

Ocean Series Brooches (2025)

The *Ocean Series Brooches* are small worlds of light and colour, tactile meditations on the fragile ecologies beneath the sea. Each piece, woven bead by bead, reflects the living geometries of coral, anemones, and the symbiotic organisms that depend on one another for survival.

These brooches honour resilience within vulnerability. They remind us of the intricate interdependence that sustains marine life, transforming glass into a language of empathy. On their shimmering surfaces, fragility and strength are inseparable: each brooch becomes a microcosm of care, remembrance, and the enduring beauty of life in balance.

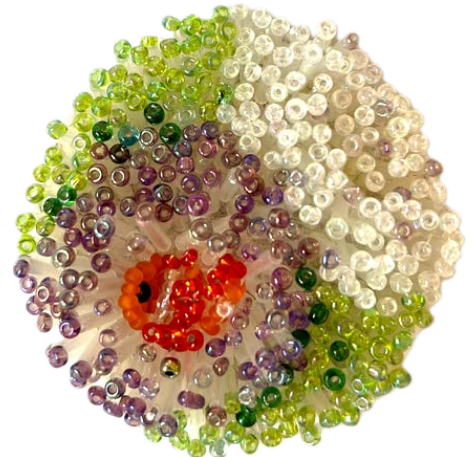
The series also invites reflection on a deeper ecological truth: in nature, survival emerges through connection, not dominance. The delicate act of weaving each bead becomes a gesture of holding together what the planet struggles to keep intact. In celebrating the beauty and resilience of endangered marine ecosystems, the *Ocean Series* also quietly acknowledges their growing fragility.



\$280

Coral - Ocean Series Brooch (2025)

In pale blues and silvers accented with amber, this brooch suggests a fragile coastal world, dying and regenerating coral.



\$300

Symbiosis - Ocean Series Brooch (2025)

This brooch depicts the delicate symbiosis between the clownfish and its sea anemone - a small world of colour, movement, and mutual care. This moment of togetherness within the fragile ecosystem of the reefs is delicately captured through the hand-weaving of hundreds of tiny glass beads in shades of white, green, purple, and coral.

The world's oceans, once rich with colour, life, and complexity, are now under severe stress. Rising temperatures, acidification, plastic pollution, and overfishing have triggered coral bleaching on an unprecedented scale. Entire reefs, the rainforests of the sea, are turning ghostly white as the algae that sustain them die off. What disappears is not only colour and form, but a delicate network of relationships that supports thousands of species: a living architecture of interdependence.

In nature, symbiosis is a fundamental principle of coexistence, a system in which species thrive not through dominance, but through collaboration. The clownfish and sea anemone, for instance, survive through mutual care: one offers protection, the other nourishment. These relationships act as quiet teachers, reminding us that resilience emerges from connection, and that the health of an ecosystem depends on the bonds that hold it together.

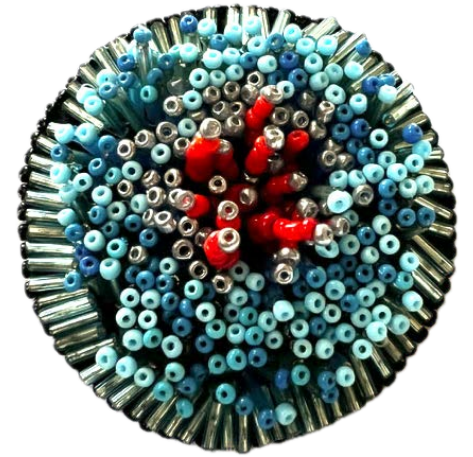


300

Sold \$

Anemone - Ocean Series Brooch (2025)

In soft whites and blush pinks, this brooch evokes the tender geometry of a sea anemone: a living bloom of light and movement. The shimmering beadwork, both tactile and luminous, invites close observation: each bead a cell of light, each connection a gesture of balance.



\$ 280

Reef - Ocean Series Brooch (2025)

The second, in deep blues and coral reds, recalls the pulsing rhythm of reef organisms that cling to life within warming oceans.

Extinction Series (2025)

Each brooch in the *Extinction Series* is a quiet act of remembrance. Hand-woven from hundreds of tiny seed and bugle beads, these miniature sculptures portray some of the world's most endangered animals, capturing not only their form, but the tenderness and vulnerability of lives on the brink.

Small in scale yet profound in intent, the series unites meticulous craftsmanship with ecological awareness, inviting viewers to witness, to care, and not to forget.

Glass beads, materials that catch light and carry centuries of craft tradition, are woven slowly and deliberately, echoing the patience and attention required to protect these species. These brooches are not merely decorative objects; they are intimate memorials and calls for awareness.

Together, they form a beaded elegy and a celebration of lifeforms we may one day know only through stories and art. *Extinction* asks: What do we choose to remember, and how will we carry that memory forward?



\$ 300

Amur Leopard (*Panthera pardus orientalis*)

With fewer than 100 remaining in the wild, the Amur Leopard is one of the rarest big cats on Earth. This brooch echoes its distinctive rosette pattern and ghost-like presence in the snowy Russian Far East. Beads in smoky golds, creams, and shadowy blacks replicate its elusive camouflage and beauty, on the edge of erasure.



\$ 240

Vaquita (*Phocoena sinus*)

Delicate and vanishing, the vaquita is the most endangered marine mammal, with fewer than 10 individuals left globally. This brooch captures its compact form and gentle expression, rendered in silvery greys.



\$ 300

Mountain Gorilla (*Gorilla beringei beringei*)

Living in misty mountain forests, the mountain gorilla's intelligence and tenderness are conveyed through soft contours and rich, dark hues. This brooch captures the strength and gentleness of the species, with beaded lines following its quiet gaze in stillness.



\$ 340

Sumatran Rhinoceros (*Dicerorhinus sumatrensis*)

Shaggy and elusive, the Sumatran rhino is critically endangered, with fewer than 50 individuals remaining. This brooch evokes its textured hide through densely layered beads, with twin horn shapes emerging from the rugged surface, armour turned to vulnerability.



\$ 320

Pangolin (*Manis javanica*)

Armoured in shimmering scales, the pangolin is the most trafficked mammal in the world. This brooch celebrates its elegant defense - layered, golden-bronze beads curve into protective spirals. It is both delicate and defiant, folding into itself like a story untold.



\$ 300

Orangutan (*Pongo pygmaeus* / *Pongo abelii*)

Known as the "person of the forest," the orangutan faces habitat destruction and loss. This brooch interprets its wise, expressive face with warm amber, rust, and charcoal beads. Long armed and thoughtful, it reminds us of the forests we are losing, one canopy at a time.



\$ 320

Sumatran Elephant (*Elephas maximus sumatranus*)

Once widespread, now shrinking in numbers, the Sumatran elephant is a gentle giant under threat. In this brooch, soft ivory tones trace the curved tusks and listening ears of a baby elephant. The form is compact yet powerful, an emblem of memory and endurance.

3D Manufacturing Explorations (2012-present)

Oya's 3D printing experiments began in Paris in late 2012, during her artist residency at the Cité des Arts. Bridging the tactile and the digital, these explorations mark a dialogue between tradition and technology. Through computational modelling and additive fabrication, Oya translated her geometric and modular designs into three-dimensional forms produced in ceramics, gold-plated brass, bronze, steel, and sterling silver, extending her handmade vocabulary into new materials and processes. Rather than printing directly in metal, each piece was created through a hybrid process of high-precision wax printing and traditional lost-wax casting. The designs were 3D-printed in wax, cast in real silver or brass, and hand-finished to jewellery quality. Together, these works reflect Oya's ongoing inquiry into how digital tools can complement the sensibility of craft, allowing precision and emotion to coexist within contemporary design practice.

Materials: 3D printing and combination of high-precision wax 3D printing with traditional lost-wax to cast in silver, brass, bronze or steel, gold-plating for brass surfaces.

Themes: Geometry in nature, sacred geometry, Selcuk patterns.



silver: \$ 350
gold-plated
brass: \$ 270

Silver Sold
(can be
commissioned)

Seljuki Sa'āda Crescent Necklace (2015), gold plated brass or sterling silver, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This is a delicate, contemporary necklace inspired by Seljuk geometric artistry featuring a crescent-shaped metal form. It has an intricate openwork lattice pattern of interlocking circular motifs, evocative of traditional Seljuk ornamentation and Islamic geometric design. The fine geometry creates a sense of rhythm and continuity, balancing symmetry with fluidity. In the Seljuk world, happiness (*sa'āda*) was understood not as pleasure, but as the quiet harmony of the soul with the divine order of creation, translating to *mutluluk* in Turkish (happiness).

