

THE POINT

ISSUE 39
SPRING 07

The Quarterly Journal of the Association of Professional Piercers



GLASS JEWELRY: A HISTORY



IMPLANT GRADE STAINLESS - IMPLANT GRADE TITANIUM - 18 KARAT SOLID GOLD - NIOBIUM
(831) 454-9880 | TOLL FREE: (888) ANATOMETAL | FAX: (831) 454-0163

ALL OUR PRODUCTS ARE HAND-CRAFTED IN THE USA.

- WHOLESALE SALES ONLY -

ANATOMETAL

WWW.ANATOMETAL.COM

FROM THE EDITOR



James Weber
Medical Liaison
Infinite Body Piercing, Inc.
Philadelphia, PA

This issue has several different seemingly disparate articles, but they all have one theme binding them: They are about our history. They are about who we are, where we've been, and where we're going. They are about how we see ourselves, and how other people see us. They are about where we're from, about how we choose to document our past, and about the face we choose to present to the rest of the world. This issue is about choosing who will write our history.

And in the case of one of us, it is about how we depart this world.

The bulk of this issue is a selected history of glass as it relates to body jewelry, exhaustingly researched and written by Jason Pfohl, from *Gorilla Glass*. While scientific evidence attesting to the biocompatibility of glass is elusive and difficult to establish—and while many of us still debate the appropriateness of using glass for initial piercings—this article shows that the arguments on this topic are rather insignificant when considering to the length of time that humans have been using some form of glass to modify and decorate their bodies.

Also included is Alicia's reflection on the most recent exhibit from the San Diego Museum of Man, titled *Body Ornamentation: Artistic Representations of Self*. While it is unfortunate that this exhibit will be closing around the time this issue is being mailed, Alicia was correct in calling this exhibit a success, as it succeeded in uniting the anthropological community with those from the body modification industry to produce something of value and significance to both groups. The article also includes images generously provided by the museum, curator, and photographers involved with the exhibit.

And the most recent meeting of the APP Board of directors marked the return to a full seven person Board after the most recent elections: Eric "Sque3z" Anderson is assuming the title of Outreach Coordinator, and Danny Yerna is now the new International Outreach Coordinator. Their introductions to the membership are on page 3.

On a somber note, also at the Atlanta Board meeting we were rocked by the news of the passing of one of our own — Josh Prentice from Virtue and Vice Studios. Included in this issue is a remembrance by Bethra Szumski, and a meditation by Caitlin on what this means to us as a family, and as a surrogate family for many of the members of our community.

And since this issue comes out just in time for the 2007 APP Conference, it closes with the schedule of classes and instructor information for everything going on from April 29th to May 4th at the Riviera Hotel in Las Vegas. For those of you not attending, you'll be able to read—at least a little bit—about what you're missing.

At Conference, as in everything we do, we should remember that we have the responsibility to write our own history, as no one is going to do it better than we can. And we have to stay close to family—whether it's the one we were born into, or those we call family among our own.

Welcome to issue #39 of *The Point: The Journal of the Association of Professional Piercers*. **P**

THE POINT

The Quarterly Journal of the
Association of Professional Piercers

APP BOARD MEMBERS

PRESIDENT : Alicia Cardenas
VICE PRESIDENT : April Johnson
SECRETARY : Christina Shull
INTERNATIONAL LIAISON : Luis Garcia
MEDICAL LIAISON : James Weber
APP ADMINISTRATOR : Caitlin McDiarmid
OUTREACH COORDINATOR : Eric "Sque3z" Anderson
INTERNATIONAL OUTREACH COORDINATOR :
Danny Yerna

The mission of the Association of Professional Piercers is to circulate vital health, safety and education information.

The Point is copyrighted under federal law. Any reproduction of its contents is prohibited without written permission.

Material submitted for publication is subject to editing. Submissions must be in a digital format, and should be sent via e-mail to medical@safepiercing.org.

THE POINT is not responsible for claims made by our advertisers. However, we reserve the right to reject advertising that is unsuitable for our publication.

EDITOR : James Weber
ARTICLE EDITOR : Megg Mass
ASSISTING EDITOR : Caitlin McDiarmid
ART DIRECTION : Paul A. Romano
DESIGN & LAYOUT : Jon Loudon
ADVERTISING : info@safepiercing.org

COVER PHOTO : Courtesy of Jimmy Buddha
BACK COVER PHOTO : Tim Stahl, from the exhibit
Body Ornamentation: Artistic Representations of Self at the San Diego Museum of Man.
www.museumofman.org.

