Tim\_1992\_Sunset Seascape\_11





Harding\_Tim\_1997\_Koi Kimono\_12

## TIM HARDING IMAGES

1. Tim Harding, Black and White Perforated Duster, 1984, fiber, cotton, reverse appliqué, photo by Jonette Novak, model Cindy Yamagita.
2. Tim Harding, Black and White Perforated Cape, 1985, fiber, cotton, reverse appliqué, photo by Jonette Novak.
3. Tim Harding, Jewel Hippari, 1986, fiber, silk, reverse appliqué, photo by Lawrence Manning, model Fiona Gebrselassie.
4. Tim Harding, Vertigo, 1986, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
5. Tim Harding, Black and White Perforated Shroud, 1999, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
6. Tim Harding, Oak Coat, 1987, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
7. Tim Harding, Birch Coat, 1989, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
8. Tim Harding, Aspen Coat, 1988, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
9. Tim Harding, Field Coat, 1987, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
10. Tim Harding, Garden Coat, 1989, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
11. Tim Harding, Sunset Seascape, 1992, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.
12. Tim Harding, Koi Kimono, 1984, fiber, cotton, reverse appliqué, photo by Petronella Ytsma.

## TIM HARDING BIOGRAPHY

After working in painting and photography in college, I became intrigued with the intimacy of fiber/textiles, their textural, tactile richness, the pliable plane, the inherent grid of the weave, as well as the complex cultural roles of this medium.

There is a culturally ingrained preciousness to fabric. We mustn't tear, scorch or soil our 'good' clothes. And yet these textiles have a tempting vulnerability. My work is based on the act of violating this taboo.

I use a unique, self-developed physical technique (a complex form of reverse appliqué), which makes use of the intrinsic properties of my materials while creating a compelling interplay of surface and structure.

In the pursuit of creating the illusion of three-dimensional space on the picture plane, I employ painterly techniques such as: light/shadow, figure/ground and perspective. The pixel-like quality in my work, a result of the physical manipulation, is very conducive to the coloration technique of simultaneous contrast, the use of multiple solid colors in tight proximity to create a vibrant richness, most often associated with the Impressionists and especially the Pointillists.

The historical references and cultural influences for my work are many and widespread, including: traditional Japanese kimono forms and collaged sakiori fabrics, Monet's impressions of light on the landscape, the water imagery of Hockney and Bartlett, and deconstructivist architects like Frank Gehry. A key influence comes from the profound connection between modern painting and primitive ethnographic artifacts.

The lack of barriers between art and life in primitive and other non-Western cultures inspires in my own work the commitment to pursue aesthetic investigation in a medium (fiber), traditionally outside of our own culture's fine art hierarchy. A key example of this influence is the Japanese view of the kimono as both a functional and an aesthetic object. If the final barrier between art and life is the picture plane, consider that to create a painting in the form of a garment allows the viewer to literally step into the work, feel its weight on their shoulders and its texture in their hands. This interaction also completes the work, giving it motion and life.

My work is included in the permanent collections of several art museums, notably including: the Smithsonian American Art Museum-Renwick Gallery in Washington, DC. the Museum of Art and Design in New York, the M.H. DeYoung Memorial Museum in San Francisco, and the Boston Museum of Fine Art.

I have also been included in several important art-to-wear and craft media exhibitions, including: ART TO WEAR and POETRY OF THE PHYSICAL at the American Craft Museum and the USIA sponsored, international tours, ART TO WEAR and CRAFT TODAY:USA, and FASHION & ANTI-FASHION at San Francisco Museum of Fine Art.



### **TIM HARDING REMEMBERS OBIKO**

Obiko was one of just a few art-to-wear galleries that represented my work when I was starting out and greatly helped me make a career in this field.

As an artist living and working in Minnesota, I was unable to be involved with many of the Obiko events. My wife & collaborator, Kathy, and I visited Obiko whenever we were in San Francisco and very much enjoyed Sandra's company. On one visit she took us out to a Malaysian restaurant for dinner. Another time we attended a large party at her home. We'd also see her at American Craft Council shows in Baltimore and New York.

I persuaded her to be a juror for an art-to-wear event at the Minneapolis Institute of Arts in 1987, so we had some time with her during that visit. When I went to pick her up at the airport, she phoned to say she'd mistakenly gotten off in Detroit & would get on the next flight to Minneapolis. She poked fun at herself about that, as a former flight attendant to make such a mistake.

She was one of the most gracious and generous persons I've ever met, as well as one of the important forces behind the art-to-wear movement.

**DESIGNERS** | ELLEN HAUPTLI



Hauptli\_Ellen\_1979\_I



Haupti\_Ellen\_1980\_2  
Hauptli\_Ellen\_1980\_2





Hauptli\_Ellen\_1983\_3



Hauptli\_Ellen\_1985\_4



Hauptli\_Ellen\_1988\_5





Hauptli\_Ellen\_1983\_6



Hauptli\_Ellen\_1989\_7





Hauptli\_Ellen\_1989\_8





Hauptli\_Ellen\_1990\_9



Hauptli\_Ellen\_1995\_10

## ELLEN HAUPTLI IMAGES

All photos by Elaine Keenan

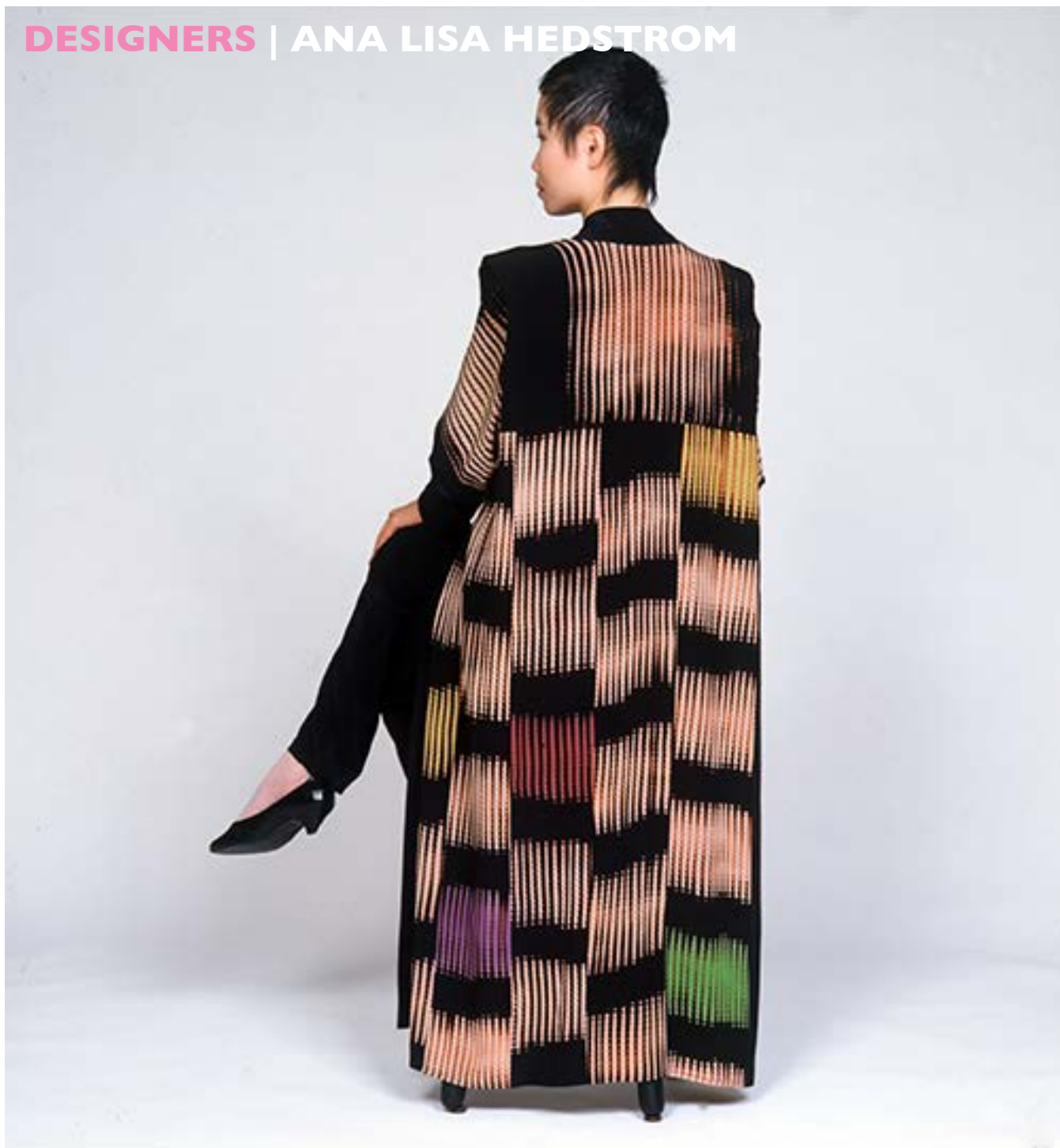
1. Honeycomb Vest 1979 Knife pleated silk, stitched from behind to create a honeycomb pattern when the garment moves.
2. Moiré Top and Palazzos 1980 Dot print forms a moiré when crystal pleated. Necklace: Leslie Correll.
3. Chevron Tunic with Frosting 1983 Chevron pleated polyester, with crystal pleated 'frosting' tube.
4. Cocoon and Skirt 1985 Ruffles sewn across pleated polyester. Necklace: Leslie Correll.
5. Drop Waist Dress 1988 Hand painted before pleating by Lois Hadfield. Necklace: Leslie Correll.
6. Top, Skirt, Cocoon with Points 1989 Mushroom pleated polyester.
7. Patch Pleat Wrap and Palazzos 1989 Mushroom pleated polyester.
8. Hairy Hippari 1989 Mushroom pleated polyester with metallic ruffles sewn after pleating.
9. Chemise and Skirt 1990 Mushroom pleated polyester. Jewelry: Carol Sarkisian
10. Long Top, Skirt, Vest 1995 Pieced mushroom pleated polyester. Model: Suma Thomas

## ELLEN HAUPTLI BIOGRAPHY

My earliest memory is of pulling a thread from the padding of my highchair. It was a natural progression from there to learning how to manipulate threads in other ways: woven loop pot holders, sewing lessons at my mother's side, earning a degree in Design at UC Davis and a Master's in Textile Art from Fiberworks Center for the Textile Arts and Lone Mountain College. I have been designing and making clothes for my vocation ever since. Until 2001 — the first 25 years — the clothes were the simple, sculptural pleated ensembles represented here, the ones I was lucky enough to show at Obiko.



**DESIGNERS** | ANA LISA HEDSTROM



Hedstrom\_Ana Lisa\_1987\_1



Hedstrom\_Ana Lisa\_1992\_2



Hedstrom\_Ana Lisa\_1982\_3





Hedstrom\_Ana Lisa\_1984\_4



Hedstrom\_Ana Lisa\_1988\_5



Hedstrom\_Ana Lisa\_1990\_6





Hedstrom\_Ana Lisa\_1994\_7



Hedstrom\_Ana Lisa\_1992\_8



Hedstrom\_Ana Lisa\_1992\_9





Hedstrom\_Ana Lisa\_1993\_10



Hedstrom\_Ana Lisa\_1995\_11



Hedstrom\_Ana Lisa\_1999\_12



**ANA LISA HEDSTROM IMAGES**

Ana Lisa Hedstrom\_1\_shibori dyed silk, pieced\_1982\_photo: Elaine Keenan

Ana Lisa Hedstrom\_2\_shibori dyed silk, pieced\_1983\_photo: Elaine Keenan

Ana Lisa Hedstrom\_3\_shibori dyed and hand pleated silk\_photo: Elaine Keenan

Ana Lisa Hedstrom\_4\_shibori dyed and hand pleated silk photo: Elaine Keenan

Ana Lisa Hedstrom\_5\_shibori dyed silk, pieced\_1986

Ana Lisa Hedstrom\_6\_shibori dyed silk, pieced\_1987 photo: Barry Shapiro

Ana Lisa Hedstrom\_7\_shibori dyed silk, pieced\_1989

Ana Lisa Hedstrom\_8\_shibori dyed silk, pieced\_1990 photo: Elaine Keenan

Ana Lisa Hedstrom\_9\_shibori dyed silk, pieced\_1990

Ana Lisa Hedstrom\_10\_shibori dyed silk, pieced\_1990

Ana Lisa Hedstrom\_11\_hand stitched burn out, wool and acrylic, 1992\_Photo: Barry Shapiro

Ana Lisa Hedstrom\_12\_digital print on layered polyester, sublimation transfer printed, 2000\_  
photo: Barry Shapiro

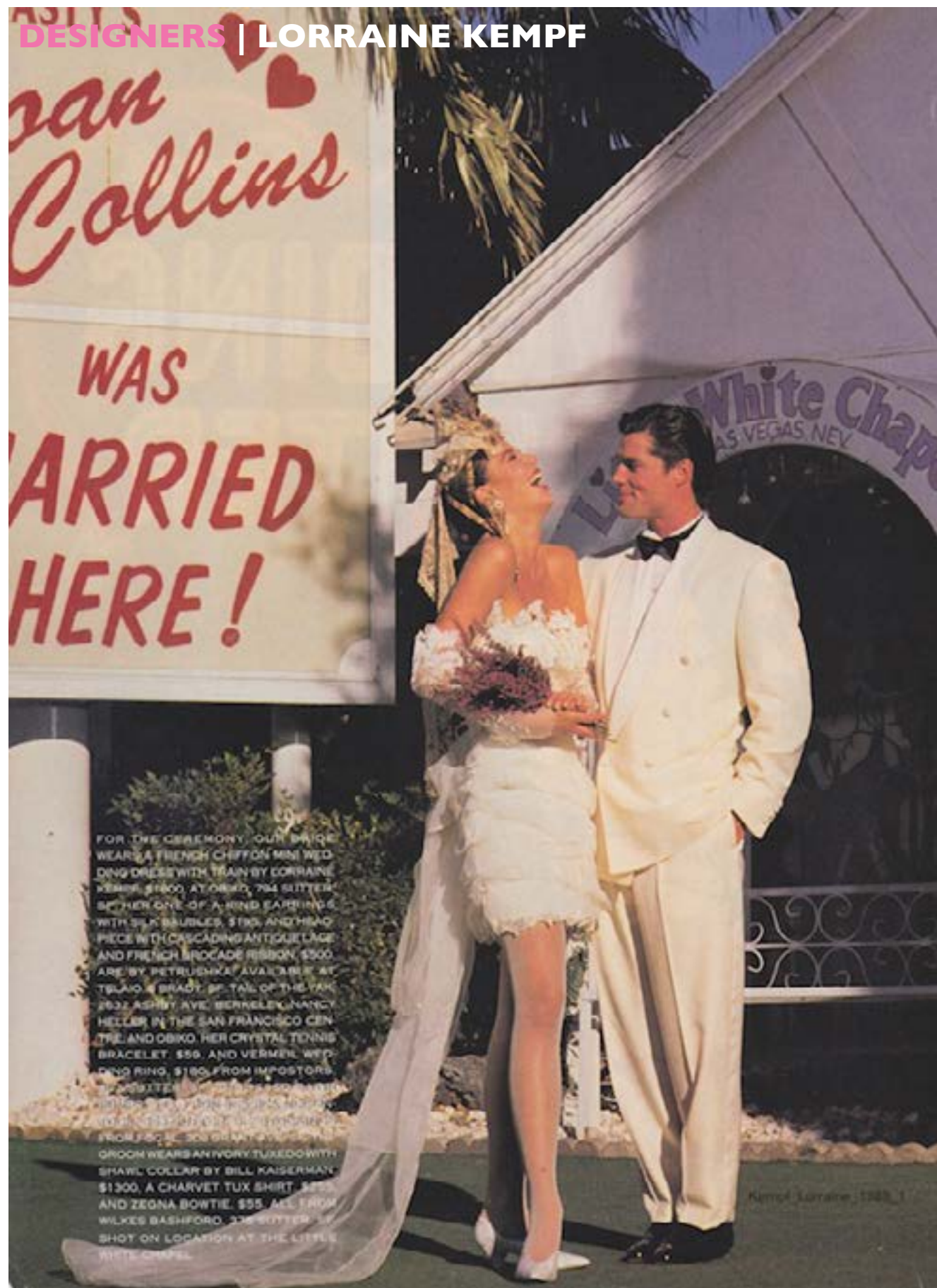
## **ANA LISA HEDSTROM BIOGRAPHY**

Ana Lisa is known for her signature textiles based on contemporary adaptations of Japanese shibori resist dyeing. Her textiles and art wear are included in the collections of major museums including the Cooper Hewitt, The Museum of Art and Design, the De Young Museum, the Oakland Museum, and the Racine Museum. She has completed public art commissions for the Emeryville, California city hall and the American Embassy in Brunei. She has had one person shows at the Musee Marsil, Montreal, Canada, the University of Nebraska, and the Fresno Art Museum. Her work has been published in numerous international publications including TEXTILES by Mary Schoesser, CRAFT IN AMERICA by Jo Lauria, and ART TO WEAR by Julie Schaffler Dale.