Suspended from a thin black twisted cord, the golden crescent appears both luminous and lightweight, resting elegantly against the skin. Its design merges historic symbolism and modern minimalism: the crescent, often associated with renewal and harmony, is reimagined here through precision craftsmanship and contemporary materials. The piece embodies the fusion of heritage and modernity, geometry and grace.



silver: \$ 300
gold-plated
brass: \$ 260
bronze: \$ 220

Window of the Soul Pendant (Large) (2015), Sterling silver, or gold plated brass, or polished bronze, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

Window of the Soul Pendant reinterprets the architectural language of Seljuk and Islamic geometry through contemporary design and digital craftsmanship. The pendant takes the form of an arched window, a motif seen in the lattice screens and carved stone openings of many mosques and madrasas across the Islamic world. Its intricate lattice of interlocking stars and polygons recalls these sacred geometries of light and order.

Crafted through high-precision 3D printing and traditional lost-wax casting, the piece embodies a dialogue between heritage and innovation. As light strikes the golden lattice, the pattern comes alive with subtle reflections, echoing the spiritual symbolism of illumination in architecture. Suspended from a simple black cord, the pendant becomes a meditation on harmony between matter and spirit, geometry and grace.



silver: \$ 240
gold-plated
brass: \$ 220
bronze: \$ 160

Window of the Soul Pendant (Medium) (2015), multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).



Sold
can be
commissioned

\$ 150

Window of the Soul Pendant (Small) (2015), Sterling Silver, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

Geometric Pendant Series (2013)

This series of pendants explores the dialogue between proportion, geometry, and light, drawing conceptually from the mathematical harmony and geometric spirit of Seljuk ornamentation, through elegant, minimal contemporary forms. These pendants, part of a unified geometric series, share a visual language of symmetry, balance, and movement - where each design expresses a distinct rhythm of curves and interlocking forms.

Crafted through high-precision 3D wax printing and traditional lost-wax casting, these pendants transform mathematical order into tactile, wearable poetry. Suspended from simple black cords, the series embodies Oya's continued exploration of geometry as a living language - where digital precision meets the timeless sensibility of the hand.



Geometric Tulip Duo Necklace 1 (2025) with sterling silver- or gold-plated brass tulip motifs and glass beads, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This necklace blends contemporary minimalism with traditional symbolism. Paired tulip-shaped metal pendants with a geometric lattice pattern hang from soft cords, giving the piece a light, modern elegance. Three hand-woven beaded spheres add colour, texture, and sculptural contrast, creating a playful yet refined reinterpretation of the tulip motif. Together, the elements form a wearable piece that bridges cultural reference, craftsmanship, and contemporary jewellery design.

**1 Silver + 1
Brass Sold**

silver: \$ 220
gold-plated
brass: \$ 180
bronze: \$ 150



\$ 80

Circle of Seeds Ring (2013), Gold plated brass, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This ring features an openwork, lace-like structure composed of repeating, interlocking geometric units. Each unit resembles a gently rounded quatrefoil or cellular cluster, perforated with small circular openings that create a porous, almost coral-like texture. The repeated modules form a continuous band with a soft undulating edge, giving the ring both architectural rhythm and organic delicacy. Its sculptural quality comes from the interplay of negative space and solid brass, making it feel light, tactile, and intricately crafted despite its structural strength.

1 Brass
Sold



silver: \$ 230
gold-plated
brass: \$ 180

Golden Ratio Circle (2013), Gold plated brass, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This pendant features a circular composition of swirling interconnected spirals radiating from a central opening, a spiral derived from the golden ratio, expressing the natural harmony that underlies both organic and architectural forms. The curling motifs create a balanced, flowing rhythm that feels both organic and geometric. It symbolises continuity and energy. Suspended from a simple black cord, the piece has a refined yet understated elegance.



Seed of Life Pendant (2013), Sterling Silver or gold-plated brass, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This pendant is built upon the **Seed of Life**, one of the oldest geometric symbols associated with creation, unity, and regeneration. Its form is intricately cut into a lattice of interlocking arcs, triangles, and star-like forms, also echoing the classical *shamsa* (sun) motifs of Seljuk and Islamic ornamentation. The openwork structure creates a delicate, lace-like effect that allows light to pass through the overlapping curves, emphasising the symmetry and sense of expansion inherent in the design. Minimal yet visually rich, the pendant offers a contemporary interpretation of an ancient geometry, balancing precision with softness and evoking the interconnectedness at the heart of the Seed of Life.

silver: \$ 240
gold-plated
brass: \$ 180
Bronz: \$ 160

1 Brass + 1 Bronz
Sold, one silver available)



silver: \$ 200
gold-plated
brass: \$ 160

2 Silver
Sold, (one
Brass
available)

Golden Ratio Flower (2013), Gold plated brass or sterling silver, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This pendant features a softly flowing geometric form that blends simplicity with refined movement. Its fluid, organic lines resemble a stylised cloud or unfolding flower, formed through a series of interconnected spirals. These curling motifs create a rhythmic balance of counterspirals, giving the piece an elegant, almost calligraphic presence.



silver: \$ 350
gold-plated
brass: \$ 270
bronze: \$ 200

Flat Bucky Balls Crescent (2013–2025) -

Sterling silver, or gold-plated brass, or polished bronze, adjustable satin cord, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This series features three sculptural pendants inspired by the geometry of truncated polyhedral - flattened "bucky balls" arranged in a gently curved crescent formation. Each pendant is composed of interlocking polygonal cells that resemble a cluster of tessellated fullerenes, translated into a refined, wearable surface. The open lattice structure creates a delicate interplay of light and shadow, allowing the skin or clothing beneath to become part of the composition. Suspended from plain satin cords, the pieces balance mathematical clarity with contemporary elegance. Despite their complex geometry, the pendants feel light and minimal, offering an organic curvature that sits gracefully across the collarbone.



silver: \$ 350
gold-plated
brass: \$ 270
bronze: \$ 200

Geometric Lace Heart Series (2013–2025) -

Sterling silver, black satin adjustable cord, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

This series of pendants reinterprets traditional Anatolian and Islamic geometric motifs through a contemporary design language. Each pendant is suspended from a simple cord that keeps the focus on the sculptural centrepiece. It features an intricate lace-like pattern cut into a heart-shaped form, where interwoven lines create a rhythmic interplay of curves, loops, and symmetrical knots. The design evokes the delicacy of filigree while retaining the crisp precision of digital 3D fabrication.

Realised in three distinct metal finishes (sterling silver, gold-plated brass, and polished bronze) the series highlights how materiality transforms both the character and emotional resonance of the same form. The heart-shaped pendants subtly echo Seljuk geometric logic through their interlaced, grid-based symmetry and continuous knot-like linework, while reinterpreting these patterns in a contemporary, fluid form.

This sterling silver pendant offers a cool, luminous clarity, emphasising the openness and lightness of the geometric lattice.

The gold-plated brass glows with warmth, giving the motif a more ornamental and regal presence. The polished bronze piece carries a subtle, earthy sophistication, creating a bridge between ancient metalwork traditions and modern craft. The openness of the geometric pattern allows the wearer's skin or clothing to become part of the composition, making the pieces feel airy, elegant, and effortlessly wearable. As a collection, the *Geometric Lace Heart Series* celebrates the meeting point of cultural heritage and contemporary design, where digital precision, traditional aesthetic logic, and material expression converge into timeless, wearable artefacts.



\$ 250 (each)

Çintemani Axis Series (2014), 3D printed Stainless Steel, Polished Gold-Plated.

The *çintemani* motif, composed of three circles paired with two wavelike bands, was widely used in Ottoman textiles, ceramics, and imperial garments. Originally linked to Central Asian and Buddhist symbolism, it came to express power, protection, balance, and good fortune in the Ottoman visual language. Its bold, rhythmic forms reflect both spiritual aspiration and worldly authority.

These three necklaces each feature a sculptural central bead in matte gold-plated stainless steel, shaped like a triple-cone. The golden element is framed on all sides, as a *çintemani*, by faceted Swarovski crystal beads in different colours (turquoise, smoky grey, and deep black) giving each necklace its own distinct character.

The beads are threaded onto a delicate grey seed-bead strand, creating a subtle shimmer that contrasts with the warm, textured golden centrepiece. Simple gold-tone clasps complete the design. The overall effect is refined yet understated, balancing geometric form with soft colour accents.

The central *çintemani* bead was custom fabricated using 3D printing in gold-plated stainless steel which is a process that, even in 2014, required specialised production and high material cost, making each piece part of a rare, limited series.



\$ 85 (each)

Tulip Ceramic Pendants (2013)

These playful pendants reinterpret the traditional Turkish tulip motif in a contemporary, minimalist form. Reduced to their essential curves, they create a soft, modern silhouette that feels both symbolic and approachable.