Association of Professional Piercers
1-888-888-1APP
www.safepiercing.org
info@safepiercing.org

Donations to The Point are always appreciated.

INSIDE THIS ISSUE

NEW APP BOARD MEMBERS	3
PRESIDENT'S CORNER	4
IN MEMORY OF JOSH PRENTICE	7
AN ODYSSEY IN GLASS	8
IN THE OFFICE	20
CONFERENCE SCHEDULE / INFO	21

Need more
PAIN in your life?



With 100s of products for your studio, monthly articles on safety issues, business know-how, regulations within your industry, and in-depth looks at what your peers are up to, PAIN Magazine is the trusted professional publication for thousands of artists every month.

Email info@painmag.com today and get your free subscription for shop owners.

PAIN. It's good for you.

www.painmag.com



HealthEducators, Inc.

EDUCATION FOR THE MODIFICATION INDUSTRY

Providing Leading-Edge Education and Information Designed Specifically to Meet the Needs of Today's Modification Professional

Offering Classes in:

- ☉ Bloodborne Pathogens
- ☉ Infection Control
- ☉ Advanced Piercing Workshop
- ☉ In-House Workshops Available
- ☉ Relevant Anatomy & Aftercare Method/Theory
- ☉ Sterilization
- ☉ Written Exposure Control/Hazard Control Plans and More... Visit our website: www.hlthedu.com

MAIN OFFICE Contact: David Vidra, CLPN, MA | Ph: 216.623.0815
Fx: 216.521.2282 | Em: vidra@hlthedu.com

MICHIGAN OFFICE Contact: Kris Lachance | Ph: 517.333.0990
515 E. Grand River Ave, Suite F, E. Lansing, Michigan 48823
Fx: 517.336.5497 | Em: lachance@hlthedu.com



NEW APP BOARD MEMBERS



Eric "Sque3z" Anderson
Outreach Coordinator
Anomaly Studios, Pasadena & Los Angeles, CA



Danny Yerna
International Outreach Coordinator
Wakantanka, Mexico City

I'm Eric Anderson, but most know me as "Sque3z." (It's pronounced "Squeeze" — I've had the nickname for about 20 years). I am a co-owner of Anomaly Studios, two piercing-only studios in Pasadena and now Los Angeles. I have been piercing for ten years and an APP member for four. Since my first Conference in 1999 I have wanted to become part of the APP, and to help out wherever I could.

Someone once asked me if I was ready to take on a Board position in the APP and I answered back (with a bit of hesitation, doubt, and excitement): "Absolutely! I have a lot of ideas for the APP!" This was before I found out that the Outreach Coordinator seat on the Board was waiting for me.

When I found out that I was elected to the Board, my mind quickly went into overdrive with all the ideas I have for the APP. However, I quickly found out that I am going to have to take things slow and easy, because I'm headed for overload if I don't.

Around Anomaly Studios, we never use the word "delegate" lightly. We not only do piercing, but fundraising events, suspension shows, and art shows. We also conduct a safety seminar, called SafeMods, aimed at high school and college students. There aren't enough hours in the week to do all of these things myself and pull it off with such success. If we don't delegate duties and jobs, we will lose our minds.

One of the suggestions I have for the APP Board is to delegate more of the organization's duties to other members, so everyone shares both the work and the opportunity to bring in new ideas. I believe that when you have many people involved in a project or event, you have a circle of excitement and great pride in what you are doing together. Everyone feels welcome and appreciated when they have a purpose. This is something I'd like to see more of in the APP — the appreciation of everyone who is involved, or better yet, who wants to be involved.

I have many more ideas for the APP. I am excited, a bit overwhelmed, and humbled by this opportunity to be in a position I have really worked hard to be available to do. For this I would like to personally thank all of you who voted for me in the membership. I am positive that I won't let you down. Again, this process has been humbling for me and for my family to say the least. I am excited to be on the Board of the Association of Professional Piercers and look forward to working with all of you.

Thank you. **P**

Firstly, I would like to thank all the members that put their trust in me and voted for me in the election. For those who don't yet know me, I was born in Belgium, where I spent most of my adolescence and where I got involved with piercings and tattoos. In 1980 I started piercing my ears and nose and tattooed my arm for the first time. Those were the days that there was no APP or anything similar around, so as you can imagine, those first piercings were not a fine example of health and safety.