She has taught and lectured at SF State University and California College of Art, and at numerous international conferences and summer art programs.

Her awards include two NEA grants and she is a fellow of The American Craft Council.

## DESIGNERS | LORRAINE KEMPF



FOR THE CEREMONY, OUR BRIDE WEARS A FRENCH CHIFFON MINI WEDDING DRESS WITH TRAIN BY CORRAINE KEMPF, \$1400. AT ORLANDO, 764 SITTER SEW HER ONE-OF-A-KIND EARRINGS WITH SILK BAUBLES, \$195, AND HEADPIECE WITH CASCADING ANTIQUE LACE AND FRENCH BROCADE RIBBON, \$500, ARE BY PETRUSHKA AVAILABLE AT TELAO & BRADY, 501 TAL OF THE TALK 2632 ASHBY AVE, BERKELEY. NANCY HELLER IN THE SAN FRANCISCO CENTRE AND OBIGO. HER CRYSTAL TENNIS BRACELET, \$55, AND VERMIL WEDDING RING, \$180, FROM IMPOSTORS, 1001 MARKET STREET, SAN FRANCISCO.

THE GROOM WEARS AN IVORY TUXEDO WITH SHAWL COLLAR BY BILL KAISERMAN, \$1300, A CHARVET TUX SHIRT, \$255, AND ZEGNA BOWTIE, \$55, ALL FROM WILKES BASHFORD, 338 SITTER ST. SHOT ON LOCATION AT THE LITTLE WHITE CHAPEL.

Kemp4 Lorraine, 1989\_1













Kemp, Dorrance 1989 5









kempf Lorraine 1989 8



Kempf Lorraine 1989 9



Kierulff, Lillian, 1909, 10



**LORRAINE KEMPF IMAGES**

1. Title: San Francisco Focus Magazine tear sheet of chiffon wedding dress, January 1990  
Date: 1989  
Medium: French silk chiffon  
Photographer: Alan Purcell Model: unknown
2. Title: Bridal lace bolero and belt with hand embroidered silk skirt (front) Date: 1990  
Medium: Hand sewn Swiss brocade lace, hand-embroidered silk on silk dupioni  
Photographer: Mark Lewis Model: unknown
3. Title: Bridal lace bolero and belt with hand embroidered silk skirt (back) Date: 1990  
Medium: Hand sewn Swiss brocade lace, hand embroidered silk on silk dupioni  
Photographer: Mark Lewis Model: unknown
4. Title: Ecru dress, with shawl Date: 1991  
Medium: hand embroidered and dyed silk on silk dupioni, hand dyed silk shawl  
Photographer: Lorrie Kempf Model: unknown
5. Title: Black Swiss brocade dinner jacket and lace shorts (front) Date: 1989  
Medium: Hand sewn Swiss brocade lace  
Photographer: Mark Lewis Model: unknown
6. Title: Black Swiss brocade dinner jacket and lace shorts (back) Date: 1989  
Medium: Hand sewn Swiss brocade lace  
Photographer: Mark Lewis Model: unknown
7. Title: Black Swiss brocade dress with French lace skirt Date: 1989  
Medium: Hand sewn Swiss brocade lace, French lace  
Photographer: Mark Lewis Model: unknown
8. Title: Black Swiss brocade embroidered silk dinner jacket with sheer Swiss brocade long skirt (front)  
Date: 1989 Medium: Hand appliquéd Swiss brocade lace on silk with hand-embroidered buttons.  
Brocade skirt is lined with layers of black and tan silk organza.  
Photographer: Mark Lewis Model: unknown
9. Title: Black Swiss brocade embroidered silk dinner jacket with sheer Swiss brocade long skirt (back)  
Date: 1989 Medium: Hand appliquéd Swiss brocade lace on silk with hand embroidered buttons.  
Brocade skirt is lined with layers of black and tan silk organza.  
Photographer: Mark Lewis Model: unknown
10. Kempf\_Lorraine\_1989-10  
Title: Black Swiss brocade and dupioni silk cocktail dress Date: 1989  
Medium: Black dupioni silk over Hand appliquéd Swiss brocade lace top and sheer brocade lace skirt.  
Photographer: Lorrie Kempf Model: unknown

### LORRAINE KEMPF BIOGRAPHY

Lorraine Kempf (known to her friends as Lorrie) earned her A.S. degree in fashion design in 1989 at West Valley College in Saratoga, California. Soon after beginning a part-time sales position at Obiko, in the summer of 1989, Sandra Sakata included Lorrie's latest collection of evening couture in a charity fashion show in Hillsborough, California. It was during this event that Lorrie's collection was discovered by the buyer of Bergdorf-Goodman's Obiko boutique. Sandra delivered the news that the buyer wanted "the whole collection" of nine or ten dresses for Bergdorf-Goodman and Lorrie's couture career officially began.

Over the next two years Lorrie created evening and bridal couture exclusively for Obiko in San Francisco and the Bergdorf-Goodman Obiko boutique in New York, participated in iconic Obiko fashion shows and was featured in Bay Area magazines, such as San Francisco Focus and SF Moda. Upon leaving Obiko's employment in 1991, Lorrie expanded her line to include bridge sportswear for Nordstrom's Savvy department, as well as several Bay Area boutiques and a boy's clothing line for Santa Cruz skateboards.

From 1995-2002 Lorrie left fashion to be an officer with the California Highway Patrol. An on-duty injury ended her law enforcement career, allowing her to return to her life-long passion of art, and in 2007 she earned her B.A. degree in studio art from University of California, Davis.

Today Lorrie lives with her husband and two dogs in Big Sur, California. She currently telecommutes as the Sacramento Metropolitan Arts Commission's Art in Public Places Program Curator and maintains her own studio art practice.

**DESIGNERS | KAYLA KENNINGTON**



KENNINGTON\_KAYLA\_1993\_  
HARVEST OBIKO WINDOW\_1





KAYLA\_KENNINGTON\_1993\_MIDSUMMER TUTUS\_2

KENNINGTON\_KAYLA\_1990\_HANDDYED SILKS\_3

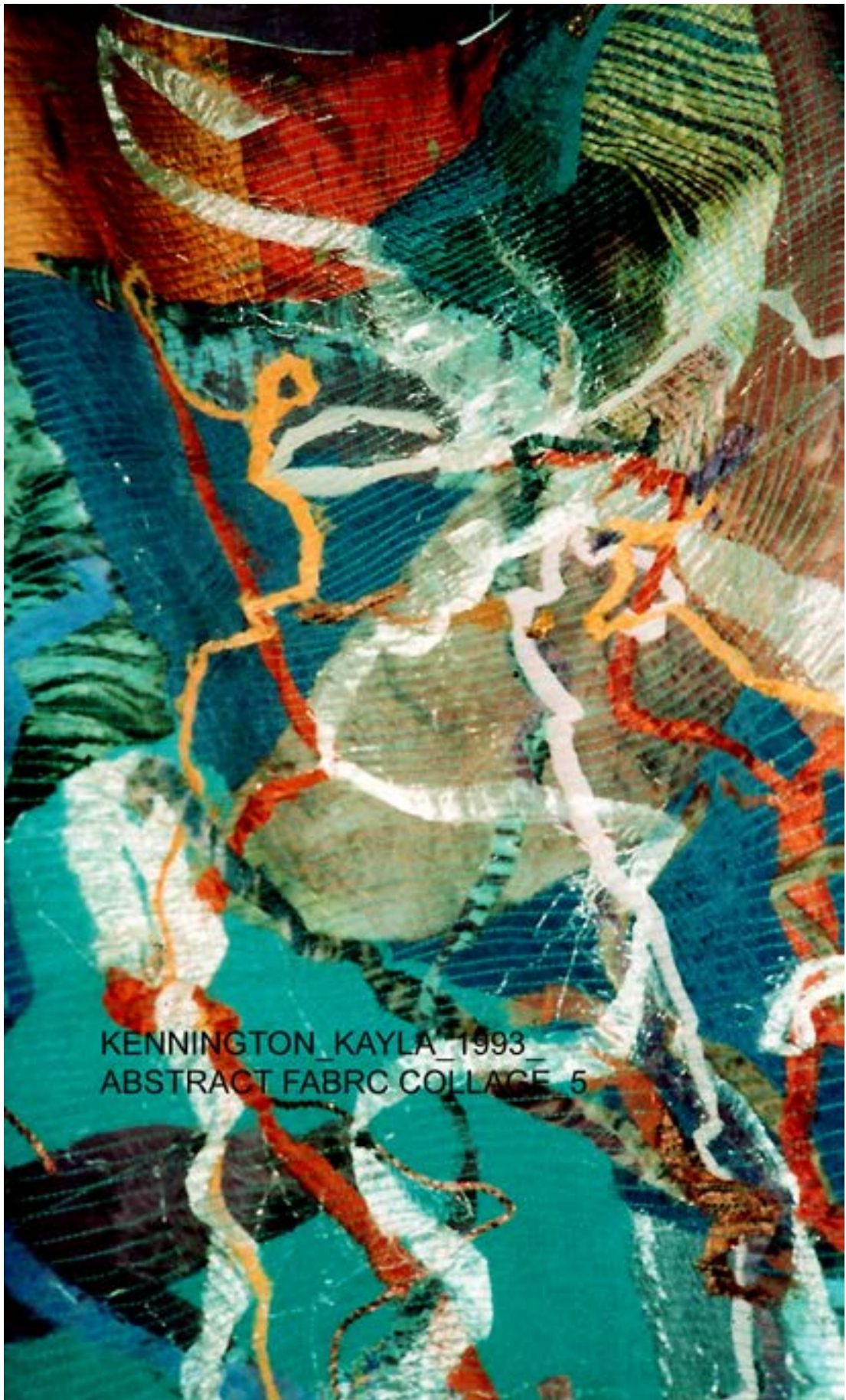


KENNINGTON\_KAYLA\_1997\_COLLAGE COATS\_4

*Kayla*





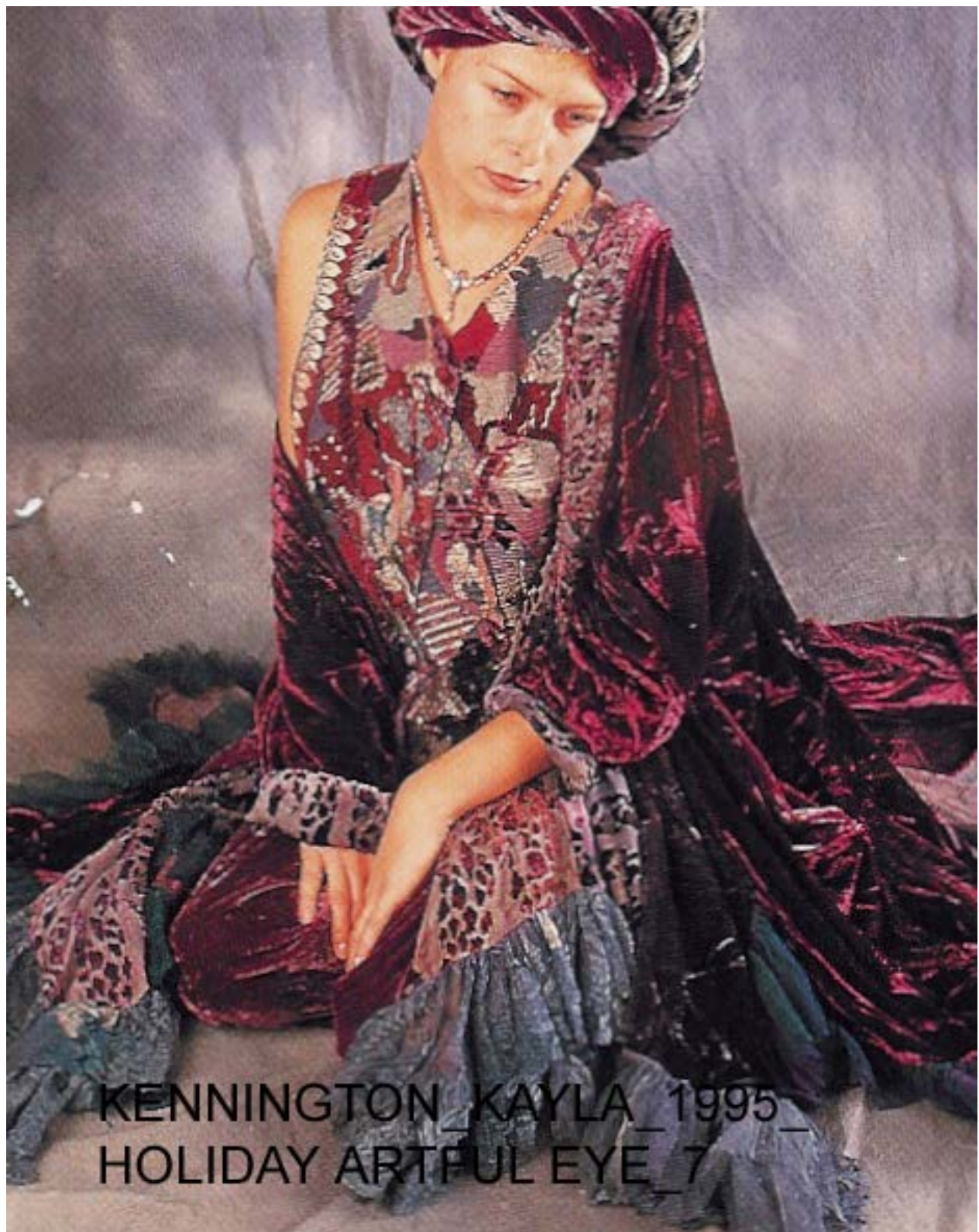


KENNINGTON\_KAYLA\_1993\_  
ABSTRACT FABRIC COLLAGE\_5

KAYLA\_KENNINGTON\_  
1976\_CHRIS MAC VEE  
EMBROIDERY\_6.