Produced in 2013 using a hybrid additive–ceramic casting process, the pendants were fabricated through Shapeways’ early ceramic 3D-printing service and then finished with traditional glazing techniques. This combination allowed the pieces to merge the precision of digital fabrication with the tactile warmth and subtle irregularities of hand-finished ceramics. Crafted in smooth glazed ceramic, they are presented in a gentle palette of sky blue, pale green, lemon yellow, charcoal, and white, each with a soft matte-gloss surface that catches the light delicately. Suspended on simple cords, they offer an easy, wearable charm.

Significantly, the Shapeways ceramic 3D-printing service used to make these pendants has since been discontinued (since 2017). As a result, these works belong to a finite, now-unrepeatable production run from an early moment in consumer-accessible ceramic 3D printing. Their status as discontinued artefacts gives them collector value and clear design provenance within the history of digital craft.

Drawing from the tulip’s deep significance in Ottoman art, symbolising elegance, beauty, and affection, these pendants reimagine a historic motif for the present day, enriched with both cultural memory and the technological history of an obsolete fabrication method.



HexaFrame Pendant Series, (2015), Sterling silver, gold plated brass, stainless steel, and dark steel multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

These three pendants belong to the *HexaFrame Series*, a study in lightweight structure and geometric clarity. Each piece is built around the same hollow hexagonal form, composed of interlocking triangular struts that create an airy, architectural lattice. The open geometry allows light to move through the structure, giving every pendant a sense of depth and delicacy.

They are rendered in four finishes: sterling silver, brass, stainless steel, and dark steel. Suspended on simple cords, the pendants are minimal yet intricate, celebrating the elegance of modular design and the quiet beauty of precision-crafted form.

2 Silver + 1
Dark Steel

Sold (with still a
few available)

silver: \$ 85
gold-plated
brass: \$ 75
steel: \$ 60
dark steel: \$ 60



\$ 45 (each)

Tulip Crown Rings (2013) Stainless steel, sterling silver and gold-plated brass, multi-stage fabrication (3D printing, lost-wax casting, polishing, plating).

Each ring features a tulip-inspired silhouette, reduced to its essential geometry: the top rises into two pointed petals that form a stylised tulip crown, with a small circular opening just below the tips that echoes the larger finger opening. This creates a clean, balanced symmetry and a contemporary architectural feel. The left ring is rendered in matte dark steel with a subtly textured surface, the centre ring in polished stainless steel with a smooth reflective finish, and the right ring in warm gold-plated brass, offering a more luminous, ornamental quality. Together, they reinterpret the traditional tulip motif in a sleek, modern, and wearable form, playful in symbolism.

Geoms

Glass Beadwork: Seed and Bugle Beads (2009-2025)

In her later practice, Oya turned to the seed beads as elements, and to the intimacy of hand-woven beadwork, developing intricate structural pieces crafted from hundreds, and sometimes thousands of glass seed and bugle beads. Threaded and interlaced on fine nylon, these works combine patience with precision, translating pattern, rhythm, and care into tactile form. Her jewellery is inspired by natural geometries and, more recently, by endangered species and coral reefs, embodying both fragility and empathy. Each brooch or neckpiece functions as a meditation on coexistence, where repetition becomes reflection, and the small gestures of making carry large emotional resonance.

Materials: Seed and bugle glass beads, nylon thread, cord, leather (for brooch backing).

Themes: Geometry in nature, sacred geometry, fragility, regeneration, endangered species, empathy through making.



250

Cellular Lace Necklace (2025), glass seed beads, satin cord.

This piece is a delicate, sculptural necklace featuring an airy, three-dimensional beaded form at its centre. The pendant is composed of fine, transparent glass seed beads woven into an open lattice of interlocking loops, creating a structure that resembles a small coral formation, a cluster of bubbles, or an organic cellular mesh. Its porous geometry casts soft shadows and gives the form a sense of lightness and movement.

The beaded structure sits on a satin black cord, allowing the intricate central form to stand out. The contrast between the minimal cord and the shimmering, cloud-like geometry creates a balance of simplicity and complexity. Overall, the necklace feels both contemporary and organic, an elegant piece that evokes natural growth patterns and the quiet beauty of hand-woven structure.



(each)

\$ 150

Ethereal Spheres Series (2025), glass seed beads, glass beads, satin cord.

These three necklaces are composed of hand-woven geometric beadwork, each forming a lightweight, airy spherical structure. The pendants resemble intricate open-mesh polyhedral, delicate cages made from tiny glass seed beads threaded together into repeating geometric patterns.

Each necklace features a vertical sequence of these beaded spheres in different colours and sizes, combined with an accent bead at the top and small beads at the tasselled ends. The palette moves between silvery whites, deep blacks, warm golds, and luminous turquoise tones, giving each piece a distinct character while maintaining a cohesive style.

Suspended from soft grey satin cords, the necklaces feel sculptural yet playful, as a textural, tactile objects that merge craft, geometry, and colour into a contemporary wearable form.



\$ 350

Dodecahedral Spectrum Spheres – Glass seed beads, stainless steel choker wire.

This necklaces features five hand-woven beaded spheres, each crafted from tiny glass seed beads threaded into airy geometric structures. The spheres sit along a minimalist stainless-steel choker wire, giving the pieces a clean, contemporary silhouette.

The colour palette moves through soft, muted tones (icy blue, translucent white, earthy bronze, deep midnight blue, and silver) creating a subtle gradient that feels both harmonious and understated.

The spherical forms are lightweight and architectural, evoking cellular structures, coral formations, or miniature woven lattices. The simplicity of the wire choker highlights the intricacy of the beadwork, making each sphere appear to float in space.

A sculptural, modern piece that blend craft, geometry, and colour into refined, wearable artworks.



350

Aqua-Noir Spheres – Glass seed beads, stainless steel choker wire.

This necklaces features five hand-woven beaded spheres, each crafted from tiny glass seed beads threaded into airy geometric structures. The spheres sit along a minimalist stainless-steel choker wire, giving the pieces a clean, contemporary silhouette.

This necklace presents a brighter, contrasting sequence with turquoise, silver, glossy black, soft metallics, and crystal white spheres. The interplay of colour and transparency gives the piece a lively, dynamic presence.

The spherical forms are lightweight and architectural, evoking cellular structures, coral formations, or miniature woven lattices. The simplicity of the wire choker highlights the intricacy of the beadwork, making each sphere appear to float in space.

A sculptural, modern piece that blend craft, geometry, and colour into refined, wearable artworks.



\$ 300

Platonic Cocoon (2012) - Iridescent blue/purple seed beads and adjustable satin cord.

This necklace features a sequence of hand-woven beaded spheres, each crafted from tiny iridescent glass seed beads that form airy, open-mesh geometric structures in the form of chunky truncated icosahedron spheres. The spheres are constructed in a dodecahedral pattern, giving them a faceted, architectural quality while remaining lightweight and delicate. Their colours shift across a rich, atmospheric palette, deep greens, teal-blues, midnight tones, and plum purples, creating a subtle gradient that feels both organic and luminous.

The spheres are threaded onto a soft grey satin cord, adjustable in length, allowing the necklace to sit comfortably and drape fluidly around the neckline. The contrast between the minimal cord and the richly textured beadwork makes the geometric forms appear almost suspended, enhancing their sculptural presence.

Overall, the piece is contemporary, tactile, and quietly striking, evoking the feel of cellular structures, coral forms, or small woven constellations shimmering with colour.



\$ 380

White Platonic Cocoons (2012) - Iridescent white and metallic grey glass bugle beads and adjustable grey satin cord.

A softer, more ethereal version, this necklace blends translucent white beads with silver-toned polyhedral forms. The arrangement resembles a floating cluster of geometric "bubbles," airy and luminous. The muted colour palette and open structures create a gentle, cloud-like presence.



\$ 360

Red & Noire Platonic Cocoons (2012) - Iridescent blue/white/grey/black glass bugle beads and adjustable black satin cord.

This piece combines bold red and glossy black polyhedral forms with a few metallic bead cluster, creating a vivid, high-contrast composition. The arrangement moves from small to large forms, giving the necklace an energetic, sculptural gradient. Suspended on a black satin cord, it has a confident, contemporary aesthetic.



\$ 400

Blue tone Platonic Cocoons (2012) - Iridescent blue/white/grey/black glass bugle beads and adjustable grey satin cord.

This necklace brings together deep cobalt blue, iridescent steel, translucent white, and silver beads. The varied palette and bead sizes create a celestial, constellation-like arrangement. The combination of cool tones makes the necklace feel crisp, modern, and visually layered.



\$100

Red Dodecahedron Sphere (2025) – Red seed beads, stainless steel wire.