In 1985 I came to Mexico, where I opened a bar — a real underground place where I met the most amazing people around. As I had around 20 piercings in my ears and nose, people thought that I knew how to pierce and asked me to help them out with their piercings. So I kept piercing. (Back then, this was how you learned to pierce.) The same story was repeated when I worked in a record store. People asked me for more and more information and piercings. So I thought that it was time to do some research, and in 1993 found out about Gauntlet in LA. I went there, bought some *PFIQ* magazines (including the *Pierce With a Pro* articles) and some jewelry, and I started the more official way.

Lots of changes have occurred since then. I started to be in touch with doctors, other piercers, and more volunteers that wanted piercings. I kept on piercing, but now with professional equipment, so things were a little safer at that point. In 1994 I opened my shop, Wakantanka, in Mexico City, and in 2002 I went for the first time to the APP Conference in Las Vegas. That conference opened a whole other vision on my piercing career. In 2005 I became a member of the APP — the first one in Mexico.

Last year I was involved in the organization of the APP seminars in Mexico City. We had a great response, and the plans are ready to do it again this year. With my wife Karem I wrote *Perforaciones Corporales*, which I believe is the first Spanish-language book about piercing. We have also been doing a magazine called *TatuARTE en la Piel* for the past five years.

Now as the International Outreach Coordinator, I am looking forward to helping as much as I can to improve the health and safety level of our industry. This might not be an easy job, being on the other side of the border as I am, but it is also an opportunity to get more people from other countries involved. We can also keep educating and get the word out by doing research, educational classes in schools, among healthcare workers, and the piercing industry in general.

Thanks again for the opportunity to serve the APP, and please keep in touch so we can all grow in this industry. **P**



Mother-of-pearl shell, cowrie shells, plant fiber. Papua New Guinea.
 Courtesy of the Logan Museum of Anthropology, Beloit College, Wisconsin



PRESIDENT'S CORNER



Alicia Cardenas
 APP President
 Twisted Sol, Denver CO

We investigate many aspects of what it means to be human by uniting research on the past and present with human biology, language and environment. -San Diego Museum of Man

In mid-November I had an opportunity to visit the San Diego Museum of Man's exhibit, *Body Ornamentation: Artistic Representations of Self*. Months before, I heard that an exhibit was being put together with the help of some of the folks from our community, and I was lucky enough to be in the area while the exhibit was still going on and to see first-hand the amazing contribution our people made to the

Rites of Passage



↓ Clay, cloth, glass, animal and plant fiber, paint. Mojave, California and Arizona.
Courtesy of the San Diego Museum of Man

museum and to the larger community's knowledge of our art.

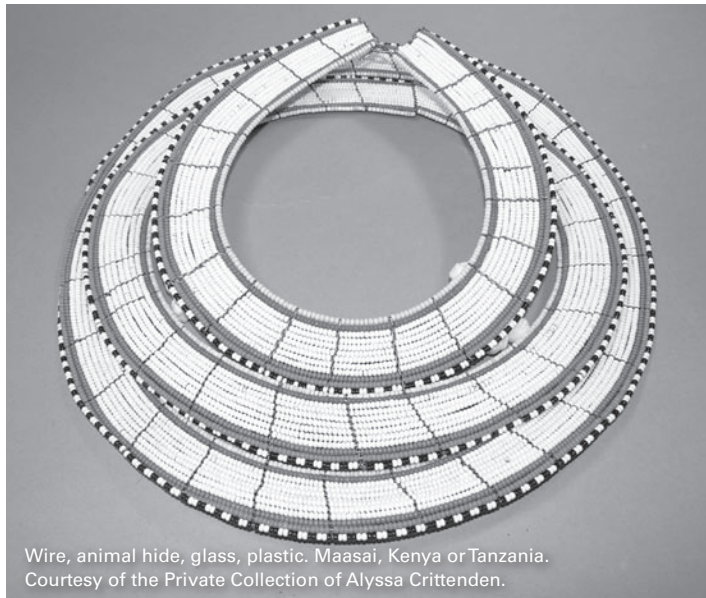
Since its founding in 1915, The San Diego Museum of Man has been working to enrich popular knowledge of anthropology. (Anthropology is the study of humankind — a humankind that just happens to have been getting tattooed and pierced for over 5,000 years.) The recent exhibit specifically addresses the many historic cultures of the earth with body adornment, and cross-references them with modern body art being done today.