KAYLA\_KENNINGTON\_  
1989\_  
WARRIOR  
WOMAN\_8





KENNINGTON\_KAYLA\_1995\_  
SHIBORI PIN TUCK CHIFFON\_9

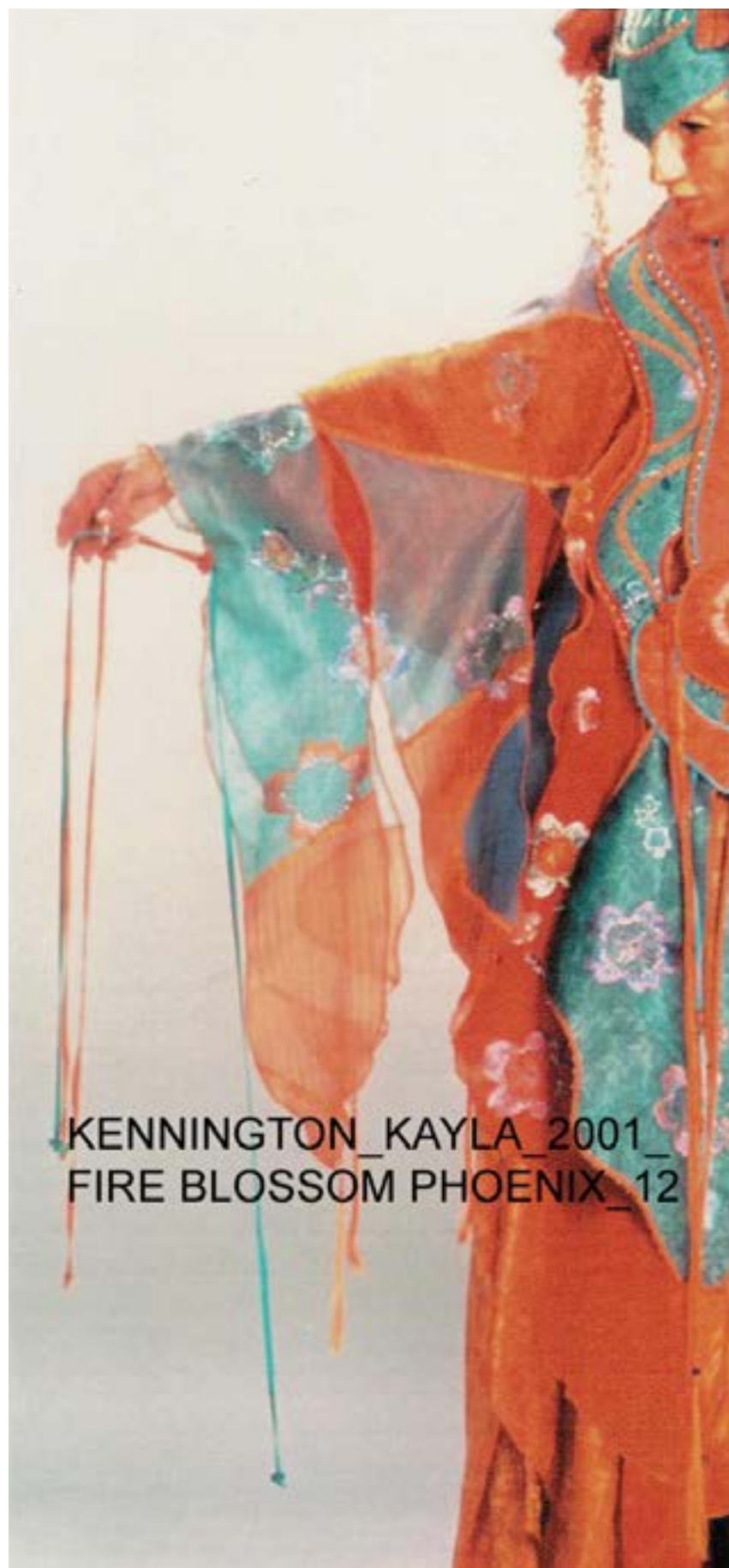


KENNINGTON\_KAYLA\_1989\_  
MODERN JAPANESE BRIDE\_10





KENNINGTON\_KAYLA\_2000\_BUTTERFLY COLLAGE COAT\_11



## KAYLA KENNINGTON IMAGES

### 1\_1993\_HARVEST OBIKO WINDOW\_1

This piece was created originally for the cover of Sonoma Style Magazine as a non-traditional bride inspired by the wine country fall harvest. Sandra used it on the mannequin in the Obiko window for the Holidays. Hand-dyed silk, velvet and metallic fabrics, embellished with vintage beads, cords and feathers. The vest to this outfit is owned by Ginger Ana Gripe (my niece) who is a performer in Cirque du Soleil, the velvet skirt and top were sold separately.

### 2\_1993\_MIDSUMMER TUTUS\_2

The vest from the Harvest Gown was used and inspired a vintage tutu and child's tutu for a ballet segment in an Obiko fashion show held at the Palace of Fine Arts. The child's garment was later purchased by Robin Williams wife for their (then) five year old daughter.

### 3\_1990\_HANDDYED SILKS\_3

Three, three piece hand-dyed silk matelasse ensembles came out on stage at the Obiko show to the sound of drums, a very dramatic effect with the fringed scarves over the umbrellas; one of Sandra's special effect magic touches.

### 4\_1993\_COLLAGE COATS\_4

After dying silks for over 15 years I developed sensitivity to my dyes and had to come up with another technique to create a unique textile look while I healed and found another dye type. I came up with an Abstract Fabric Collage, using scraps I had saved over the years I sewed them down to a backing, creating a texture and quilted fabric. This booth was a show at Museum of Art and Craft at Pier One in San Francisco, CA.

### 5\_1993\_ABSTRACT FABRIC COLLAGE\_5

This is a close-up of Abstract Fabric Collage panel. I wrote a how-to article for Threads Magazine (issue 94 Dec/Jan 2000) called Abstract Fabric Collage which has been voted one of five "readers favorites" of all the Threads Magazine articles. I have a book on CD published by David Page Coffin (former Threads Magazine Editor) called "Abstract Fabric Collage" this includes video clips as well as text and photos.

### 6\_1976\_CHRIS MAC VEE\_6

While on vacation in Maui in 1976 I met Stevie Nicks and Christine Mac Vee. We spent ten days enjoying Hawaii and sharing one another's clothing. I had been doing a lot of embroidery on denim during the '70's and Stevie had a trunk of "Hippy Elite" style silk clothing. We inspired one another, traded some clothing and shoes, and Chris Mac Vee commissioned me to do an embroidery on the right side leg of her favorite jeans so it would show up on stage as she sat at the piano. I charged her \$400 dollars, which was close to one dollar per hour.

\*Note: Although I had started my design business in 1976; I was working as a layout design engineer in high-tech for my day-job at that time.



### 7\_1995\_HOLIDAY ARTFUL EYE\_7

This piece was created for a Holiday trunk show at the Artful Eye Craft shop in Healdsburg, CA. Hand-dyed silk/rayon velvet, vintage laces, burn-out velvet are the fabrics used to create this reversible bias-cut coat. Kayla's Abstract Fabric Collage with vintage Indian embroidered silk and covered buttons on the vest. (This look is reminiscent of Kayla's figurative sculpture dolls, of which Sandra had purchased a few over the years).

### 8\_1989\_WARRIOR WOMAN\_8

Shibori dyed silks by Kayla and Carter Smith, the belt is quilted (in the same style as the Abstract Fabric Collage is quilted and piped in Kayla's more recent pieces). The Model is Rosha (?) who Sandra used in her runway shows on a regular basis..

### 9\_1995\_SHIBORI PIN TUCK CHIFFON\_9

Shibori-dyed silk chiffon jacket, pin-tucked and pieced, this was one of a successful collection created for Obiko and private clients. The model is Jennifer Prudell Soares.

### 10\_1989\_MODERN JAPANESE BRIDE\_10

Sandra requested I create a "Modern Japanese Bride" for the finally of a show in 1989. I asked what color? and she said "whatever you want." I took some silk charmeuse, China silk, and chiffon to Allan at Zoo Ink, he printed my "chopsticks" design in gold metallic, I then took the fabric and pored pink and gold dyes over it, let it dry and took the charmeuse to Rusty-the-Pleater (on the fifth floor on Second St south of Market In SF). I created this piece in 3 days, when I brought it in Sandra did her exuberant "scream", come to find out the other designers who did the bridesmaids used the same colors as I had!

The model in the photo is Nadine, who went on to be a Paris model, the photo was taken by Raymond Tamm. (He used to stand at the end of the runway at shows, take fabulous photos, then call the designers in to choose a photo for \$40. each.)

This piece went on tour and won First Place in the Silks division) in a competition in Australia in 2005 (Fashion Fantasia) and got a standing ovation in The Hague.

### 11\_2000\_BUTTERFLY COLLAGE COAT\_11

Crème de la Crème winner of the invitational Bernina Fashion Show in 2000; this coat was created for the theme "Renaissance". Instead of creating a traditional Renaissance garment, I chose to focus on the meaning of the word Renaissance, I took the concept of Technology and how it changed the time. I translated that into making a somewhat traditional Chinese Robe, but created using the new sewing machine technologies of digitizing embroidery, and the shape of a Butterfly meaning transformation. The entire coat is done using scraps and the Abstract Fabric Collage technique. The lapel, cuff and collar are hand-beaded, and satin stitched embroidery high-light the butterfly wings.

I won a top-of-the-line Bernina Sewing Machine for this piece, it also toured the world as part of a quilt show for two years.

### 12\_2001\_FIRE BLOSSOM PHOENIX\_12

Crème de la Crème winner of the invitational Bernina Fashion Show in 2001; this piece was created to honor the weavers in the villages of Viet Nam and Cambodia, who using 100 year old looms and 1000 year old motifs create these gorgeous silks. I digitized and embroidered (reversible) Cherry Blossoms and pin tucked the silk organza, the structured tabard vest was inspired by Kaisik Wong's works, although done using my signature embellishment techniques.

\*Note: We planned to work together on garments for the band Kitaro, however; Kaisik became ill and passed away, the project was never completed).

\*Note: the third year I did the Bernina Fashion Show they put me in the Hall of Fame and told me I was invited to continue to create pieces for the shows but could no longer compete. I created four more pieces for the shows until it was discontinued in 2008. I judged the show in 2005.

**DESIGNERS | CANDACE KLING**



Kling\_Candace\_1983\_"Church and Steeple"\_1



Kling\_Candace\_1985\_"Waiting for Dawn"\_2





Kling\_Candace\_1980\_"Red Rainbow"\_3



Kling\_Candace\_1980\_"Red Rainbow"\_4



Kling\_Candace\_1980\_"White"\_5





Kling\_Candace\_1980\_ "White" \_6



Kling\_Candace\_1981\_"Queen of Hearts"\_7

## CANDACE KLING IMAGES

1. Church and Steeple 1983  
materials: Persian lamb, satin, buckram, organdy, metallic nylon  
photo: John Bagley  
model: Kim Burda
2. Waiting for Dawn 1985  
materials: satin, buckram, silence cloth, canvas, top stops  
photo: John Bagley  
collector: Sandra Betzina-Webster
3. Red Rainbow (profile) 1980  
materials: satin, satin ribbon, laminated nylon, cord, beads, antique tassels  
photo: John Bagley  
model: Liz Ibarra  
collectors: Alex and Camille Cook
4. Red Rainbow 1980  
materials: satin, satin ribbon, laminated nylon, cord, beads, antique tassels  
photo: John Bagley  
model: Liz Ibarra  
collectors: Alex and Camille Cook
5. White (full view) 1980  
materials: satin, rabbit fur, metallic nylon, buckram, cording, jump-rings, top stops, fabricated brass  
photo: John Bagley  
model: Brenda Henriques
6. White 1980  
materials: satin, rabbit fur, metallic nylon, buckram, cording, jump-rings, top stops, fabricated brass  
photo: John Bagley  
model: Brenda Henriques
7. Queen of Hearts 1981  
materials: satin, buckram, silence cloth, ribbon striped rayon  
photo: Ed Kashi  
model: Cynthia Cunningham Baxter  
collector: Elton John



## CANDACE KLING BIOGRAPHY

Candace Kling spent the 1970's making one-of-a-kind wedding dresses and working with Fred Kling to create and produce clothing and pillowcases using Inkodyes. She returned to college in the late 1970's. After receiving her BFA from the California College of Arts and Crafts (CCA) in 1978, she began what was to become years of enthusiastic research in ribbon and fabric embellishment exploring museum costume and textile collections around the United States.

Kling began creating helmets and headdresses in 1980, incorporating techniques from her research. The Obiko era was a time when scores of wearable art shows were being held in museums, galleries and art centers nationally and worldwide. Her work appeared in many such shows alongside numerous Obiko artists.

Candace Kling continues to manipulate fabric to create exquisitely detailed textile sculptures, from diminutive tromp l'oeil candy boxes to monumental 15' waterfalls. She is the author of the best selling craft book *The Artful Ribbon*. Kling continues to research and teach embellishment techniques. Her art work has been collected by Elton John and the Duke of Devonshire, and resides in the collections of the Oakland Museum of California and the Fine Arts Museums of San Francisco as well as the Museum of Arts and Design and the Metropolitan Museum of Art in New York City.

Visit her website: [www.candacekling.com](http://www.candacekling.com)

## CANDACE KLING REMEMBERS OBIKO

In the early days of Obiko, Kaisik Wong created the window displays. They were a visual gift to the community, slowing traffic on Sacramento Street. I remember most vividly the feeling of rarified air that you got any time you were in the store. I remember the feeling without being able to give a concrete example of what exactly produced it. Obiko was ethereal.

**DESIGNERS | FRED KLING**



Kling\_Fred & Candy\_1975\_rainbow cape\_1



Kling\_Fred & Candy\_1973\_Marna Clark's wedding dress\_2





Kling\_Fred & Candy\_1970's\_feather dress\_3



Kling\_Fred & Candy\_c.1975\_animal dresses\_4



Kling\_Fred & Candy\_c.1976\_elephant dress\_5





Kling\_Fred & Candy\_1970's\_rocketship skirt\_6



Kling\_Fred & Candy\_1970's\_hippo skirt\_7

## FRED KLING IMAGES

1.     Rainbow Cape 1975  
      materials:     hand-painted Inkodye on cotton velveteen  
      photo:        John Bagley  
      model:         Brenda Henriques
2.     Wedding Dress 1972  
      materials:     hand-painted Inkodye on cotton interlock knit  
      collector:     Marna Clark
3.     Feather Dress 1970's  
      materials:     hand painted Inkodye on cotton interlock knit
4.     Animal Dresses c.1975  
      materials:     hand-painted Inkodye on cotton interlock knit  
      photo:        John Bagley  
      models:       (left to right) Unknown, Candace Kling, Brenda Henriques, Jill (kneeling)
5.     Elephant Dress c.1976  
      materials:     hand-painted Inkodye on cotton interlock knit, pink satin  
      photo:        John Bagley  
      model:         Candace Kling  
      collector:     Carol Feldman
6.     Rocketship Skirt 1970's  
      materials:     hand-painted Inkodye on cotton twill
7.     Hippo Skirt 1970's  
      materials:     hand-painted Inkodye on cotton twill



## FRED KLING BIOGRAPHY

After graduating with a BFA from the California College of Arts and Crafts (CCAC) in 1968 and an MFA from Mills College in 1970, Fred Kling began painting with Inkodye, a fiber reactive dye made especially for cotton. From 1968 until 1980, he painted around 500 garments, each an original and unique creation: lions, tigers, giraffes, zebras, elephants, butterflies, hummingbirds, hippos, anteaters, frogs, moons and stars, spaceships, and oh so many rainbows. Visit [www.kpeach.net](http://www.kpeach.net)

From 1980, until his retirement in 2013, Kling taught figure drawing, painting, and watercolor at City College of San Francisco. He now teaches privately as well as for the Northwestern Polytechnic University in Fremont. With Agnes Yau he has designed and executed interior and exterior murals with realistic, fanciful and tromp l'oeil themes for Ann Getty and Associates and other clients. He is currently a member of the California Watercolor Society and Book Club Van Kleeef. He continues to exhibit paintings and drawings.