This necklace presents a single hand-woven beaded sphere in vibrant red. The sphere is made from tiny glass seed beads stitched into an airy, open-mesh geometric structure, a dodecahedron-based open mesh (12 pentagonal faces). It is suspended at the centre of a thin stainless-steel choker wire, allowing the delicate red form to appear as if it floats. Simple, lightweight, and sculptural, the piece balances minimalism with a vivid, tactile focal point.



150

Green Icosahedron Cluster (2025) – Malachite (Imit) beads, stainless steel wire.

This necklace features a single sculptural bead woven from glossy green tubular beads arranged into a small geometric cluster, a truncated icosahedron. The bead has a faceted, polyhedral look, giving it a contemporary, architectural character. It sits at the centre of a minimalist stainless-steel choker wire with a twist-lock clasp, creating a striking contrast between the sleek metal line and the textured green form. The result is a clean, modern piece with a bold pop of colour.



\$ 150

Stone Cluster Orbit (2025) - Amazonite round beads, stainless steel wire.

This necklace features a minimalist steel wire choker paired with a single sculptural pendant made from clustered natural stone beads. The stones (soft greens, creams, honey tones, turquoise shades, and occasional darker accents) are tightly arranged into a spherical form, creating a tactile, almost planetary presence. The cluster has a harmonious, organic palette that evokes river pebbles, mineral formations, or a tiny globe made of varied terrains.

Suspended on the clean, modern steel wire, the colourful stone sphere becomes the focal point: simple, contemporary, and quietly radiant. The contrast between the industrial wire and the warm, earthy stones gives the piece a balanced aesthetic, elegant yet effortless, structured yet natural.

Sold (can be commissioned)



\$ 170

Aqua Dodeca Sphere (2025) – Aquamarine chips beads, grey satin cord.

This necklace features a single sculptural bead in a soft, translucent aqua blue, suspended from an adjustable grey satin cord. The pendant is constructed from elongated glass beads woven into a polyhedral sphere, specifically a dodecahedron-based structure. Each face of the sphere is formed from pentagonal arrangements of the tapered beads, giving it a faceted, crystalline appearance while remaining light and airy.

The pale aqua beads catch and diffuse light, creating a gentle glow that enhances the dimensionality of the geometric form. The contrast between the shimmering, watery blue sphere and the matte grey cord gives the piece a calm, contemporary elegance.

Overall, the necklace combines sacred-geometry inspiration with a soft, organic aesthetic, an airy crystal-like form that feels both mathematical and serene.



\$ 130

Bloom Cluster Pendant (2025) – Glass beads, seed beads, small Swarovski crystals, transparent sequins, grey satin cord.

This pendant features a vertical cluster of hand-woven beaded forms that transition gently in colour and texture, creating a soft botanical effect. At the top sits a warm honey-gold sphere made from transparent glass beads accented with tiny sequins and purple and green Swarovski crystals that catch the light with subtle sparkle. Beneath it hangs a clear beaded sphere, airy and crystalline, followed by a small, dense green cluster reminiscent of new growth or a budding stem.

The composition concludes with two dangling cord tassels tipped with faceted translucent grey-blue beads, adding movement and a delicate sense of flow. Suspended from a long grey satin cord, the pendant has a relaxed, contemporary elegance, combining organic softness with geometric beadwork. Overall, the piece feels like a stylised bloom: light, radiant, and quietly playful.



\$ 250

Seed of Life (2013) - Polished purple and black agate beads, nylon thread, silk ribbon
Dimensions: Diameter: 10.5 cm

This Pendant embodies Oya's ongoing exploration of form, geometry, and material resonance. The form of this pendant emerges from the natural rhythm of the agate beads themselves, their pink, translucent cores suggesting a geometry based on the *Seed of Life*. The piece is composed of elongated agate beads, their deep burgundy and rose tones converging toward a circular centre, bound together by fine thread and suspended on a black silk ribbon.

At once geometric and organic, the design transforms the inherent beauty of the stone into a symbol of growth and continuity.

Light passing through the agate reveals layers of colour and texture, echoing the patterns of life embedded in nature's own architecture. Here, natural imperfection becomes the foundation of harmony and grace.



\$ 600

Circular Ripples necklace (2011) - 10mm glass silver bugle beads, magnetic clasp.

This expansive necklace is composed of a wide, lace-like mesh of interlinked glass bugle beads that drapes across the torso like a geometric textile. The surface is built from a rhythmic arrangement of triangles, squares, and hexagons, which together generate a fluid sequence of circular formations, like ripples radiating outward across still water. The composition features a subtle reference to the classical cintamani motif. A cluster of hexagonal "triple-dot" units, traditionally symbolising power, protection, and dynastic authority, is suggested not through added volume but through intentional absence: an empty triad of hexagons becomes a quiet negative-space imprint of the symbol within the mesh. Despite its large scale, the piece appears weightless and airy, its mathematical clarity softened by the gentle shimmer of the glass beads. The result is an elegant interplay of structure and openness, an architectural surface that remains fluid, tactile, and wearable. It was exhibited at *Sacred Geoms* (2013), Balmain Watch House, Sydney.



Sold

\$ 520

Circular Lace Mesh (2011) - glass silver bugle beads, nylon thread, magnetic clasp.

This airy, lace-like neck and chest piece is woven entirely from silver-coloured glass bugle beads arranged into a mesh of interconnected hexagons, triangles, squares, and dodecagons. Eleven circular units form the core structure, draping softly over the body and creating a rhythmic sequence of openings that evoke lightness, spaciousness, and architectural balance.

Despite its intricate geometry, the piece feels almost weightless. Its crystalline, filigree-like texture merges mathematical clarity with refined handcraft. The use of eleven circles carries symbolic resonance: in sacred geometry the circle signifies unity and continuity, while the number 11 is linked to intuition and insight. Together, the interlinked circles suggest interconnectedness and the cyclical nature of life.

The result is a contemporary, sculptural work that seamlessly blends ornament and geometry, combining structural precision with luminous delicacy.

Exhibited at *Sacred Geoms* (2013) and at *Delicate Traces*, both at the Balmain Watch House, Sydney



\$ 480

Floating Spheres Necklace (2025) – Seed glass beads, circular stainless steel metal hoops, cord

This large necklace is a sculptural, airy composition combining circular wire forms with hand-woven beaded spheres.

Nine open-mesh beadwork units, each shaped like a small, latticed polyhedral "pod", are spaced evenly along a sequence of large, lightweight metal hoops. The hoops overlap slightly, forming a rhythmic chain of interlocking circles that frames the beaded spheres and gives the necklace an elegant, floating geometry.

Each beaded form is crafted from tiny glass seed beads in tones of deep blue, bronze, soft taupe, and iridescent greens. Their porous, cellular structures create a delicate contrast against the smooth, minimalist wire circles. The beadwork pods appear to hover within and between the hoops, casting gentle shadows and adding dimension.

Suspended from a soft adjustable satin cord, the necklace has a light, airy drape despite its sculptural scale. The interplay between the rigid circular frames and the organic, bubble-like beadwork creates a harmonious balance of structure and softness, an architectural yet poetic piece that evokes cellular growth, constellations, and floating forms in nature.



\$ 1400

Glass Lace Collar (2014) - 10 mm silver coloured glass bugle beads, nylon thread, magnetic clasp
Dimensions: 50 x 75 cm

Glass Lace Collar is a large-scale wearable textile artwork - a luminous structure composed of thousands of tiny, interconnected glass bugle beads threaded on fine nylon. Handwoven with meticulous precision, the piece unfolds as an intricate geometry that feels at once organic and architectural, with a geometrical pattern of interlinked circular shapes, formed with triangles, squares, hexagons and dodecagons. The interwoven glass beads form a supple fabric-like mesh that sits comfortably on the body. Its lace-like pattern recalls the rhythm of traditional needlework, yet its materiality and scale transform it into a fluid sculptural object of light.

Shifting between fragility and strength, the collar captures and refracts light across its surface, producing a quiet shimmer that animates its spatial form. Balancing craft and computation, ornament and structure, it reimagines the timeless delicacy of lace through the transparent language of glass, a contemporary artefact that inhabits the space between adornment and architecture. It was exhibited in 2014 in both the *Interwoven: Process to Product* exhibition in Sydney and the *Salon Dantel, 2nd Istanbul Design Biennial* exhibition in Istanbul.



\$ 1000

Circular Burgundy Shoulder Piece (2013)
Glass burgundy bugle beads & nylon thread
Dimensions: 45 x 45 cm

This Shoulder Piece is a sculptural necklace that rests gracefully across the shoulders, encircling the chest and back in a continuous geometric form. Composed of large, burgundy-hued transparent glass beads meticulously threaded on fine nylon, the piece reveals a lattice of interlocking triangles that converge toward a perfect circle.