It was a great surprise to be walking through the exhibit recognizing names of contributors, the jewelry being used, and bigger-than-life size photos of San Diego's Piercing community. Body art practitioners that were adorning the walls of this museum were Corey Lolley, Matt Southwood, Didier Suarez from Enigma Body Piercing, John and Rebecca O'Connor, Roni Shaw and Eddie Castro from Apogee Body Piercing



and Hydi Rice from Somatic. Additionally, Erica Skadsen and Didier Suarez loaned many pieces from their personal collections to the Museum. This was a world-class exhibit put together through the cooperation of members of our community and a museum curator who made the connection between the artifacts of the past and the practices of the present. It was not only an achievement for the local piercing and tattoo community to be viewed as a valuable part of the history of man, but it was a triumph for all people who wear body art everywhere and struggle for recognition.

For years, we have worked hard to be considered integral members of our communities, and we have put a lot of energy into educating the public about the cultural significance of body art. It was wonderful to see the anthropological establishment reach out to our community for information, cultural artifacts and human reference. I was very impressed with the exhibit



Wire, animal hide, glass, plastic. Maasai, Kenya or Tanzania.
 Courtesy of the Private Collection of Alyssa Crittenden.

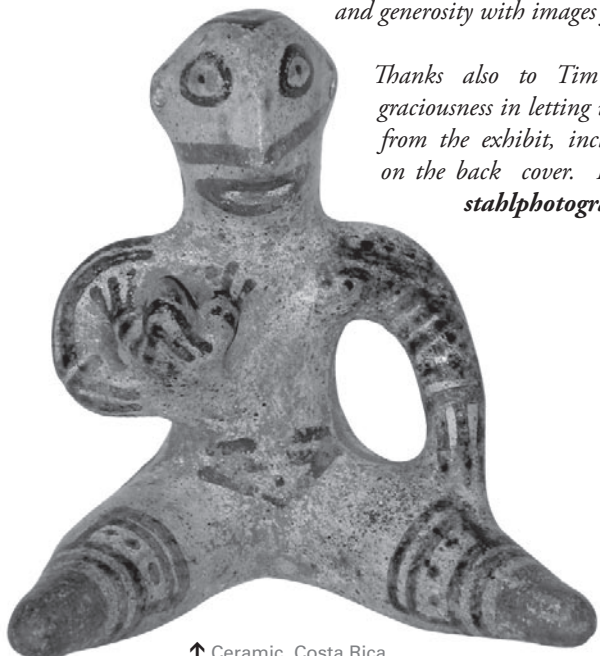
and was most impressed with our beautiful friends for representing our entire community with respect and awareness.

Many body art practitioners and members of our organization are involved in projects such as this at any given time. It is important for our community to be aware of and celebrate all that our people are doing. We should take notice of how the portrayal of our community and our art is changing—as shown by the San Diego exhibit—and the effort made to make our people a part of its planning. *The Point* is an excellent forum for both these projects, where we can all share not only our issues and new information, but also our current involvements and successes and events going on in our local communities. I invite our readers to report news like this to the APP so we can document and acknowledge the efforts being made from both sides to bridge society's understanding of why we do what we do.

For more information about the San Diego Museum of Man and upcoming exhibits, go to www.museumofman.org

Special thanks are due Tori D. Heflin, curator of the exhibit, for her help and generosity with images for this issue.

Thanks also to Tim Stahl for his graciousness in letting us use his images from the exhibit, including the one on the back cover. His site is www.stahlphotographics.com. P



↑ Ceramic. Costa Rica.
 Courtesy of the San Diego Museum of Man

GORILLA GLASS



831.469.3665

1388 Haight St, #249

San Francisco, CA 95060

www.getgorilla.com



IN MEMORY OF JOSH PRENTICE



Bethra Szumski
Virtue and Vice
Atlanta, GA

It's true that you don't fully know what you have until it's gone. Josh Prentice was a remarkable young man, and he is no longer with us. He quit school at the age of 16 to support his family after his father became disabled. After working a handful of different jobs, he was encouraged by his sister and brother-in-law to pursue a piercing apprenticeship. He was hesitant at first, but once he made the decision to pursue piercing as a career there was no stopping him. From the beginning he worked diligently to expand his skill level and knowledge.