## FRED AND CANDACE KLING REMEMBER OBIKO

Fred and I were introduced to Sandra in 1973 by Mary Ann Ogawa McCabe, my pattern drafting teacher at the College of Alameda and a member of the San Francisco Japanese community. We had been showing our painted clothing (and silk screened pillowcases) at Taylor & Ng and Family and Friends in San Francisco, Sew What in Berkeley and Zooey's in Sausalito. Sandra was opening a store...would we be interested in showing our work there also? My impression from that time was that she wished to open a proper venue to highlight the very special work of her friends Lee and Alex, and Kaisik Wong. We were painting on cotton fabric with Inkodye. Sandra loved the big, wild cats. She had us paint a leopard dress especially for her. We created clothing throughout most of the 1970's and continued a warm and lasting relationship with Sandra and Obiko after that.

We participated in an Obiko fashion show at the Corinthian Yacht Club in Belvedere around 1976. Kaisik commanded the runway in his monkey make-up and costume. He held out his hand to each model as she entered the stage, giving her a reverent swirl of admiration. Then he offered her to us, tenderly, as if she were his child being ushered into the world. Each model just beamed. How special that was!

**DESIGNERS | INA KOZEL**



kozel\_ina\_1986\_1



kozel\_ina\_1988\_2





kozel\_ina\_1985\_3



kozel\_ina\_1981\_4

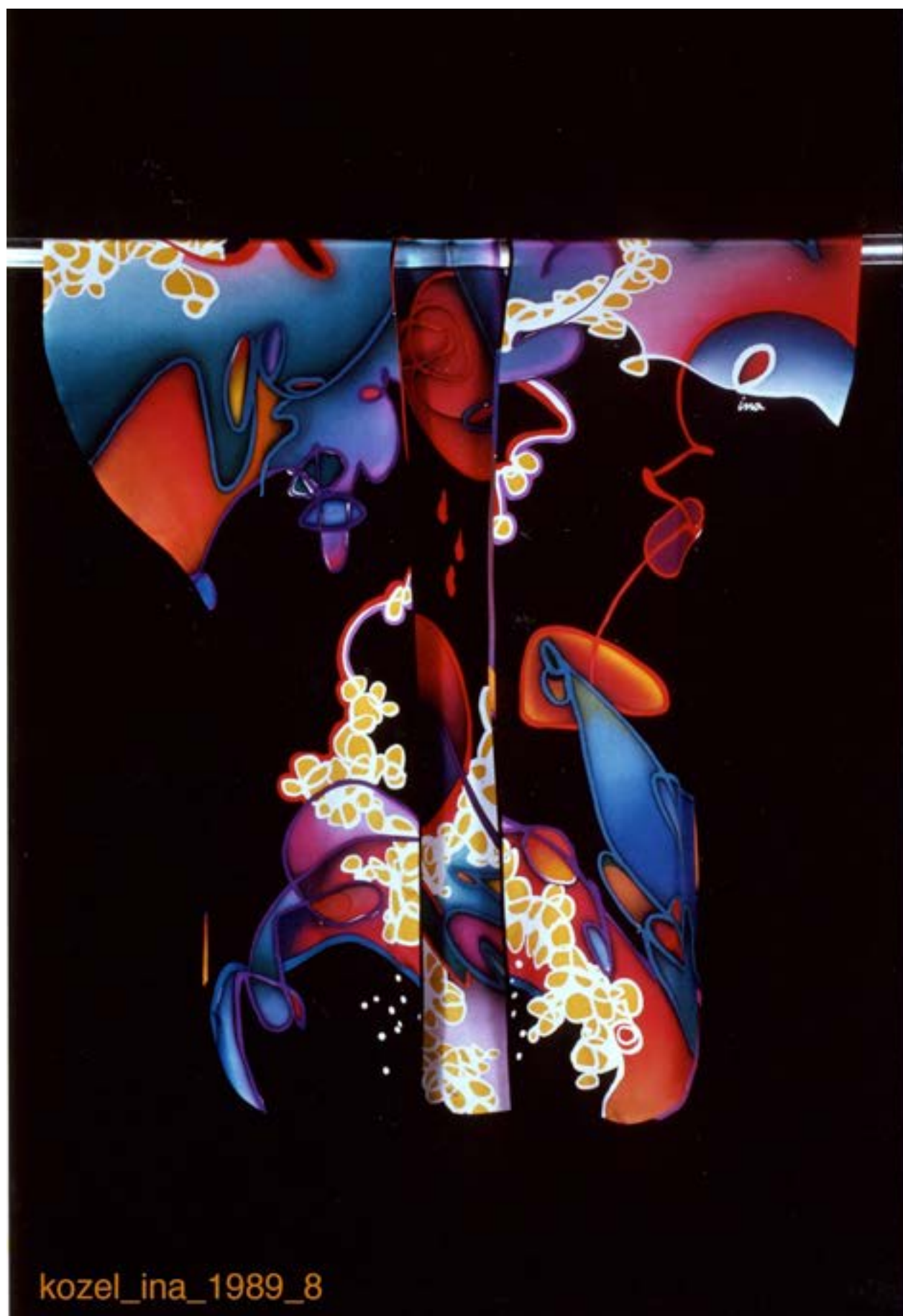


kozel\_ina\_1989\_5





kozel\_ina\_1985\_6





kozel\_ina\_1988\_9







kozel\_ina\_1985\_10

## INA KOZEL IMAGES

1\_ Green Dots w Hands\_ acid dyes and wax resist on silk\_1986 2\_ Blue in Red\_ acid dyes and wax resist on silk\_1988

3\_ Our Lady of Rather Deep Waters\_ 1985 \_Acid dyes, wax resist, heat transfers on silk. Shoulder piece sculpted, painted urethane foam\_ Photographer: John Friedman

4\_ Nori \_ acid dyes and wax resist on silk \_1981

5\_ Circle Violet \_ acid dyes and wax resist on silk \_1987 6\_ Red Sea\_ acid dyes and wax resist on silk \_1987

7\_ Caftan\_ acid dyes and wax resist on silk \_1987

8\_ Bleeding Heart\_ acid dyes and wax resist on silk \_1987 9\_ Wave acid dyes and wax resist on silk \_1987

10\_ Snake in Grass\_\_\_ acid dyes and wax resist on silk \_1987

## INA KOZEL REMEMBERS OBIKO

I was newly arrived in California, a stranger, standing hopefully at Obiko's door for the first time with my newly painted silk garments, covered with clear plastic, draped over my arm,

Sandra stood across the room speaking with a client. Her beautiful ivory face slowly rose behind her client's shoulder, her dark eyes crested zooming towards my draped arm, alert, blazing. They pierced through the plastic bag and bore into my silk pieces. She came running with a shriek. Yes, a shriek — of joy. Her connection to my work was immediate and raw.

Never mind the elegant quiet taste, the amber, the lace, it was glorious emotion that fueled her magical vision, which thereby fueled my vision. It was great. When she left, a light went out. It got darker.

and concrete, tomorrow maybe leather or any other porous surface. But the constant element, batik, always remains the same. I still use stains of transparent color, layered over waxed areas. I just like the process I guess.

## INA KOZEL BIOGRAPHY

Q: When did you first become aware/interested in batik/wax resist/rozome?

A: In 1969-70, while living and traveling in SE Asia and India, I was deeply moved by the beauty of the fabrics of the region – all fabrics not just batik. The thrill of looking at luxurious color saturation on a piece of silk started next to a Thai dye vat and still thrills me today. At the time I was a recent graduate of a good art school (Cleveland Inst. of Art) but the textile department had not been inspirational: a loom, a silkscreen and a dull Scandinavian aesthetic. In the mid sixties, the expressive potential of textiles had not yet exploded onto the American scene.

Q: When did you first try it/study it--where and with whom?

A: I taught myself. As an art school graduate, I had the skill and confidence to explore my new interest, dyed fabric. I started with a white handkerchief and never stopped. I put Easter egg wax on the handkerchief and dipped it in the Easter egg dye. Wax resist became my medium-of-choice. I just liked the process I guess. I quickly lost interest in immersion dyeing because it limited the color range and expressive abilities. I started to paint the color on. In the early 70's I developed my own path in isolation, which, in retrospect, was a good thing. Free of influences, I found my own style, my own voice.

After a few years of solitary, enthusiastic experiment, my work began to attract attention, culminating in an invitation from Paul Smith to exhibit in NY at the historic "Dyer's Art". It was cosmic timing. My interest in art fabric coincided with the new zeitgeist's interest in the same. Though pleased and encouraged, I felt a need for a stronger foundation, for inspiration, for education. Instead of graduate school, in 1976, I chose to go to Kyoto to learn from the masters.

Q: Who were/are your most influential and inspiring teachers?

A: My Japanese teachers and colleagues, by far. As a freelance student, I found my own teachers and learning experiences. There were many. Kyoto was a rich environment for the dying arts, kimono was king. I studied all of the dyeing techniques a little, katazome, yuzen, roketsuzome. But more importantly, I was after a comprehensive understanding of what made fabric into art. The teacher who most furthered my search was Kunihiko Moriguchi, a master of yuzen, through many hours of interesting dialogue, yuzen itself becoming a mere metaphor. Michie Yamaguchi, a peer and friend, inspired me with her talent and skill in the medium that we shared. My year in Kyoto was priceless. In the end, it showed me how spirit and craft are both integral to the art process, how excellence and respect nurture it.

Q: Whose work inspired you?

A: Besides the Japanese, mentioned above, in the 70's the feminist artists were inspirational, for example, Judy Chicago. Feminism and textiles had a great symbiotic relationship at that time. Also Issey Miyake, Christo, the monumental weavers of east Europe, Larsen's books, Knodel's atriums, so much more.....

Q: Who else did you know working with batik at this time?

A: almost nobody. In the 70's I appreciated a book by Noel Dyronforth. His work was the first contemporary batik I had seen.

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Q: how would you describe your evolution using the medium?

A: after my return to US from Japan, I had a great desire to paint silk in the form of a garment, not a kimono. Cultural translations are tricky. I chose to use my favorite medium, wax-resist now in the form of roketsuzome, I chose Japanese brushes, dyes, tools and attitude. And then I started to search for the perfect translation, something “in the spirit of”.

With another act of cosmic positioning I had landed in the Bay Area, a hot bed of new textile thinking in the late seventies. Interest and support for my painted silk garments appeared almost immediately. In 1979 the San Francisco Museum of Modern Art exhibited “Art for Wearing” (I was included) and the Art to wear movement was on its way. It was a fabulous run. There was so much energy. Galleries, museums, books, magazines, television, collectors, schools, stores – enormous interest. Among so many, a few stand out for their consistent and enduring influence and support of the movement. For me, they would be Sandra Sakata of Obiko, Julie Dale of Julie, and Paul Smith of the American Craft Museum.

From the late seventies till the late nineties, I painted silk garments, one by one, with intense focus and happiness. I resisted all temptations to enlarge my studio and production. I wanted to paint with my own hand, at my own pace, alone with my own intuition. I found that with a mastery of my craft, I was left free to indulge in every color-whim or shape-whim that came to me. The garments were designed in simple forms so as not to interfere with the main event: painting. But I painted garments because there was something extraordinary about a painting-in-the-round and moving. My technique was/is extremely exacting, slow and labor intensive but I use it anyway because it's the only way I know how to control dye on porous fabric and get the imagery I want. During that era, wax removers and steamers, those requisite, but rare, services were available in the bay area. Nonetheless we all know batik is a high-maintenance habit. I sold a lot of my work but my unavoidably slow production did not generate much profit. It did though pay for my studio and my habit.

During that same 20 yrs, I had several large-scale,

architectural- context commissions which propelled me to stretch my abilities. The clients asked me to hang something in their corporate atriums that resembled my batiked silk clothing. I constructed, painted, and suspended very large kite-like forms, up to 40 ft in dimension. Because scale changed everything, I used synthetic strong fabric instead of silk, masking tape and paper stencils instead of wax, and sprayed textile paint instead of brushed dye. I faked it. From the distance, in that scale, they looked like my roketsuzome on silk.

All that “stretching” broadened my repertoire. I began to explore other materials, other applications, other contexts for my painting. Today I am painting on wood and concrete, tomorrow maybe leather or any other porous surface. But the constant element, batik, always remains the same. I still use stains of transparent color, layered over waxed areas. I just like the process I guess.

DESIGNERS | JANET LIPKIN



Lipkin\_Janet\_1987\_Mexican Shadows\_1



Lipkin\_Janet\_1984\_Linear Layers\_2





Lipkin\_Janet\_1988\_Tibetan Tiger\_3



Lipkin\_Janet\_1988\_Tibetian Jacket\_4



Lipkin\_Janet\_1988\_Bug Coat\_5





Lipkin\_Janet\_1982\_Flamingo\_6



Lipkin\_Janet\_1984\_Dish Rag Kimono\_7



Lipkin\_Janet\_1984\_Dish Rag Kimono\_8





Lipkin\_Janet\_1982\_Polka Dots\_9



Lipkin\_Janet\_1987\_Lacey Knit\_10



Lipkin\_Janet\_1987\_Guatamalan Inspiration\_11





Lipkin\_Janet\_1989\_Guatamalan Inspired Vest\_12

## JANET LIPKIN IMAGES

- 1 “Mexican Shadows” 1987  
Hand Dyed, (Ikat in Skein), 100% Wool  
Machine Knit  
Photo: Barry Shapiro
- 2 “Linear Layers” 1984  
Hand Dyed (Ikat in Skein), 50% Wool 50% Silk  
Machine Knit  
Photo: Barry Shapiro
- 3 “Tibetan Tiger” 1988  
Knit in Black and White (Dip Dyed), 100% Wool  
Machine Knit  
Photo: Barry Shapiro
- 4 “Tibetan Tiger Jacket” 1988  
Knit in Black and White (Dip Dyed), 50% Silk 50%  
Machine Knit  
Photo: Barry Shapiro
- 5.”Bug Coat” 1988  
Hand Dyed (Ikat in Skein), 100% Silk  
Machine Knit  
Photo: Barry Shapiro
- 6.”Flamingo” 1982  
Hand Dyed Yarn  
Machine Knit, Intarsia Wings  
Photo: Barry Shapiro  
Model: Deborah Matthews
7. “Dish Rag Kimono” 1984  
Hand Dyed (Ikat in Skein) 100% Silk  
Machine Knit, Intarsia Sleeves  
Photo: Barry Shapiro
8. “Dish Rag Kimono” 1984  
Hand Dyed (Ikat in Skein)  
Machine Knit, Intarsia Sleeves  
Photo: Barry Shapiro
9. ”Polka Dots” 1982  
Hand Dyed  
Machine Knit, reversible  
Photo: Barry Shapiro

### **JANET LIPKIN BIOGRAPHY**

Janet Lipkin earned a BFA with honors, from Pratt Institute, Brooklyn, N.Y. in 1970. She, along with fellow students started to crochet in their junior year; soon they were crocheting all assignments, across all disciplines. Art To Wear was born. Janet's Artwear Has been exhibited nationally and internationally. Her artwear is in the permanent collection of The Museum of Art and Design, NYC, The Museum of Fine Arts, Boston, Mass., The DeYoung Museum, SF, California, The Oakland Museum, Oakland, Calif., among others. In 1976 Janet received a Fulbright Hays Scholarship to research textiles in Ghana, Africa. Upon returning to California in 1979, Janet put away her crochet hooks and began using the knitting machine, creating flat, graphic designs, rather than texture once explored in crochet. Janet has dyed all her yarn since the early 70's, first with natural dyes, then with acid dyes. Her dying process evolved working both in the skein, Ikat wrapping, and dip dying garments that were knit in black and white.