The structure shifts fluidly with the body, forming a dialogue between rigidity and movement, ornament and anatomy. As light passes through the translucent burgundy glass, subtle crimson reflections animate the skin, transforming the wearer into part of the geometry itself.

Designed and prototyped in 2013, this work exemplifies Oya's exploration of modular systems, pattern, and the poetic tension between fragility and form, where geometry becomes both structure and adornment. It was exhibited at *Interwoven* (2013), Damien Minton Gallery, Sydney.



\$ 1200

Construct-Deconstruct Geom neck piece (2011)
- Silver & black glass bugle beads, magnetic clasp.

This large, theatrical neckpiece brings together the constructed 3D forms and the deconstructed flat patterns of three Archimedean geometries: one rhombicosidodecahedron and two snub cubes. These are woven seamlessly into a triangular mesh. Entirely composed of interlinked glass bugle beads, the piece forms a tessellated, textile-like structure that drapes dramatically over the chest like an ornate geometric collar.

The upper section features dark, near-black beadwork arranged into interlocking triangular modules, creating a bold, architectural lattice. Toward the centre, the pattern transitions into a field of white and translucent beads, producing a gradient from shadow to light that enhances depth and visual rhythm. Nestled near the top are three hand-woven polyhedral spheres, tiny stellated forms that punctuate the composition like floating geometric jewels.

The dialogue between constructed 3D solids and their flattened counterparts, along with the interplay of dark and light modules, gives the piece the appearance of a geometric mosaic. Fluid yet highly structured, it embodies both mathematical clarity and textile softness. An ambitious and complex work, *Construct-Deconstruct Geom* showcases precision craft, advanced bead-weaving technique, and a deep understanding of geometric form and transformation. It was exhibited at *Sacred Geoms* (2013), Balmain Watch House, Sydney.



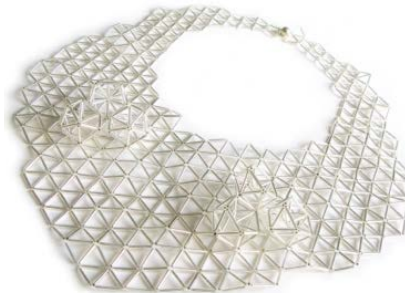
\$ 450

Triple Rhombus Mesh Geom – (2010) 6 mm glass bugle beads

A necklace made of interwoven triple lozenge cube geometric pattern mesh creates the illusion of a flat pattern made of cubes. The different colours create more intricate patterns. This is a striking, sculptural necklace composed entirely of interlinked glass bugle beads arranged into a repeating pentagonal lattice. The structure is built from modular units of tiny five-sided “cells,” each carefully woven together to form a wide, flexible collar that drapes like a textile but holds the crisp geometry of a mathematical surface.

The colour palette shifts rhythmically through deep cobalt blue, turquoise, sea-green, and sapphire tones. These hues blend into one another across the surface, creating a gradient reminiscent of ocean depths or shifting light on water. The transparency and shine of the glass beads give the necklace a luminous, almost iridescent quality, appearing to glow as it moves.

Despite its complexity, the necklace remains lightweight and airy thanks to the open pentagonal mesh. The overall effect is both architectural and organic. It is a bold contemporary statement piece that celebrates geometry, colour harmony, and meticulous hand-crafted construction.



\$ 750

Icosahedron Çintemani Mesh neckpiece (2013)

This sculptural neckpiece is built from a wide, triangular mesh of interlinked glass bugle beads, forming a delicate yet architectural lattice reminiscent of a tessellated textile. The mesh is constructed from repeating three-sided units, creating a faceted geometric surface that drapes softly around the neck while maintaining a crisp structural presence.

Emerging from this lattice are two clusters of three-dimensional icosahedral forms, hand-woven bead structures that reinterpret the classical *çintemani* motif. Traditionally associated with power, protection, and dynastic authority, the *çintemani*’s “triple-dot” symbolism is here translated into contemporary geometric language through these protruding icosahedra.

Placed symmetrically within the lower section of the mesh, the icosahedral clusters rise gently from the plane of the necklace, creating volume, shadow, and a dynamic interplay between surface and form. The overall effect is both refined and commanding: a piece where mathematical structure, Ottoman symbolism, and meticulous handcraft meet in a single luminous composition. It was exhibited at *Sacred Geoms* (2013), Balmain Watch House, Sydney



\$ 650

Cylindrical Mesh Marbels (2011) - Glass silver colour bugle beads and glass marbles.

This large necklace is composed of a sequence of elongated, lattice-like geometric forms, each built from clear glass bugle beads woven into an oval polyhedral cage. Inside every cage is encapsulated a coloured glass marbel (emerald green, deep navy, icy blue, or translucent crystal) held at the centre like a suspended core.

The outer structures resemble stretched dodecahedrons or molecular shells, giving the necklace a sculptural, almost biological character. These oval “cells” are connected by narrower beaded segments, creating a rhythmic chain of expanding and contracting forms that drapes fluidly around the neck.

Light passes freely through the open bead framework and reflects off the inner glass beads, producing a soft shimmer and a sense of depth. The contrasting shapes, the airy geometric exteriors and the glossy round centres, evoke images of microscopic organisms, molecular assemblies, or constellations of tiny worlds.

Delicate yet architectural, the necklace feels both scientific and organic: a wearable structure that merges geometry, translucence, and the quiet poetry of hand-woven glass.



\$ 300

Turquoise Seljuk Lace (2010) - Turquoise, black, silver colour glass bugle beads, magnetic clasp.

Inspired by Seljuk ceramic mosaics, this delicate choker is made from glass bugle beads woven into a flat lace surface of interlocking hexagrams with turquoise and silver stars and black hexagons.

This is a geometric piece constructed from repeating hexagonal and triangular units, creating a rhythmic chain of interlinked, crystalline shapes. Each module resembles a tiny open lattice, giving the necklace an architectural, mesh-like quality.

The alternating colours (icy turquoise, glossy black, and metallic silver) create a dynamic visual pattern as the shapes transition from one to the next. The repeated hexagonal clusters form a gentle wave-like sequence, producing a fluid movement across the piece despite its precise geometry.

Overall, the necklace feels contemporary and sculptural: light, airy, and meticulously constructed. The interplay of colour and structure evokes crystalline forms, molecular chains, or tessellated patterns found in nature, resulting in a wearable artwork of mathematical elegance.



\$ 300

Grey Seljuk Lace (2010) – Silver colour

glass bugle beads, blue and dark blue small Swarovski crystals, magnetic clasp..



\$ 300

Red Seljuk Lace (2010) -, Red glass bugle beads, transparent small Swarovski crystals, magnetic clasp.



\$ 220

Cubic illusions (2010) - 12mm glass bugle beads, nylon thread, magnetic clips

This structural choker is made from iridescent blue and purple glass bugle beads threaded into a flat surface of linked shapes, creating the illusion of cubes. It is easy to wear and attached at the back with a magnetic clasp.



\$ 280 (each)

Small Cubic Links (2013) - Glass bugle beads, seed beads, magnetic clasp.

This short necklace is composed of a continuous sequence of small, three-dimensional geometric units, each hand-woven from seed and glass bugle beads. Every module forms a tiny open cube-like structure, creating the impression of a chain built from tessellated polyhedral links. The repeated bead frames articulate gently as they follow the curve of the neck, giving the necklace a flexible, sculptural movement.

The dark, reflective surface of the bugle beads gives the piece a metallic, architectural character, while the openness of the geometric frames keeps it light and airy. The units connect seamlessly to form a rhythmic pattern of angled planes and intersecting lines, resembling a miniature lattice or a chain of crystalline segments.

Finished with a simple metal clasp, the necklace combines mathematical clarity with refined craftsmanship, an elegant contemporary piece where geometry becomes ornament.



\$ 380

Cube Orbits (2012) - Metallic blue glass bugle beads, nylon thread.

This necklace is composed of a rhythmic chain of open cubic forms, each one meticulously constructed from metallic blue glass bugle beads. The cubes are light, airy, and geometric, like a constellation of tiny architectural frames.

Scattered along the length are several *inhabited cubes*: transparent marbles suspended inside their cubic cages. These glass spheres catch and refract light, giving the impression of miniature planets held within crystalline orbits. The contrast between the empty cubes and the marble-filled ones creates a dynamic visual rhythm, solid and void, opacity and transparency, structure and luminosity.

The piece drapes fluidly around the wearer despite its angular geometry. The movement of the cubes ensures that each shift of the body causes new reflections and shadows, making the necklace a kinetic, ever-changing sculptural work. It feels both playful and precise.



\$ 300

Dodecahedron Marbles Blue (2009) – Dark blue colour glass bugle beads, glass marbles



\$ 300

Dodecahedron Marbles Yellow (2009) – Yellow gold colour glass bugle beads, glass marbles

Sold



\$ 300

Dodecahedron Marbles Light (2009) – Silver colour glass bugle beads, glass marbles

This necklace is composed of a series of hand-woven geometric modules, each shaped as a hollow dodecahedral frame made from glass bugle beads. Nestled within each delicate lattice sits a smooth glass marble, cobalt, ultramarine, sky blue, or opalescent white, held like a luminous core. Light passes through the glossy marbles, reflecting softly across the surface.

The dodecahedrons are linked with small straight bead connectors, forming a continuous chain that drapes gently around the collar. As the necklace moves, the marbles shift subtly within their frames, catching and refracting light. The interplay between the airy geometric "cages" and the richly coloured spheres creates a dynamic tension of structure and glow. The repeating geometric rhythm lends architectural clarity, while the shifting blues introduce depth, fluidity, and a sense of underwater or cosmic space. The necklace closes with a magnetic clasp. The result is a sculptural contemporary work that merges mathematical form with the tactile beauty of glass.



\$ 300

Platonic Turquoise (2010) – Turquoise glass bugle beads.

This necklace is composed of a repeating sequence of delicate geometric modules, each one shaped as a hollow dodecahedron made from turquoise glass bugle beads. Every unit is hand-woven, forming a light, airy polyhedral structure that resembles a crystalline cell or a miniature architectural frame. The dodecahedrons are linked to one another with small straight bead connectors, creating a continuous chain of uniform geometric forms.

The overall effect is harmonious and rhythmic: the repeating spheres form a sculptural collar that feels both mathematical and organic. Light passes through the open bead structures, giving the necklace a subtle, shimmering presence and a sense of spatial depth. It is a refined, contemporary piece built entirely from simple modular beads, yet it carries the elegance of crystalline geometry and the delicacy of hand-crafted construction.



\$ 600

Platonic Sterling Silver (2011) - Hand-cut sterling silver tubes, glass bugle beads.

This is a sculptural piece composed of multiple hand-woven geometric units, each shaped as a transparent dodecahedron formed from hand-cut sterling silver tubes. Every bead acts like a tiny structure, creating hollow polyhedral forms, connected to one another by black bugle bead links that resemble coral branches and represent the interconnectedness of nature and geometry.

The alternating sequence of clear dodecahedrons and black connectors creates a sense of movement. It is a contemporary statement piece that merges craft precision with the aesthetics of mathematical form.



\$ 255

Sold (can be commissioned)

White Cubic Illusion (2012) – White translucent glass bugle beads.

The White Cubic Illusion necklace is a refined geometric collar composed of white translucent glass bugle beads, each element hand-woven into a precise architectural lattice. The upper section forms a slender chain of repeating diamond-like units, creating a clean and flexible structure that rests lightly around the neck.

Part of the *Sacred Geoms* series, this flat necklace is made of interwoven triple lozenges mesh, creating two-dimensional cube illusions as a geometric pattern. As the piece approaches the front, the pattern widens into an elegant tessellation of interlocking pentagonal cells. This expanded panel creates a sculptural collar effect, structured yet fluid, with crisp lines and subtle iridescent sheen.

The interplay of repeating polyhedral forms gives the necklace a contemporary, mathematical elegance. The overall effect is minimal, luminous, and quietly commanding: a wearable study in symmetry and structure.



\$ 55 (each)

Cubic Orbit Pendants (2012) – Glass bugle beads, glass marbles, magnetic clasp.

These necklaces each feature a single glass marble held inside a delicate cubic frame woven from slender glass bugle beads. The pendant forms a tiny geometric sculpture: an open, angular lattice encasing a smooth sphere in clear, black, red, or pale opal tones. The marbles catch and reflect light as they shift gently within their bead-woven cages, creating subtle glints that emphasise the cube's crisp structure. Coordinated beaded cords, red, blue, black, or transparent, give each necklace its own character while maintaining a clean, minimalist aesthetic.

The result is playful yet architectural: a small "planet" suspended in its own orbit. Elegant, modern, and quietly expressive, these pieces offer wearable geometry in its simplest, most luminous form.



\$ 400

Iridescent Cubic Links (2010) - 12mm glass bugle beads, nylon thread, 37 cm length (top to bottom), 30 gr.

This necklace is a long, sculptural chain composed of interconnected three-dimensional cubes, each one hand-woven from elongated 12 mm glass bugle beads. The cubes are joined in an irregular, almost improvisational sequence, creating a rhythmic yet organic flow along the length of the piece.

The bugle beads have an iridescent, silvery shimmer that catches the light from multiple angles, giving each cube a crystalline clarity. As the necklace moves, the facets of the beads reflect shifting tones, ice blue, violet, silver, and pale green, adding subtle luminosity to the geometric structure.

Although built entirely from rigid linear elements, the chain drapes fluidly around the body thanks to the airy, open architecture of the cubes. The result is a contemporary, lightweight piece that blends mathematical form with soft movement: a constellation of iridescent modules linked into a wearable geometric sculpture.



\$ 255

Sold (can be commissioned)

Dark Cubic Illusion (2012) – Dark grey glass bugle beads, magnetic clasp.

This necklace is a refined geometric collar composed of dark silver-toned glass bugle beads, each element hand-woven into a precise architectural lattice. The upper section forms a slender chain of repeating diamond-like units, creating a clean and flexible structure that rests lightly around the neck.

As the piece approaches the front, the pattern widens into an elegant tessellation of interlocking pentagonal cells. This expanded panel creates a sculptural collar effect, structured yet fluid, with crisp lines and subtle metallic sheen.

The interplay of repeating polyhedral forms gives the necklace a contemporary, mathematical elegance. The overall effect is minimal, luminous, and quietly commanding: a wearable study in symmetry and structure.



\$ 100

Les Petits Bouts Dragonfly (2009) Slumped Glass.

This brooch resembles a dragonfly through fused and slumped glass elements arranged in a bold, minimalist composition. Two elongated lavender glass wings extend vertically and diagonally, their soft translucency contrasting with the opaque black segments that form the insect's body. Small red and orange accents, melted into place during firing, suggest the iridescent flashes often seen on dragonfly thoraxes and wing joints.

The asymmetry and fluid edges characteristic of kiln-formed glass give the piece an organic presence, while the layered colours and varying transparencies create a sense of movement. Light interacts with the glass differently across its surface, glossy, matte, and translucent zones, enhancing the impression of fragility and life.

A small, sculptural study in colour, form, and motion, this brooch transforms a simple glass assemblage into a vivid, wearable creature.



\$ 120

Kilim Glass Brooch (1995)

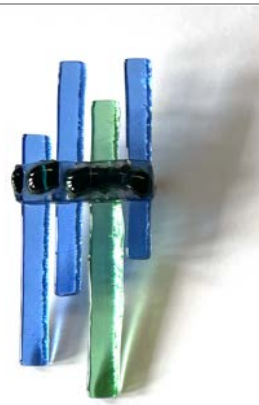
Using glass slumping and fusion techniques, this brooch captures a kilim (flat-woven rug) motif suspended within layers of transparent glass.

The elongated rectangular form acts like a lens, holding the pattern in place while softening its edges through heat and gravity.

As the glass seed beads melt, shift, and fracture, the original woven geometry loosens into a mosaic-like structure. Fine networks of cracks, bubbles, and reflective seams catch the light, creating a subtle surface shimmer that echoes the tactile density and interlaced logic of textile weaving. The central motif remains legible yet transformed, its colours compressed, magnified, and partially obscured by the surrounding glass.

Scattered peripheral inclusions, small, coloured dots and fragments, introduce rhythm and variation, recalling the incidental marks and imperfections that give handwoven kilims their character. The transparent glass both protects and distances the motif, turning it into an artefact held in suspension.

The result is a contemporary interpretation of a timeless Turkish symbol: a piece where colour, structure, and transparency intertwine to evoke cultural memory, material transformation, and the quiet continuity between craft traditions and contemporary making.



\$ 60

Les Long Petits Bouts Bleue (large) (Slumped/Fused Glass, 2009–2011)

This brooch is composed of elongated glass rods fused into a vertical composition that balances colour, translucency, and architectural rhythm. Three cool blue elements and a single pale green rod rise in parallel lines, their smooth, glossy surfaces catching and scattering light in subtle gradients. Each bar retains the slight waviness and organic softness characteristic of kiln-formed glass, giving the composition both structure and fluidity. A horizontal band of darker, opaque glass elements intersects the vertical rods, acting as an anchoring form, almost like a shadow or a horizon line. This darker strip adds visual weight and contrast, enhancing the sense of depth between foreground and background. The interplay of transparent and opaque glass creates a layered spatial effect, with light refracting differently through each segment. Minimalist yet expressive, the brooch evokes abstract landscapes, city skylines, aquatic reeds, or shifting reflections on water, while remaining firmly sculptural and contemporary. It is a study in vertical rhythm, cool tonal harmony, and the quiet elegance of fused glass.