### **JANET LIPKIN REMEMBERS OBIKO**

Janet met Sandra Sakata in the early 80's and began a long-term relationship with Obiko. Sandra was supportive and influential in Janet's career. "Screaming" with joy, surprise, and approval when new pieces were brought to Obiko. When the book, "Tibetan Tiger" fell into Sandra's hands, she enthusiastically shared the images, and encouraged and inspired Janet to do a collection based on the tiger. "Tibetan Tiger" and "Tibetan Tiger Jacket" are two examples of Sandra's relationship with her artists. "Tibetan Tiger" is in the permanent collection at the DeYoung Museum.

Sandra was influential in guiding Janet from creating one-of-a-kind garments into producing a small line of production knitwear. She said, "Janet, you can make more than one, a series, related to one idea." Dish Rag Kimono" was a series that grew out of this conversation. Each piece utilized the spiral on the body of the garment and the sleeves were knit in intarsia. Although each one was graphically unique, the twelve pieces employed one pattern for the shape. "Guatemalan Inspiration" and "Guatemalan Inspired Vest" are examples of a limited production line Janet went on to create. Thirty pieces in each design, knit in black and white and dip dyed. Sandra had an Obiko boutique at Bergdorf's in NYC. She encouraged artists to collaborate and try new ideas, while working together. Janet and KLee Manuel collaborated on creating a knitwear, lace tunic. Janet designed the garment, Klee painted the lace. The garment ended up displayed in Bergdorf's windows in NYC. When Sandra opened the Bridal section upstairs, she encouraged her artists to try their hand in designing bridal wear. Janet created a wedding dress with layers of lace. The owner of The Capp Street Gallery space wanted it but dyed in the color coral. Janet created another, individually dying the lace. Thanks to Sandra new areas of creativity were explored.

Janet sometimes worked at Obiko's, helping to sell the artistically designed garments. It was an honor to see Sandra collage together amazing wardrobes of designer's pieces. It was an honor to be part of her vision. Sandra's smiling inquisitive, enthusiastic being lives forever in Janet's creative process.

**DESIGNERS | K.LEE MANUEL**



Manuel\_K.Lee\_1976\_Tibetan Dream \_1



Manuel\_K.Lee\_1979\_untitled\_2





Manuel\_K.Lee\_1982\_Conflicts-Contrasts\_3



Manuel\_K.Lee\_1989\_untitled\_4





Manuel\_K.Lee\_1989\_untitled\_5





Manuel\_K.Lee\_1991\_Dragon's Pearl #1\_6





Manuel\_K.Lee\_1991\_Dragon's Pearl #1 detail\_7





Manuel\_K.Lee\_1992\_Dragon Wing\_8





Manuel\_K.Lee\_1992\_Dragon Wing detail\_9



## K.LEE MANUEL IMAGES

1. K.Lee Manuel, Tibetan Dream, dress, 1976, painted muslin with 24 dyed rayon ribbons.  
Photo: Lars Speyer Model: K.Lee Manuel.
2. K. Lee Manuel, untitled, collar, 15"x15", 1979, goose feathers, acrylic and fabric paints.  
Photo: David Reese
3. K. Lee Manuel, Conflicts/Contrasts, Kimono with collar, 1982, feathers & leather painted with acrylic and fabric paints. . Photo: Barry Shapiro. Model: Unknown
4. K. Lee Manuel, Rhapsody of Red Snow, mask, 1983, feathers and leather, prints transferred to feathers using a Print Gocco, to screen the images to the individual feathers.  
Photo: David Reese
5. K. Lee Manuel in collaboration with Fumio Tanuma, untitled, 1989, lamb suede, painting with acrylic and fabric paints. Photo: David Reese Model: Christina.
6. K. Lee Manuel in collaboration with Fumio Tanuma, untitled, hand painted leather earrings and gloves, 1989, lamb suede, goose feathers, acrylic and fabric paints. Photo: David Reese Model: Christina.
7. K. Lee Manuel, Dragons Pearl #1, collar, 24"x24". 1991, acrylic and fabric painted goose feathers, edge strung with chicken feathers. Photo: David Reese.
8. Detail image of #7 Dragons Pearl #1. Photo: David Reese.
9. K. Lee Manuel, Dragon Wing, cape, 66" x 65", 1992, chamois and goose feathers painted with acrylic and fabric paints, Photo: David Reese
10. Detail image of # 9 above, Dragon Wing. Photo: David Reese

## **K.LEE MANUEL BIOGRAPHY**

K.Lee Manuel 1936-2003. A major contributor to the American wearable art movement of the late 20th century, her work can be found in the permanent collections of the Renwick gallery of the Smithsonian Museum, the MH deYoung Museum, San Francisco and the Museum of Art and Design in New York. Many of her most notable works involved incorporating individually hand-painted feathers into larger works of apparel.

A painting major at the San Francisco Art Institute, K.Lee found her creative voice painting on unconventional materials of muslin, leather and feathers. Her works, both on and off the body are rich in symbolism and color.



**DESIGNERS | JOHN MARSHALL**



Marshall\_John\_1981\_JH-1\_Iris\_1



Marshall\_John\_1983\_CowboyBells\_2



Marshall\_John\_1985\_O-8\_GalacticWarrior\_3





Marshall\_John\_1987\_NJ-15\_MidnightPlum\_4



Marshall\_John\_1987\_S-1\_Hydrangeas\_5





Marshall John 1908 AL-12/13 FIRE 6









Marshall\_John\_1990\_MinakoHangingGarden\_9

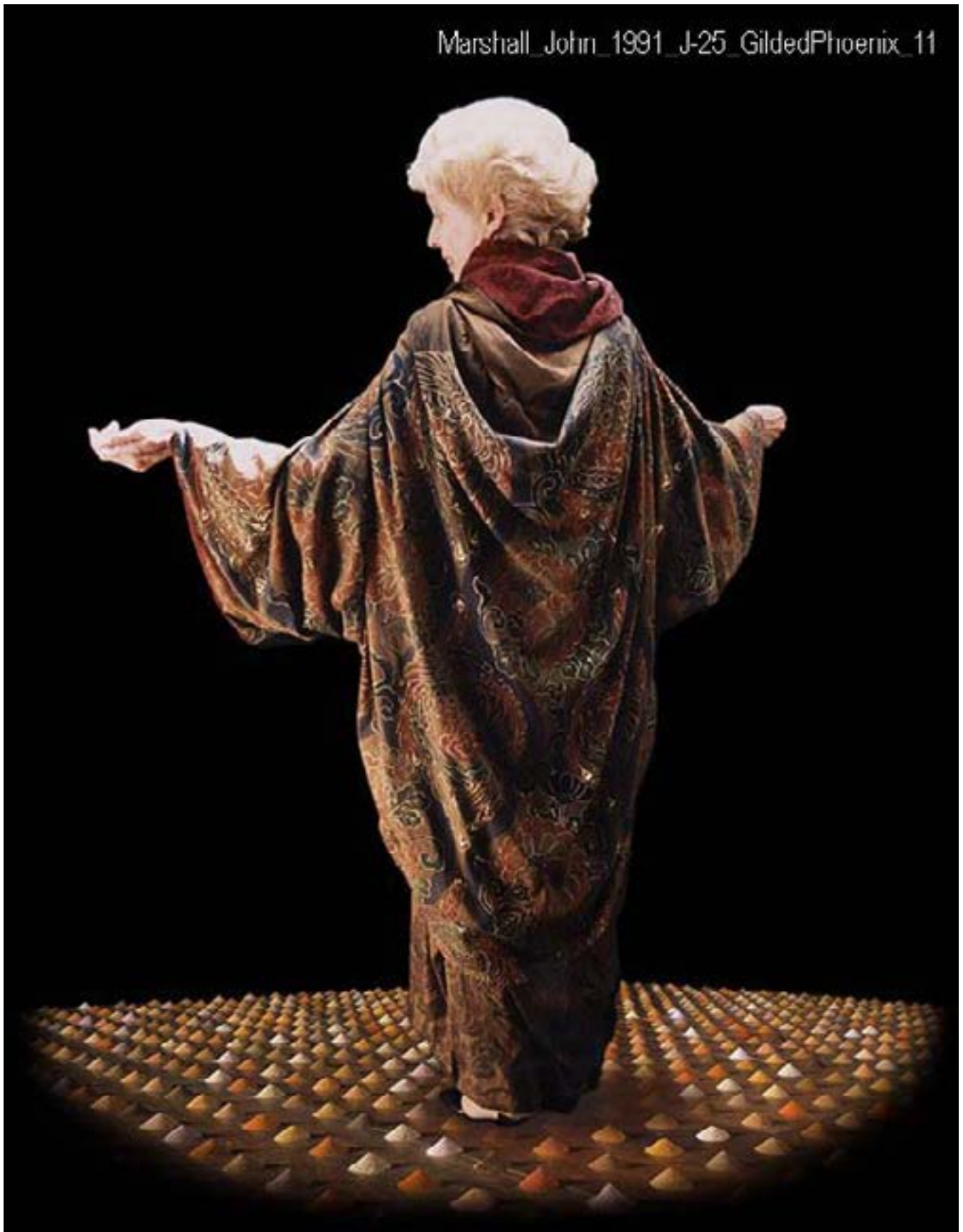






Marshall\_John\_1991\_AL-45\_Red Phoenix\_10

Marshall\_John\_1991\_J-25\_GildedPhoenix\_11





Marshall\_John\_1992\_AL 50\_HangingGarden\_12







Marshall\_John\_1993\_JH-18\_Phoenix\_13



Marshall\_John\_1994\_BR-082\_Shochikubai\_14-1



## JOHN MARSHALL IMAGES

### IRIS ROBE 1981

tsutsugaki rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

model: Laura deJong

### I GO OUT WALKING AFTER MIDNIGHT 1983

katazome rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

model: Laura deJong

### GALACTIC WARRIOR 1985

tsutsugaki rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

### PLUM BLOSSOMS IN MOONLIGHT 1987

tsutsugaki rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

### HYDRANGEAS 1987

katazome rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

model: Melissa

### DRAGON FIRE (AL-12, left) and DRAGON AND PHOENIX (AL-13, right) 1988

tsutsugaki rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

### PLUM BLOSSOMS IN MOONLIGHT 1989

tsutsugaki rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: John Marshall

*(continued on next page)*



*(continued from previous page)*

#### **BUTTERFLY 1989**

katazome rice paste resist process with natural dyes on silk  
dyed, designed and constructed by John Marshall

photo: Roberta Neidigh

model: Laura deJong

#### **HANGING GARDEN 1990**

katazome rice paste resist process with natural dyes on silk

fabric designed and dyed by John Marshall

garment design and construction by Minako Benett

Sandra commissioned me to create this fabric, the yardage was then turned over to Minako to create a design for Obiko.

photo: John Marshall

#### **RED PHOENIX 1991**

katazome rice paste resist process with natural dyes and gold on silk

dyed, designed and constructed by John Marshall

photo: John Marshall

model: Daphne Muse

#### **PHOENIX AND MUMS 1991**

katazome rice paste resist process with natural earth pigments and gold on silk

dyed, designed and constructed by John Marshall

photo: John Marshall

model: Helen Petrulio

#### **HANGING GARDEN 1992**

katazome rice paste resist process with natural dyes and gold on silk

dyed, designed and constructed by John Marshall

photo: John Marshall

#### **DRAGON AND PHOENIX ROBE 1993**

katazome rice paste resist process with natural dyes on silk

dyed, designed and constructed by John Marshall

photo: John Marshall

#### **PINE, BAMBOO, AND PLUM 1994**

katazome rice paste resist process with natural dyes on silk

dyed, designed and constructed by John Marshall

photo: John Marshall

## **JOHN MARSHALL BIOGRAPHY**

I was born in 1955. I went to Japan when I was seventeen to be apprenticed in the traditional techniques of katazome and tsutsugaki, both of which make use of rice paste as a resist over which natural dyes are painted. Sandra began to carry my things in 1980, and continued with them until her death.