\$ 80

Small Kilim Glass Brooch (1995)
Glass slumping and fusion techniques,

This slumped glass brooch presents a compact, softly squared form that feels intimate and contained, like a fragment of kilim pattern held in suspension. At its centre sits a dense, elongated band of fused glass seed beads arranged in a kilim-inspired configuration. The original woven geometry is still perceptible, yet softened and partially dissolved through heat, giving the motif a mosaic-like, almost breathing quality.

The surrounding milky, translucent glass acts as a quiet field, allowing the central pattern to emerge while gently blurring its edges. As the beads melt and fracture, fine crack lines and reflective seams spread across the surface, catching the light and echoing the interlaced structure of textile weaving. Small, scattered dots of colour, amber, yellow, blue, white, and black, float near the perimeter like incidental stitches or punctuation marks, adding rhythm and asymmetry.

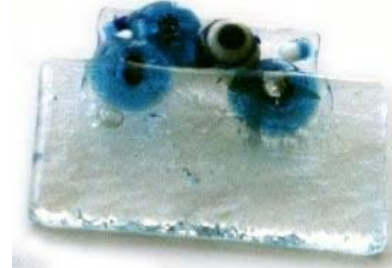
The brooch balances order and transformation: a recognisable cultural pattern held within a material process that allows chance, flow, and fracture to play an active role. The result is a small, contemplative object that translates the logic of weaving into glass, preserving memory while embracing material change and quiet imperfection.



\$ 100

Tulip Glass Brooch (1995)

A stylised tulip made with glass-fusion techniques rendered in deep red and orange tones with a touch of green at its base, emerges within layers of transparent glass. As the beads melted, they fractured subtly, forming fine batik-like textures that animate the surface with light. Transforms the tulip, a traditional Turkish motif, into a contemporary artefact, where colour and glass converge in delicate balance, each fissure becoming a luminous trace of transformation and care embodying both fragility and resilience.



\$ 100

Blue Nazar Brooch (1995)

Glass slumping and fusion techniques. These two slumped glass brooches encapsulate Blue Nazar beads, a symbol deeply rooted in Turkish culture as a talisman of protection and good fortune. Each brooch is a softly curved, translucent glass panel in which the beads are suspended, appearing to float in a luminous, watery depth. The rich turquoise and deep blue of the Nazar beads contrast with the milky clarity of the surrounding glass, while subtle inclusions, small fragments, metallic elements, and tiny bubbles add texture and complexity. Light passes through the layered glass, magnifying the beads and casting shifting reflections, so the symbol seems to hover between visibility and concealment. By encasing the Nazar within slumped glass, the brooches transform a familiar amulet into a contemporary artefact. The traditional symbol is preserved yet recontextualised, no longer worn directly as a bead, but held within a fragile, protective skin. The result is a quiet meditation on care, vulnerability, and endurance: an object that honours cultural memory while exploring transformation, material fragility, and the subtle, persistent power of symbolic protection.



\$ 100

Unwoven Kilim Glass Brooch (1995)

This brooch captures a kilim motif suspended within layers of transparent glass. Glass slumping and fusion techniques.

This brooch captures a kilim motif suspended within layers of transparent glass. It reads like a compressed architectural frieze or a fragment of patterned wall. Set within a clear, softly rounded glass body is a dense, rhythmic arrangement of coloured glass elements, cobalt blue, emerald green, warm red, amber orange, white, and black, assembled into repeating, geometric motifs.

The composition feels intentionally ordered: diamond and rosette forms emerge from carefully placed coloured glass seed beads, interspersed with small circular accents that punctuate the surface like tesserae. A dark, black glass seed bead band runs along the lower edge, anchoring the brighter motifs above and giving the piece a strong visual base. Above this, lighter tones and translucent whites create contrast and breathing space, allowing the colours to glow rather than compete.

Despite the clarity of its pattern, the brooch retains the organic qualities of slumped glass. Edges soften, shapes blur slightly, and tiny bubbles and surface undulations catch the light, preventing the piece from feeling rigid or mechanical. The clear outer layer acts like a lens, magnifying some details while gently obscuring others, creating depth and movement as the brooch shifts on the body.

Overall, the piece evokes traditional kilim, mosaic, tilework, or textile borders. It suggests cultural memory, ornament, and repetition, translated into glass. It balances structure and fluidity, order and chance, turning a wearable object into a small architectural and decorative landscape.



\$ 50

Les Petits Bouts Bleue (small)

This is a smaller version of the Les Petits Bouts Bleue glass brooch. The brooch is a bold, linear composition built from three elongated vertical elements in translucent green, aqua, and deep blue. Their softened, rounded forms rise like pillars or reeds, gently uneven at the top, giving the piece an organic, hand-formed presence rather than strict symmetry.

Running horizontally across their centre is a dark band of fused black glass segments, acting as a visual and structural anchor. This horizontal element compresses the vertical forms together, creating a strong cross-like rhythm that balances upward movement with containment. Where the dark glass intersects the coloured columns, the surface thickens and becomes more tactile, revealing the molten flow and subtle distortion caused by the slumping process.

Light passes differently through each colour, cool blue appearing denser, aqua luminous and watery, green fresh and translucent, so the brooch shifts in character as it moves. The interplay between vertical transparency and horizontal opacity evokes ideas of connection, binding, and balance: separate elements held together through tension and fusion.

Overall, the piece feels architectural yet organic, like a fragment of stained glass or a symbolic marker. It translates simple geometric relationships into a contemporary, wearable form that emphasises material presence, colour resonance, and the quiet strength of alignment.



\$70

Çintemani Bead Brooch (1995)

Glass slumping and fusion techniques. This brooch encapsulates three large blue glass beads, in the form of a *çintemani*, a symbol of protection, power, and fertility.

This slumped glass brooch encapsulates three large blue glass beads arranged in the form of a *çintemani*, an ancient symbol associated with protection, power, and fertility. The beads are embedded within a softly translucent, milky glass body whose irregular, gently angled edges give the piece the feeling of a found fragment, part talisman, part relic.

The three circular blue elements dominate the composition, their saturated turquoise tones and darker central cores evoking watchful eyes or charged nodes of energy. Set closely together, they establish a strong triangular rhythm characteristic of the *çintemani* motif, historically used in Ottoman decorative arts as an emblem of strength, authority, and safeguarding. Surrounding inclusions of darker glass, black, deep aubergine, and silvery reflective fragments add contrast and a sense of containment, as if the central symbol is being held or protected within the glass matrix.

The clear outer layer acts like a lens, magnifying internal textures: tiny bubbles, fractures, and crystalline effects that catch and scatter light. These imperfections lend the brooch a tactile, lived-in quality, reinforcing its amuletic presence. Though small and intimate, the piece carries symbolic weight, transforming cultural memory into a contemporary, wearable object, quietly assertive, protective, and luminous.



\$ 90

Blue/Green Vertical Brooch (2000)

This slumped glass brooch is a slender, vertical composition that reads like a fragment of water frozen mid-flow. Translucent glass elements in layered tones of aqua, pale turquoise, deep cobalt blue, and mossy green are embedded within a clear glass base, creating a sense of depth and gentle movement.

The individual glass pieces are irregular and organic in shape, some softly rounded, others elongated, suggesting pebbles, sea glass, or drifting marine forms. Their placement feels loosely rhythmic rather than symmetrical, as if shaped by currents rather than strict geometry. Where colours overlap, they create subtle tonal shifts, and light passing through the glass animates the surface with reflections and internal shadows.

Although solid, the brooch has a fluid, almost liquid presence. The clear outer layer smooths and unifies the composition, while the coloured inclusions appear suspended within, giving the impression of depth and buoyancy. The overall effect evokes water, shoreline fragments, and submerged ecosystems, quiet, tactile, and contemplative, transforming a simple vertical form into a small, luminous landscape worn on the body.



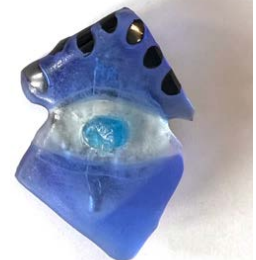
\$ 70

layered Red & White Bead brooch (2000)

This layered red and white bead brooch is a compact, sculptural composition that balances intensity with clarity. Encased within softly slumped transparent glass, clusters of vivid red glass beads dominate the surface, their saturated colour creating a strong visual rhythm and a sense of density and warmth. Interspersed among them, white beads punctuate the field, offering moments of pause and contrast within the composition.

The beads appear partially embedded and partially revealed, their circular forms magnified and distorted by the glass as if viewed through water. Small accents of yellow and black emerge at the edges and beneath the surface, adding depth and complexity and preventing the palette from feeling closed or uniform. The layering of materials creates subtle thickness variations, with light refracting unevenly across the surface and activating the brooch as it moves.

The overall form is slightly irregular and asymmetrical, reinforcing the sense of a fragment rather than a rigid object. While the piece draws on the familiar language of beadwork, the slumping and fusion process transforms it into a contemporary artefact, one that speaks of accumulation, compression, and transformation, in which colour and material are held in a delicate yet deliberate tension.



\$ 60

Small Evil-Eye Brooch (1995)

This Small Evil-Eye slumped glass brooch is an irregular, sculptural form that feels simultaneously figurative and abstract, evoking the presence of an eye, a shield, or a protective talisman. Dominated by layered blues, from deep ultramarine and periwinkle to milky, translucent white, the piece is organised around a central oval of pale aqua glass that reads unmistakably as an eye-like core.

Surrounding this centre, concentric zones of softened colour appear to have flowed and settled during firing, creating gentle gradients and a sense of internal movement. The surface is glossy yet subtly textured, with faint striations and soft pooling that reveal the glass's molten history. Light penetrates the layers unevenly, giving the brooch depth and an almost breathing quality.

Along the upper edge, a row of dark, rounded inclusions punctuates the blue field, like protective markings or apertures, adding contrast and rhythm. A single silver metallic glint, the designer's logo seal at the back, catches the light, introducing a precious, watchful accent. The asymmetrical outline enhances the object's talismanic character, as though it were a fragment shaped by ritual rather than geometry.

Overall, the brooch suggests themes of seeing, guarding, and vulnerability, an intimate, symbolic object that carries the quiet power of an amulet. It feels both ancient and contemporary, translating the language of protection and awareness into a luminous, wearable form.



\$ 60

Abstract Brooch (2000)

This slumped glass brooch is a softly rectangular form with gently undulating edges, its surface clouded and luminous like frosted ice or misted glass. Within this pale, semi-opaque body, bold pockets of colour emerge: two warm orange shapes at the lower right and a cool blue circular form near the upper edge. These coloured elements feel partially submerged, as if caught beneath a veil of condensation or water.

The orange inclusions glow with an inner warmth, their curved edges softened by the slumping process, suggesting leaves, petals, or embers held in suspension. In contrast, the blue form appears cooler and denser, anchoring the upper area and balancing the composition chromatically and spatially. Subtle internal textures, fine bubbles, wisps, and faint striations run through the milky glass, recording the movement of heat and gravity during firing.

Light passes unevenly through the brooch, intensifying the colours where the glass thins and diffusing them where it thickens. This interplay creates a quiet depth and an internal atmosphere, as though the piece contains its own weather.

Overall, the brooch feels contemplative and elemental, balancing opacity and clarity, warmth and coolness. It reads as a small abstract landscape, part horizon, part memory, where colour and material are held in a delicate, luminous equilibrium.



\$ 90

Layered Blue Stone Brooch (2000)

This slumped glass brooch is a vertically layered composition that feels geological and fluid, as if formed by slow sedimentation or the movement of water over time. Two overlapping planes of translucent, milky glass create depth and a sense of internal layering, with one sheet slightly offset from the other, revealing the edge and thickness of the material.

Embedded within the glass are clusters of cool-toned inclusions: pale aqua and turquoise glass beads, and deeper indigo lapis lazuli fragments that resemble sea glass, ice, or mineral deposits. Some elements are softly rounded and clouded, while others appear fractured and crystalline, catching the light with sharper reflections. Their distribution feels organic rather than ordered, as if settled by gravity.

Subtle folds, ripples, and variations in thickness run through the glass, recording the moment of slumping and giving the surface a gentle, tactile unevenness. Light passes through differently across the layers, creating areas of glow and shadow that shift as the brooch moves.

Overall, the piece reads as a small abstract landscape, part shoreline, part ice floe, part mineral vein, where transparency, layering, and soft colour harmonies evoke fragility, depth, and quiet transformation.



\$ 90

Rectangular Flower Brooch (2000)

This slumped glass brooch is a softly curved rectangular form that feels both painterly and geological, as if a fragment of a luminous wall or window has been gently worn smooth by time. White seed beads melted to form a milky, semi-opaque glass base that holds embedded bursts of colour, deep cobalt blues, pale aqua fragments, soft greens, and warm rust-orange accents, scattered like blossoms or constellations beneath a frosted surface.

Several of the coloured inclusions resolve into flower-like forms: blue petal shapes radiating from darker centres, punctuated by smaller circular orange elements that introduce warmth and contrast. These motifs appear partially dissolved into the surrounding glass, blurring their edges and giving the impression of flowers seen through water, ice, or misted glass.

The surface is subtly uneven and tactile, with fine bubbles, fissures, and internal textures that catch the light and enhance the sense of depth. Light refracts through the layered glass, causing colours to glow softly rather than shine sharply. The slight curvature of the brooch allows it to sit comfortably on the body, reinforcing its sculptural yet wearable quality.

Overall, the piece evokes pressed flowers, fragments of memory, or traces of a submerged garden, quietly expressive, intimate, and contemplative. It balances fragility with resilience, transforming the brooch into a small, luminous landscape that unfolds differently with each shift of light and movement.



\$ 60

Mini Green Kilim Brooch (2000)

This slumped glass brooch presents a softly squared, slightly tilted form that frames a vivid, flower-like kilim motif suspended beneath a translucent, milky surface. At its centre, a compact cluster of blue and yellow glass elements forms a geometric core, reminiscent of a stylised blossom or woven rosette. From this centre, petal-like green forms radiate outward in a rhythmic, circular pattern, giving the composition a sense of growth and outward energy.

The green elements appear gently blurred at their edges, softened by heat and partially dissolved into the surrounding glass, while small white dots scattered across the surface add lightness and visual texture, like pollen or dew. Warm orange accents punctuate the corners, acting as visual anchors and balancing the cooler greens and blues at the centre.

The slumping process has introduced subtle undulations, internal fractures, and variations in thickness, which unevenly catch and refract light. This creates a shimmering surface that shifts as the brooch moves, enhancing the sense of depth and layering.

Overall, the piece feels both decorative and contemplative, a contemporary glass interpretation of a kilim floral-inspired motif, where colour, symmetry, and material transformation converge to evoke vitality, memory, and the quiet persistence of pattern.



\$ 80

Millefiori Flower brooch (2000)

This slumped glass brooch presents a softly squared form whose surface appears clouded, quiet, and atmospheric, like frosted glass or compacted mist. Beneath this milky veil, a dense constellation of pale floral forms emerges (millefiori glass tubes), white and off-white glass elements clustered tightly together, their petal-like shapes partially fused and softened by heat.

Hints of pale blue thread through the composition, creating gentle currents that guide the eye across the surface, while tiny darker centres punctuate some of the flowers, lending depth and rhythm. The floral motifs are no longer crisp or decorative in a conventional sense; instead, they feel submerged, compressed, and slightly blurred, as if remembered rather than directly observed.

Fine fractures, folds, and subtle pooling record the glass's movement during slumping, producing a lace-like network of light-catching edges. The brooch's surface glows softly rather than shines, inviting close inspection and slow looking.

Overall, the piece reads as a quiet, contemplative object, part pressed bouquet, part fossilised garden, where repetition, softness, and translucency evoke fragility, accumulation, and the passage of time.



\$ 60

Mini Kilim Brooch (2000)

This slumped glass brooch takes the form of a compact square, its softly rounded edges framing a vivid floral composition held beneath a translucent, milky glass surface. At the centre, deep cobalt-blue glass elements radiate outward like petals, forming a kilim pattern as a stylised flower whose saturated colour contrasts strongly with the pale ground. Small white dots (the openings of the seed beads) punctuate the blue forms, adding rhythm and delicacy, as pollen or starlight scattered across the petals.

A warm cluster of red-orange glass anchors the centre of the flower, introducing heat and intensity, while paler aqua fragments appear near the edges, gently cooling and balancing the composition. The floral motif feels both intentional and softened by the slumping process, its edges slightly blurred, its geometry loosened as the glass has flowed and settled under heat.

The surrounding milky glass acts as a veil and a lens at once, partially obscuring internal fractures, bubbles, and seams that catch the light, giving the surface a subtle shimmer. These internal traces echo the fragility of petals and the layered depth of pressed flowers.

Overall, the brooch reads as a contemporary glass interpretation of a traditional floral kilim ornament: intimate, luminous, and quietly celebratory of colour, symmetry, and transformation through heat and material.