## **JOHN MARSHALL REMEMBERS OBIKO**

One incident that I often recall when I think of Sandra happened one day while I was in her store. We were on the second level when someone walked in. In glancing down I could see the woman was a bag lady and a bit disoriented. Kiyono gave her a moment to adjust to her new surroundings and then asked if she could help her in some way. The elderly woman said that she was lost and showed Kiyono a slip of paper with note written upon it. With a nod from Sandra, Kiyono escorted her out of the store and was gone for a while. I found out later that Kiyono had walked her several blocks up Sutter Street to a residential hotel and saw her safely into the lobby. This type of kindness was typical of how Sandra set the tone for how her employees interacted with not only customers, but artists and whom-ever happened to cross her threshold. It was a good lesson to me in generosity of spirit

**DESIGNERS | R.A.L. WEST (AKA CUCA)**



**Vest\_R.A.L. (aka CUCA)\_1972\_Detail first jacket for Obiko\_1**

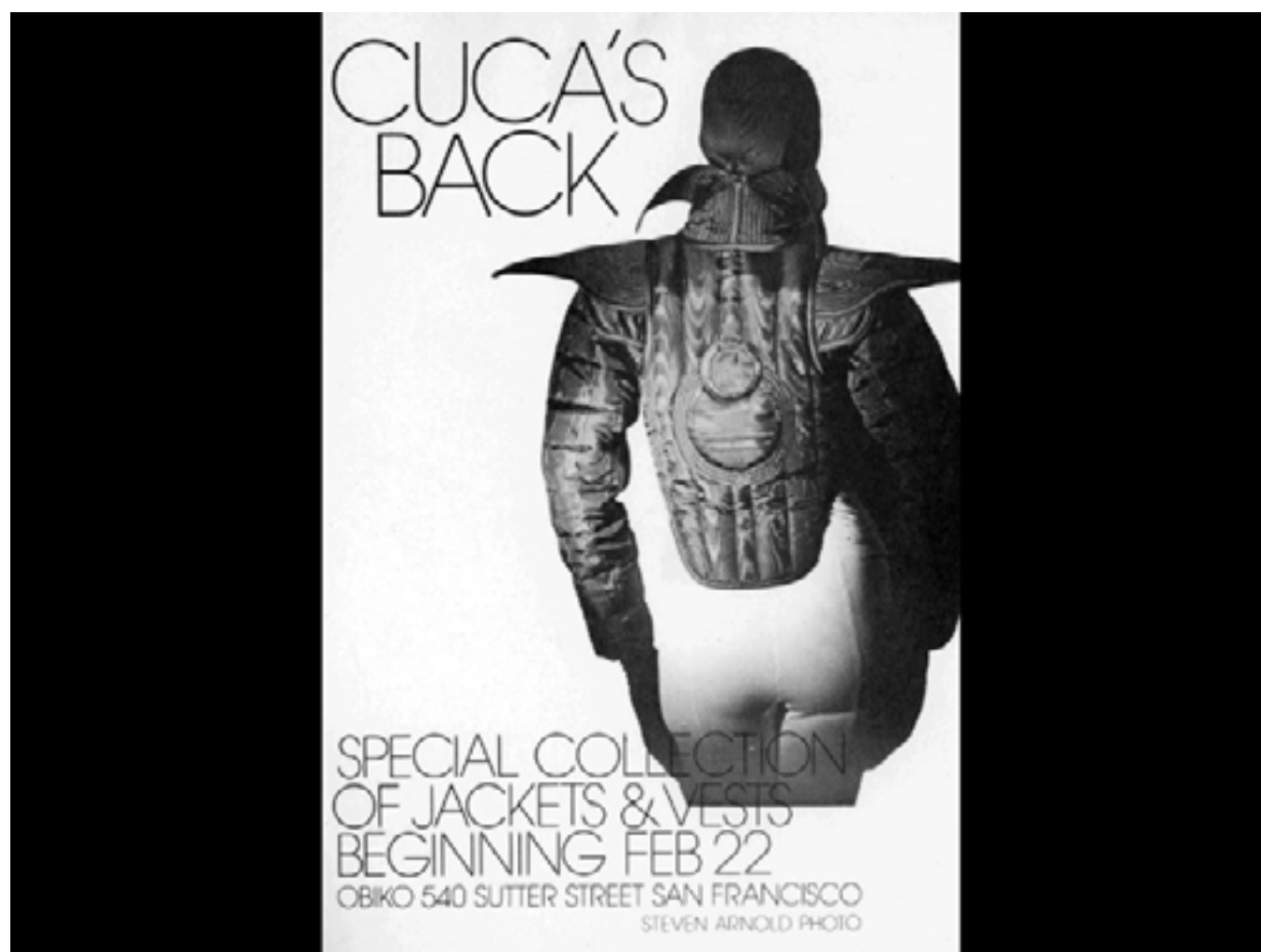




West\_R.A.L.\_(aka CUCA)\_1973\_First quilted vest\_2



**West\_R.A.L.\_(aka CUCA)\_1973\_Assymetric ensemble\_3**



**West\_R.A.L.\_(aka CUCA)\_ 1977\_Pandora's Black Wings\_4**





**West\_R.A.L.\_(aka CUCA)\_1977\_4A**  
**(Photo taken 2010 after more than 30 years of wearing)**



West\_R.A.L.\_(aka CUCA)\_1975\_Two-Piece Vest\_6



West\_R.A.L.\_(aka CUCA)\_1975\_Blu&White Jacket\_7





West\_R.A.L.\_(aka CUCA)\_1977\_9



**West\_R.A.L.\_(aka CUCA)\_1977\_10**

Steven Arnold & Pandora -Outside Dali's hotel room,  
Figueras, Spain - mid-1980s

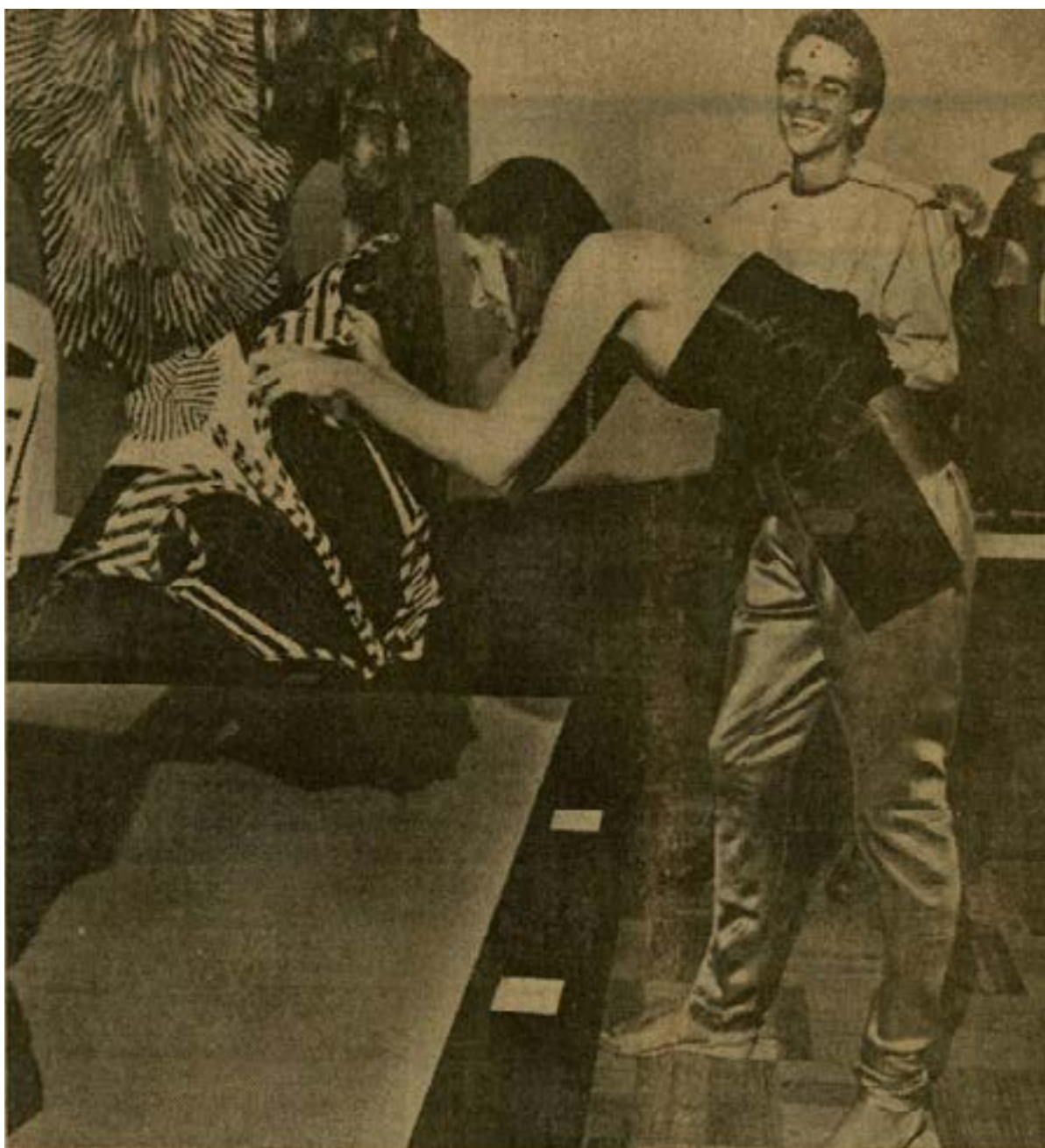


**West\_R.A.L.\_(aka CUCA)\_1978\_11**





**West\_R.A.L.\_(aka CUCA)\_1978\_11A**  
**Steven Anold & Pandora. Port Lligat, Spain**  
**(A candle for Dali when he was ill. Mid-80s)**



## The Art off Their Backs

Nancy Chappell's hand-painted kite coat, left, was one of the hits of the fashion show at Wednesday night's opening of the Art for Wearing exhibit at the San Francisco Museum of Modern Art; above, designer Cuca with escort Jay Goodman checked over the display of her designs; for details, see Social Scene

West\_R.A.L.\_(aka CUCA)1978\_11B

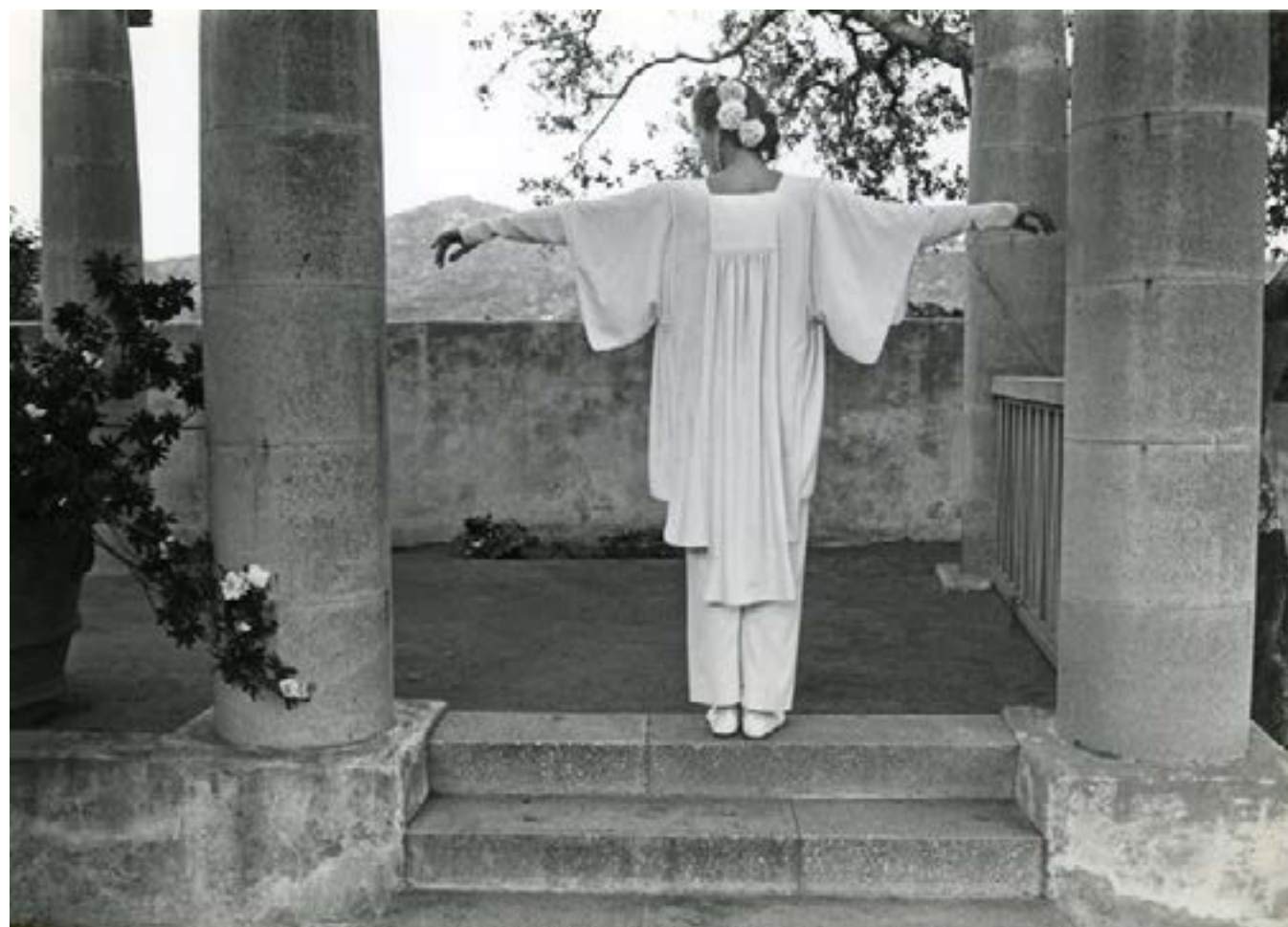


**West\_R.A.L.\_(aka CUCA)\_1979\_Jessie's Wings\_12**





West\_R.A.L.\_(aka CUCA)\_1979\_Jessie's Wings\_12A



**West\_R.A.L.\_(aka CUCA)\_1982\_Ziggurat Dress\_13**  
(From my first small production collection - Sandra bought two styles)

## **R.A.L. WEST (AKA CUCA) IMAGES**

Obiko Archives 1\_R.A.L. West (aka CUCA)\_Quilted Jacket\_1972

Obiko Archives 2\_R.A.L. West (aka CUCA)\_ First Quilted Vest\_1973

Obiko Archives3\_R.A.L. West (aka CUCA)\_ Asymmetric Ensemble\_1973

Obiko Archives 4\_R.A.L. West (aka CUCA)\_ Pandora's Black Wings\_1977\_Quilted Faille Jacket\_Photo Steven Arnold

Obiko Achives 4A\_R.A.L. West (aka CUCA)\_

Pandora's Black Wings\_1977\_Photo taken 2010

Obiko Archives 6\_R.A.L. West (aka CUCA)\_Two-Piece Quilted Vest\_1975\_Photo: Chris Hodenfield (Elton John bought this piece from Obiko)

Obiko Archives 7\_R.A.L. West (aka CUCA)\_Blu&White Quilted Jacket\_1975\_Photo: Chris Hodenfield

Obiko Archives 8\_R.A.L. West (aka CUCA)\_Gold Faille Quilted Vest\_1977\_Photo: Steven Arnold\_Model: Valade

Obiko Archives 9\_R.A.L. West (aka CUCA)\_Alvenia's Wings\_1977\_Photo: Steven Arnold\_Model: Alvenia Bridges

Obiko Archives 10\_R.A.L. West (aka CUCA)\_Red & Gold Ensemble\_1977\_Model: Pandora

Obiko Archives 11\_R.A.L. West (aka CUCA)\_WingSpan Quilted Vest\_1978\_Photo: Steven Arnold

Obiko Archives 11A\_R.A.L. West (aka CUCA)\_WingSpan Vest\_1978\_Model: Pandora

Obiko Archives 11B\_R.A.L. West (aka CUCA)\_WingSpan Vest\_1978\_Press pic at opening of S.F. Museum of Modern Art 1979 Art For Wearing Exhibit\_Many Obiko artists were included in this exhibit.

Obiko Archives 12\_R.A.L. West (aka CUCA)\_Jessie's Wings\_Quilted Silks\_1979\_Photo: Steven Arnold Model: Annie Street-Porter

Obiko Archives 12A\_R.A.L West (aka CUCA)\_Jessie's Wings\_1979\_Detail

Obiko Archives 13\_R.A.L. West (aka CUCA)\_Ziggurat Dress\_Silk Noil\_1982\_Photo: Sandy Brown-Wyeth\_Model: R.A.L. West

Obiko Archives\_Extra A\_City Magazine Page 1\_Circa 1973 ?

Obiko Archives\_Extra B\_City Magazine Page 2\_Circa 1973 ?

Obiko Archives\_Extra C\_S.F. Museum of Art: Art For Wearing\_1979

Obiko Archives\_R.A.L. West (aka CUCA)\_R.A.L.'s memoir of Obiko as written for the book Heavenly Bodies\_2008



## **R.A.L. WEST (AKA CUCA) BIOGRAPHY**

My first body of definitive expression was innovative and futuristic wearable sculpture which I designed and constructed full-time from 1972-1982, selling my first collection to Henri Bendel NY. These works reached their collectors via artful retail shops, galleries and commissions on both Coasts of the USA; and I was a regular contributor to Sandra Sakata's iconic Obiko in San Francisco, CA

I was privileged to have work from this period included in major museum exhibitions.

With a move away from the urban environment, and beginning studies in the Healing Arts, my artwork evolved into mixed media wall reliefs. These were first created with techniques identical to those in my Art Couture work – but now hand sewn. This allowed me a more contemplative creation process, and a much more physically supple result. In fact, the first couple of works were also wearable ceremonial garments that expanded into hanging wall works with their own unique integrity.

Within the year I was creating these reliefs in various mixed media, often including textiles, and was encouraged by regular and enthusiastic commissions from interior designers and architects in Southern California.

All my work before 1990 was signed "CUCA", a family nickname. Most of my Art Couture pieces were reversible, and unsigned.

After 1989 I focused most of my creative energy into training and facilitating in the Healing Arts: Breathwork, Reflexology, Flower Remedies and Reiki energy work. Since 2011 I've been employing the tools of Access Consciousness, including becoming a practitioner of the energy bodywork Access Consciousness — The Bars.

During this time I continue to draw, take photographs and make small artworks.

In 2000 I began a small business hand-dyeing silk scarves with a unique shibori animal skin pattern I developed. These, bearing the label Fibonacci, sold to specialty retailers as I traveled the Southwest.

Since 2004 I've again been creating work consistently: one-of-a-kind body adornment accessories, digitally manipulated original drawings, and direct digital painting. I've also discovered I have an expanding collection of compelling photographic images.

Please see my website for conventional resume, art couture slide show, and much more!

[AlienEyesArts.com](http://AlienEyesArts.com)

**DESIGNERS | CAROL LEE SHANKS**



Shanks\_Carol Lee\_1992\_1



Shanks\_CarolLee\_1993\_2





Shanks\_Carol Lee\_2006\_3



Shanks\_Carol Lee\_2006\_4

## CAROL LEE SHANKS IMAGES

Shanks\_Carol Lee\_1992\_1 Layered Silhouette\_1992\_Sewn with Surface Manipulation silk and wool\_  
Photo by Jean Williams Cacicedo\_ Model Carol Lee Shanks

Shanks\_Carol Lee\_1993\_2 Layered Silhouette\_1993\_Sewn with Surface Manipulation silk\_Photo and  
Model Carol Lee Shanks

Shanks\_Carol Lee\_2006\_3 Illuminated Warrior\_Pierced, stitched embellished Chinese hemp indigo  
dyed cotton, silver, with Thai silk pant and Chinese hemp apron\_Photo\_Don Tuttle

Shanks\_Carol Lee\_2006\_4 Protector Spirit\_Stitched and embellished Chinese hemp jacket with silk  
dress and linen pant, shell, bast fibers and bamboo\_Photo\_Don Tuttle

## CAROL LEE SHANKS BIOGRAPHY

Education: UC Davis Bachelor of Science in Clothing and Textile History and Design 1979

Professional Work Experience: Apparel Buyer and Merchandiser Emporium-Capwell 1979-1983

Working Studio Artist: 1983-Present

Clothing and Textile Design work shown in National and International exhibitions and galleries.

Affiliates: the World Shibori Network, Surface Design Association, Textile Society of America and Thenticau Group.

Publications include: "Artwear: Fashion and Anti-Fashion", Melissa Leventon, 2005, "Memory on Cloth: Shibori Now", Yoshiko Iwamoto Wada, 2002

## CAROL LEE SHANKS REMEMBERS OBIKO

I met Sandra Sakata in 1991 when Jean Williams Cacicedo brought her across the hall to meet me. My life as a clothing designer and maker was forever changed. There are few people that I can credit for recognizing something within me, seeing that potential and encouraging me to explore and develop. Sandra was one of those people. She gave me the opportunity to become a part of her vision. The expectations she held up for me pushed my creativity to a new place. A dream of mine was realized. My work was now being shown at OBIKO!



**DESIGNERS | GISELLE SHEPATIN**



Shepatin\_Giselle\_1983\_1



Shepatin\_Giselle\_1983\_2





Shepatin\_Giselle\_1983\_3





Shepatin\_Giselle\_1985\_4





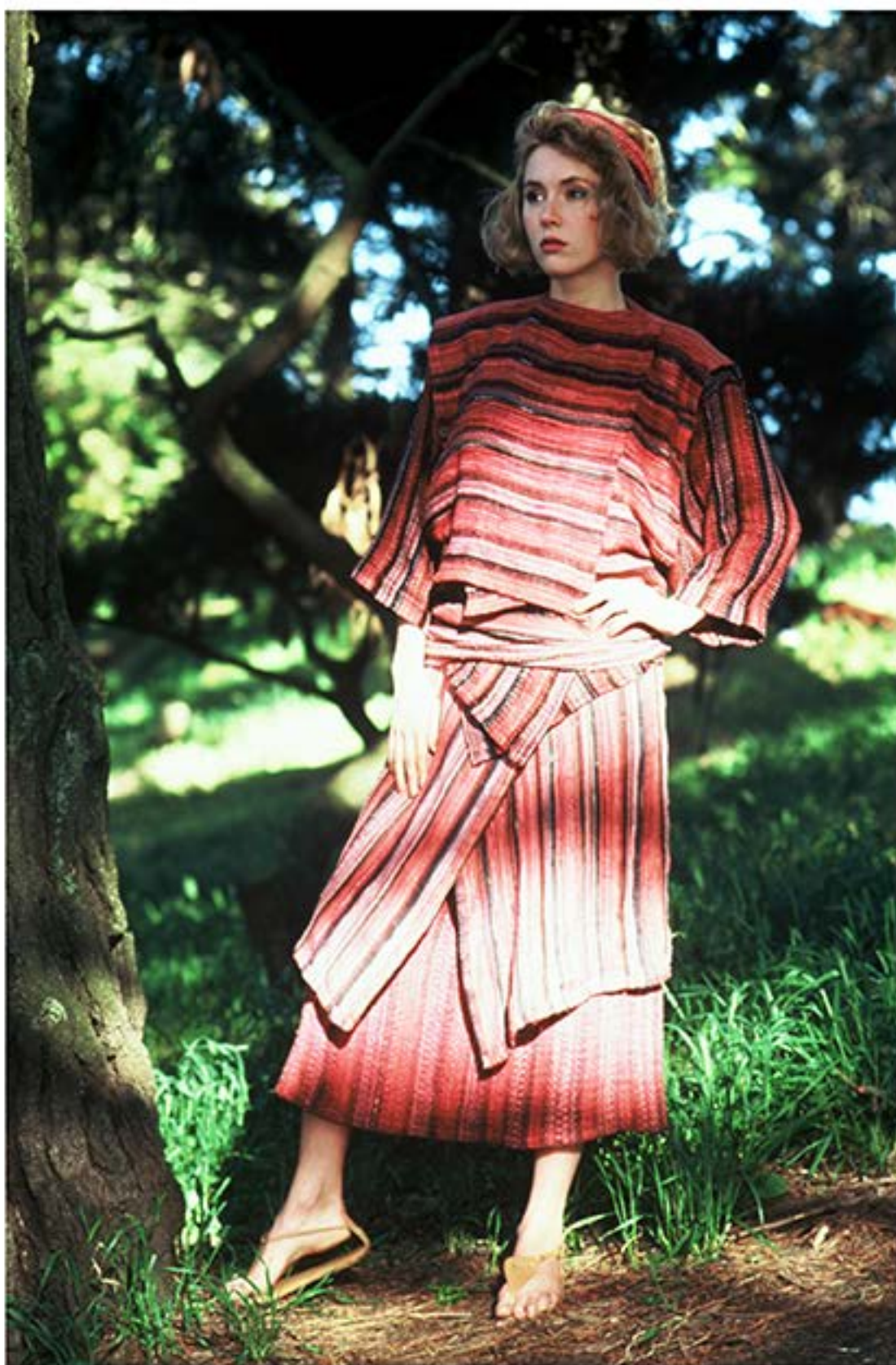
Shepatin\_Giselle\_1985\_5





Shepatin\_Giselle\_1985\_6





Shepatin\_Giselle\_1987\_7



Shepatin\_Giselle\_1988\_8





Shepatin\_Giselle\_1988\_9





Shepatin\_Giselle\_1988\_10



Shepatin\_Giselle\_1989\_11





Shepatin\_Giselle\_1989\_12



## **GISELLE SHEPATIN IMAGES**

#1	Pleated Handwovens and assorted layers	1983
#2	Pleated Handwovens and assorted pieces	1983
#3	Knit Dress and Handwovens Susan Green necklace	1984
#4	Handwovens, Knit, Susan Green necklace	1985
#5	Handwoven, suede, silk, Susan Green necklace	1985
#6	Handwovens, Hand-dyed knit, suede Susan Green necklace	1985
#7	Handwovens, Susan Green necklace	1987
#8	Handwovens, Susan Green necklace	1988
#9	Handwovens, Susan Green necklace	1988
#10	Natural Dyed Handwovens, Susan Green necklace	1988
#11	Handwovens, Susan Green necklace	1989
#12	Handwovens, suede, Susan Green necklace	1989

## **GISELLE SHEPATIN BIOGRAPHY**

1983-2013

Making Clothing and Accessories for Individuals, Collectors, Boutiques, Circuses, Museum Stores, Gift Stores, and Department Stores

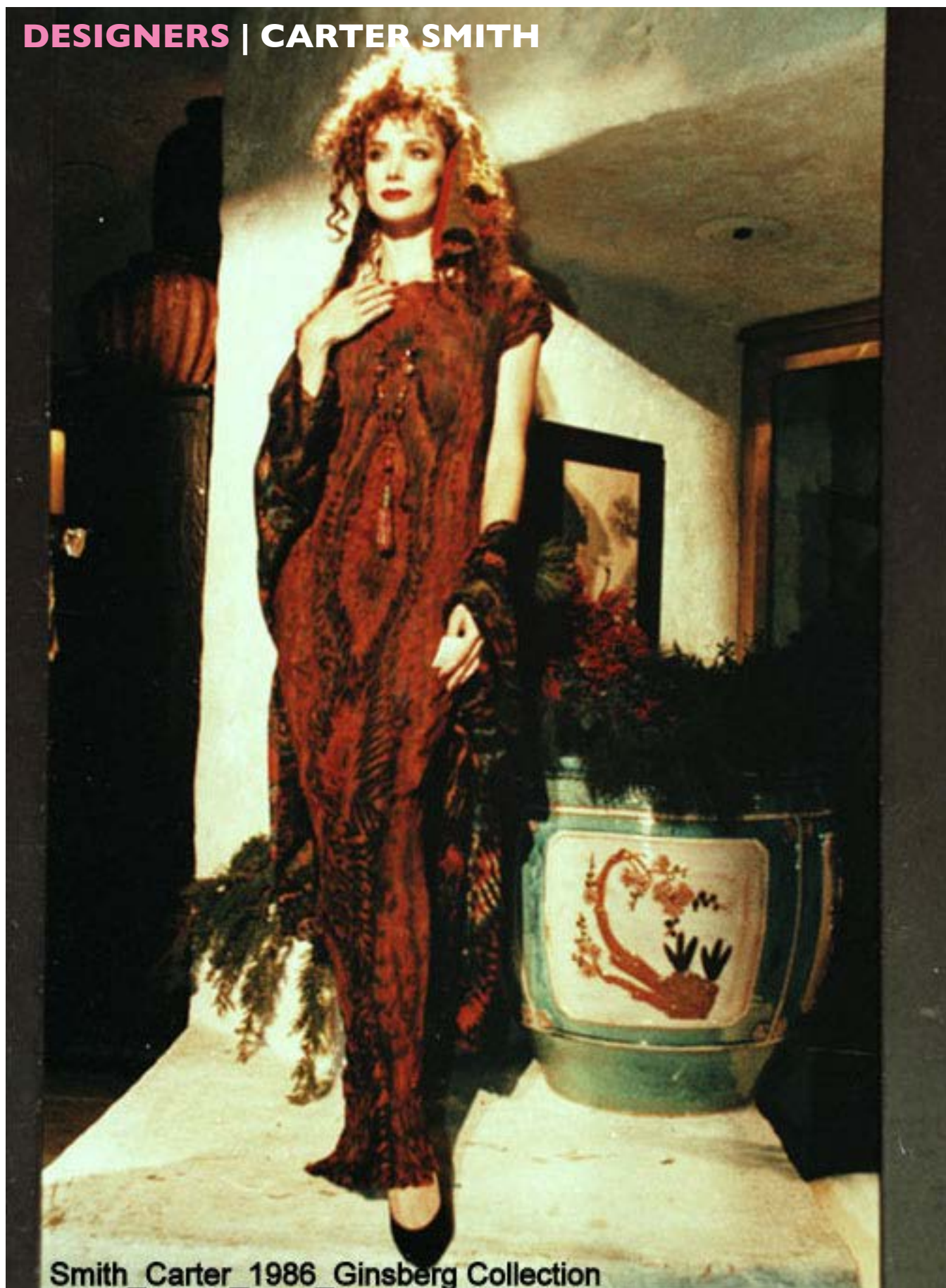
Runway Fashion Shows in Korea, China, and Berkeley, CA

Fashion featured on a billboard, much publicity for craft shows, fashion shows, and stores

Fashion featured in Art, Craft, and Fashion Magazines and Books

Doing several Collections each year, limited edition, one of a kind, and production works

**DESIGNERS | CARTER SMITH**



Smith\_Carter\_1986\_Ginsberg Collection



Smith\_Carter\_1986\_Half Circle Cape





Smith\_Carter\_1989\_Fire & Ice



Smith\_Carter\_1991\_Kimono & Obi



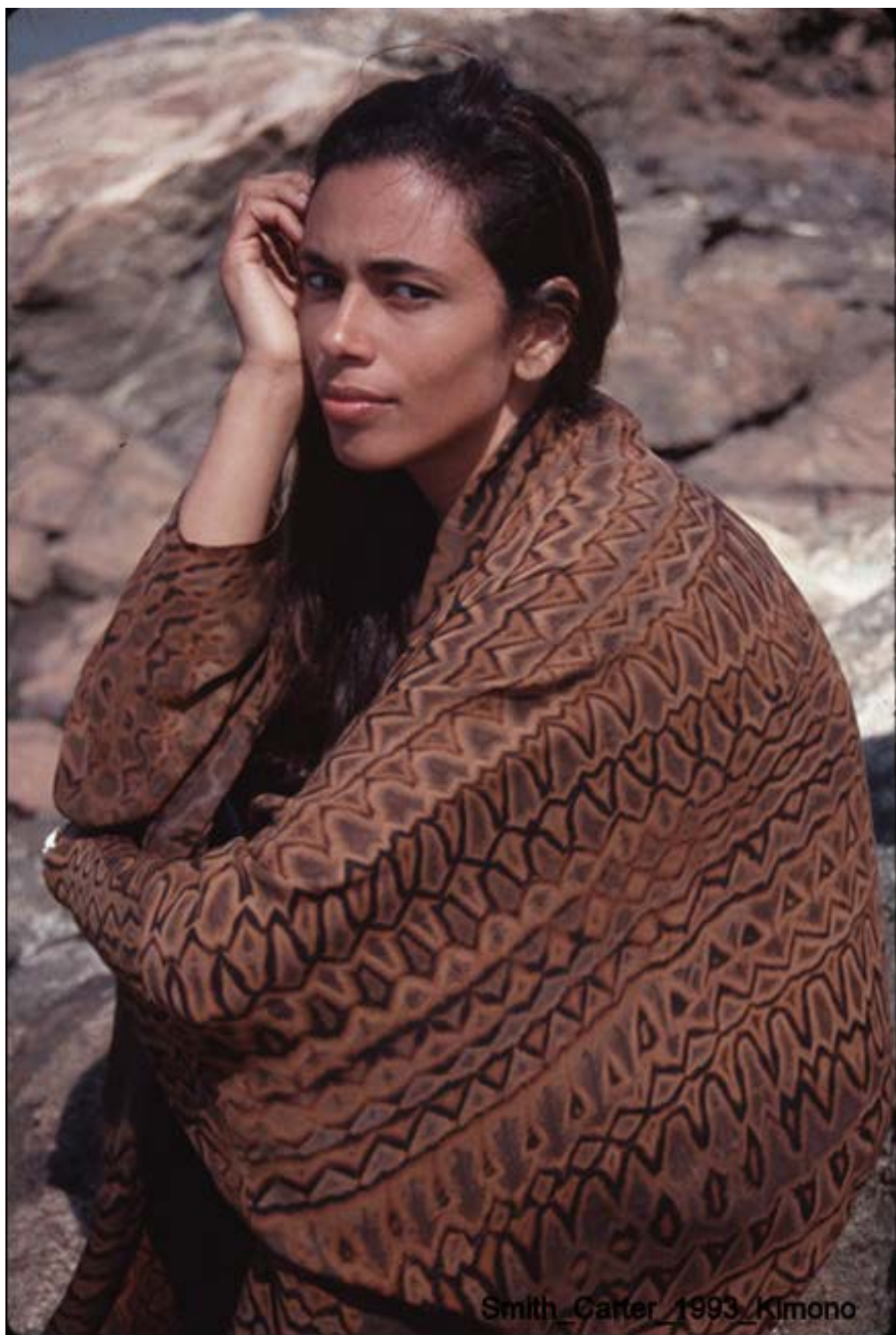


Smith\_Carter\_1989\_Wrap Dress with Cape









Smith Carter 1993 Kimono





Smith\_Carter\_1991\_K Dress



Smith\_Carter\_1988\_Handkerchief Dress

## CARTER SMITH IMAGES

- 1) Smith\_Carter\_1986\_Ginsberg Collection\_1\_ Christmas Party, Fortuny pleat A-Line Silk Chiffon, Shibori
- 2) Smith\_Carter\_1986\_Half Circle Cape\_2\_ pleated cylinder dyed, Shibori discharge
- 3) Smith\_Carter\_1989\_Fire & Ice\_3\_ Formal Japanese Kimono, Shibori silk
- 4) Smith\_Carter\_1991\_Kimono & Obi\_4\_ Shibori
- 5) Smith\_Carter\_1995\_K Dress\_5\_ hand tied Shibori injection dye discharge (with Susan Green Necklace)
- 6) Smith\_Carter\_1993\_Scarf Coat\_6\_Double Georgette Shibori
- 7) Smith\_Carter\_1993\_Kimono\_7\_natural Shibori
- 8) Smith\_Carter\_1991\_K Dress\_8\_shibori
- 9) Smith\_Carter\_1989\_Wrap Dress with Cape\_9\_ chiffon and double georgette silk
- 10) Smith\_Carter\_1988\_Handkerchief Dress\_10\_ chiffon



## CARTER SMITH BIOGRAPHY

Carter has been a textile and wearable art designer for over 45 years. He is one of the foremost Shibori artists in the world. His textiles have been exhibited in museums in the UA, Korea and Japan. His clothing designs are his unique interpretations of bias cut. They have been used on stage (Carly Simon, Mary Travers, the Chicago ballet), in films (Waiting to Exhale), worn by celebrities (Sarah Jessica Parker, Jane Fonda, Aretha Franklin, Emmy Lou Harris and Elizabeth Taylor) and are valued by those who heal and provide spiritual guidance.

Shibori is a process of resist dyeing and layering color. Carter's bias cut clothing is flattering and comfortable. Every Carter Smith is a one-of-a-kind piece of wearable art created to enhance the beauty of women.

The art of Shibori has been practiced in Japan and India for hundreds of years. The idea is to isolate portions of the fabric, removing and layering dye. This can be done in a very controlled manner to produce painterly effects or at the opposite end of the scale, very loosely, resembling a sophisticated form of the tie-dye we all associate with the 60's. The fabric is prepared and dyed by hand by Carter, and because of the individual attention to each piece, no two are the same. Each garment is produced individually by his seamstresses in his studio and so sizes will vary slightly.

Carter designs a range of separates, dresses, coats and accessories and is happy to custom dye and cut to fit any style for you to try without any obligation to purchase.

"I prepare and dye each piece of silk, enough for one outfit at a time. Each garment is then hand crafted by one of the seamstresses in my studio. My desire is to wrap you in color and luxury." Carter Smith

The designs are timeless, and completely unique. The fabric is organic and joyous in its beauty and sensuous comfort. The leftover silk scraps are handcrafted back into yardage and sewn into special garments.

Carter's newest technological breakthrough is in fabric printing. His new printed silks are breathtaking original art pieces now able to be fashioned into wearable art.

## CARTER SMITH REMEMBERS OBIKO

The first time that I took my shibori 1/2 circle scarves to Obiko I met Sandra Sakata. The wonderful thing about Sandra was she was always open to see new things and she knew how to connect the dots. Sandra was definitely a muse. Upon Sandra seeing what I had created her unbridled enthusiasm immediately made me want to do more exciting pieces. It made me feel really positive about what I had done.

She had many suggestions and gave me Kayla Kennington's name and phone number for someone I could collaborate with. Armed with this connection I called Kayla and we collaborated. Kayla was a shibori artist and did Dusters, skirts, pants and dolman tops out of her silk shibori. We made an arrangement that I would send her my shibori silk chiffons and she would use her designs to make them into outfits.

I took Kayla's designs in my shibori to Obiko. Sandra was so excited. It was the reaction that I was looking for. She said she wanted to feature three outfits in her Christmas party held at the Ginsberg Collection, a San Francisco interior design showroom. I was one of perhaps 8 designers featured.

Arriving at the Christmas party with my parents we were greeted by the most spectacular dessert buffet. People were milling around drinking and eating. As I hovered by the table I overheard Carol Hoffman, owner of the Craft and Folk Art Museum talking to her director about the museum. After her director left I came up to Carol and said "Thank you for the show you are giving me at the Museum- I am so excited."

Carol was flustered and I kept pressing it until she finally walked away. (My idea of a joke)

Right after this encounter the three models came out wearing my and Kayla's outfits. People were pretty much blown away. The models got up onto the sculpture basis and people crowded around to take in the models and shibori adornments.

After the models retired to change outfits and designers, Carol came up to me and asked if I would really do a show at the museum. I said of course I would. She gave me her card and asked me to call her the next week.

When I called Carol she was still excited about doing a show but had no idea how to show clothes. Having just seen one of Obiko's fashion shows at the Palace Hotel I could not think of a better way to present my clothing than to have Sandra put a show of my work. I gave Carol Sandra's phone number.

Several days later Carol called me to tell me that there had been a big misunderstanding. Sandra had become excited about doing an Obiko Fashion Show with all of Obiko's designers that I was to be included in, not a show of my work. I told Carol that it was much better to do a show about all of the Obiko designers than something just about what I was doing. And that was how the main fundraiser for the Craft and Folk Art Museum came about as long as Sandra was still with us.

*(continued on next page)*

## OBIKO ART WEAR ARCHIVE PROJECT | DESIGNERS

*(continued from previous page)*

I cannot begin to tell you how important Sandra was to me as a designer, and to all of us Obiko designers. We were truly privileged and honored to have her in our lives and to be part of Obiko. To be part of her Obiko Fashion Shows was exciting. It was being part of a larger family of clothing designers and artists than can only be appreciated and understood by being a part of it.

Obiko had a boutique in Bergdorf Goodman's on 5th Avenue in New York. What a treat as a wearable artist/designer to have one of your creations in one of Bergdorf's famous window displays. It was a privilege and door opener to say that you sold to and had trunk shows at Bergdorf.

Sandra was to true heart of the wearable art movement. Without her enthusiasm, the movement would never have achieved what it did. As Obiko artists/designers we could never have achieved what we did without Sandra. We are all richer in heart and truly blessed to say that we knew Sandra, that we loved Sandra and that we were a part of Obiko.



**DESIGNERS | KAISIK WONG**



Wong\_Kaisik\_1972\_Yellow/Green a.k.a. Corn, one of the Seven Rays\_1



Wong\_Kaisik\_1976\_Orchid Dress\_2



Wong\_Kaisik\_1970\_Kaisik as Money\_3





Wong\_Kaisik\_1976 and 1974\_Orchid and Fish\_4



Wong\_Kaisik\_1972\_Yellow/Green Rays and Blue Dress\_5



Wong\_Kaisik\_1973\_74\_Collage Vest\_6



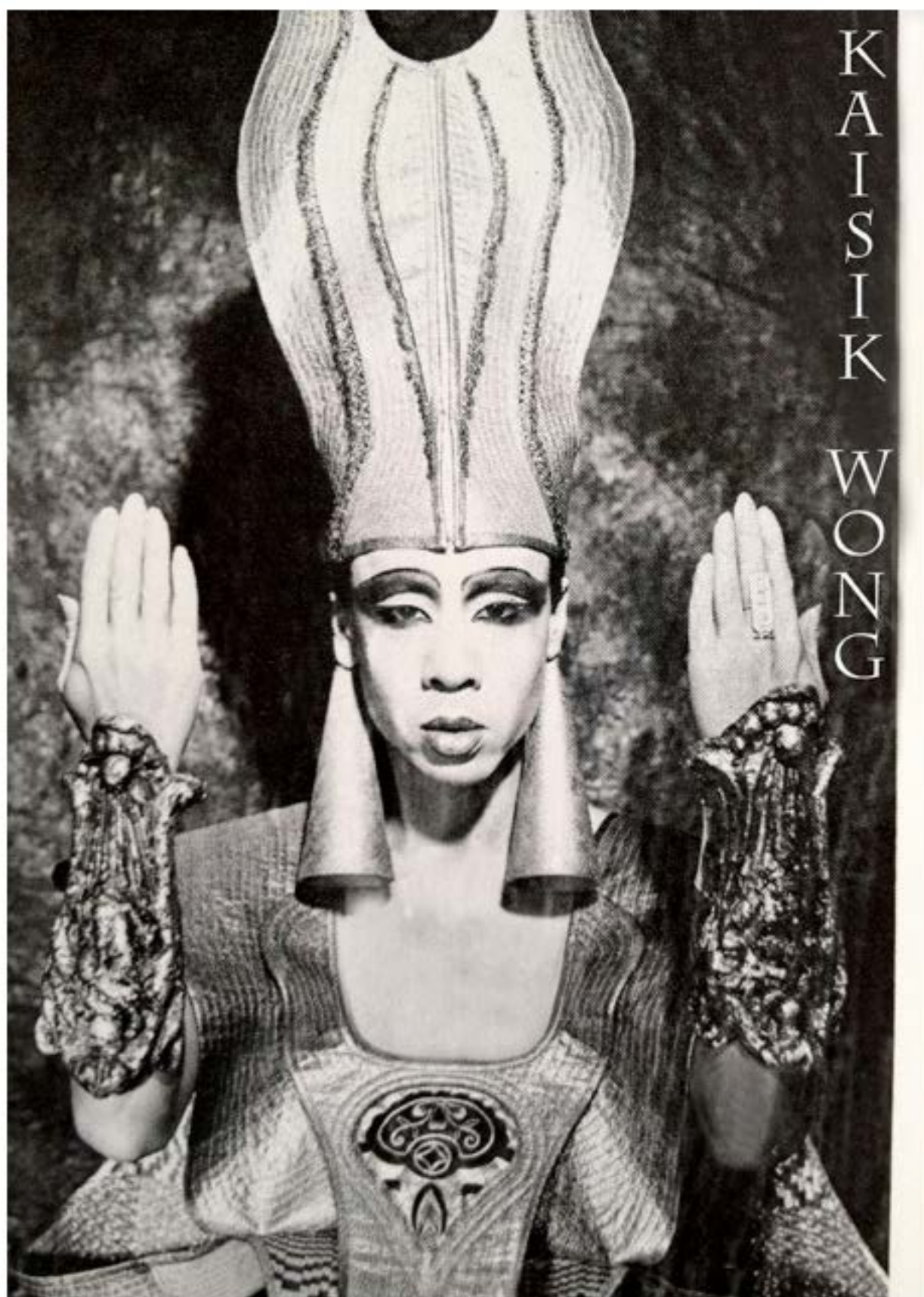


Wong\_Kaisik\_1974\_Performance Pieces\_7



Wong\_Kaisik\_1995\_Installation of 3 outfits\_8





Wong\_Kaisik\_1974\_9



## **KAISIK WONG IMAGES**

01. Yellow/Green . a.k.a. Corn, one of the Seven Rays. 1972
02. Orchid Dress, Airbrush painting by Prairie Prince. 1976
03. Kaisik as Monkey. 1970
04. Orchid and Fish. Airbrush painting by Prairie Prince. 1976 and 1974.
05. Yellow/Green Rays and Blue Dress. 1972. Courtesy of the Fine Arts Museums of San Francisco, M.H. de Young Museum exhibition “True Couture: The Wearable Art of Kaisik Wong” 1995.
06. Collage Vest. ca. 1973-74
07. Performance pieces. San Francisco ca. 1974.
08. Installation of 3 outfits. Courtesy of the Fine Arts Museums of San Francisco, M.H. de Young Museum exhibition “ True Couture: The Wearable Art of Kaisik Wong”. 1995.
09. Kaisik Wong in interchangeable vests and headdresses. ca.1974

## KAISIK WONG BIOGRAPHY

Melissa Leventon

Former Curator of Textiles, Fine Arts Museums of San Francisco

From *True Couture The Wearable Art of Kaisik Wong*, M.H. de Young Museum,  
December 13- March 17, 1996

San Francisco artist Kaisik Wong (1950-1990) believed profoundly in the power of clothes as vehicles of expression, influence, and transformation. He was a primary figure in the vibrant art-to-wear community in the Bay Area and a potent force among other artists as well. Kaisik surrounded himself with painters, photographers, filmmakers, performers, and designers and often collaborated with them. His inspirations included the natural world around him, the ancient world and legend of Atlantis, and his own ethnic heritage. He reveled in the variety of textiles from different cultures, particularly Asia and South and Central America. Exploring concepts of cultural and sexual unity, he used collaged fabrics and superimposed images from all over the world and developed a unique vocabulary of interchangeable garments, which he envisioned as unisex. Into each extraordinary piece he poured the unique mix of spirituality and fun that was the hallmark of his personality.

Born and raised in San Francisco, Kaisik came of age during the artistic and spiritual ferment of the 1960s. During the sixties, Kaisik lived alternately in New York and San Francisco but returned to San Francisco permanently in 1970. Kaisik created limited collections for Bay Area vendors such as I. Magnin and Obiko. He produced costumes for several films and a children's television show, and even designed flight attendants' uniforms for a small airline. He never aspired to service the mass market, although his ideas were sometimes copied by those who did. Instead, his heart, and his most important work, lay primarily in the one-of-a-kind pieces he created for private clients and in the works he created for himself and favored colleagues for exhibition and performance. Prominent among those performances were a piece based on the I Ching performed at the San Francisco Institute of Art in 1977 and a series of performances based on the Chinese folk character of the Monkey King.