Josh used to accompany his long time friend Radar to get tattooed by Cap at Timeless Tattoo in Atlanta. After Radar came to work for us at our newly acquired Pain and Wonder (Athens) in January of 2000, Josh visited for suspensions, shop events and to do guest spots. Eventually he came to work in the Atlanta location full time. When the piercing portion of the shop moved two doors down, Josh's previous work experience was a true blessing. He knew how to do pretty much everything construction-related. Outside his in-shop time Josh was a brilliant networker. He was in regular contact with piercers all over the country. He was constantly gaining insight, information and new techniques.

Josh had a knack for always being right in the middle of

whatever group he was in. He volunteered every year at the APP conference, climbed trees to help break down at The ONE Project, helped repair his mom's house and move her in. He was willing to fill in at the shop when April or I needed time off. He was always there for a friend in need, whether it was watching out for the slightly-too-drunk late at night at Conference or chipping up tile in the lobby of the shop.

On a personal level Josh was a truly loyal friend. He was supportive of me during some of the crappiest times of my life. He was funny, sweet, sarcastic, brave and always ready with a hug. I have a strong memory of him prancing around the counter with his arms open to hug me for no apparent reason at all, smiling his big goofy smile. There are barely words to describe the shock and disbelief I felt when the doctor told me that he was gone.

His memorials were a testament to how many lives this sweet, disarming little man had touched. People flew in from across the country. At least 250 people attended the Atlanta service. Benefits are being planned and funds collected so that his funeral expenses will be completely paid for. Many people loved him and admired him, and he will be sorely missed both in the industry and in our lives. **P**

PROFESSIONAL PROGRAM INSURANCE BROKERAGE

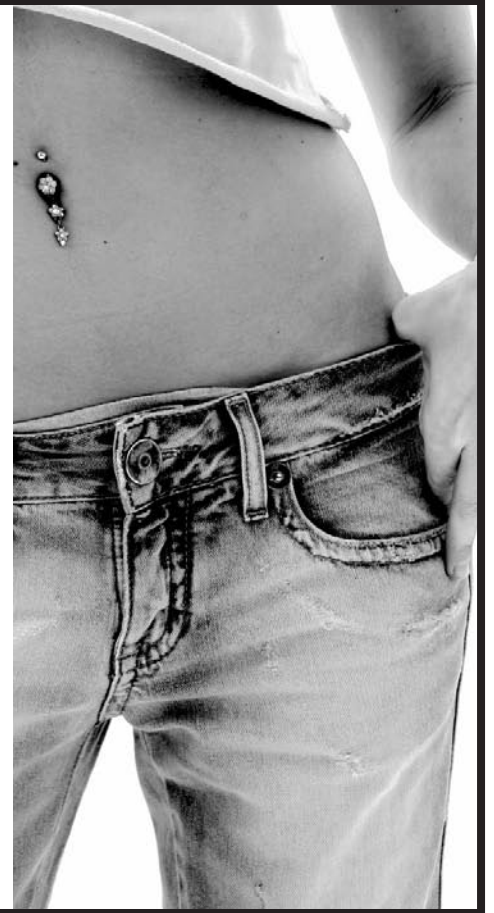
COVERAGES

Tattoo Shops • Body Piercing • Minor Piercing
Guest Artists/Piercers • Permanent Cosmetics
Laser Tattoo Removal • Apprenticeship
Pigment Lightening/Removal
Beauty Industry • Medi-Spa



**Call for information, 415.475.4300 or
visit us on the Web at www.tattoo-ins.com**

371 Bel Marin Keys Blvd. • Suite 220 • Novato, CA 94949
Ph: 415.475.4300 • Fax: 415.475.4303 • CA license #OB17238



Revolutionizing Aftercare
For Piercing, Stretching,
Tattooing and Permanent Cosmetics

NEW:
TATTOO THERAPY™
"The ONLY Aftercare" for
Tattoos & Permanent Cosmetics

Desert Palms Emu Ranch, LLC
Specializing in Emu Oil and
all natural Emu Oil aftercare products.
www.desertpalmsemu.com
623-877-EMUS (3687)



The **StatIM** is the fastest from start to **sterilize**



Fast, compact and reliable
Effective every time
Gentle on instruments
Easy to use and maintain

It's about time!

Fast

6 or 9 minute sterilization cycle + fast dry without exposure to external air.

Safe

The patented air removal system ensures effective sterilization with no oxidation to your instruments and removes the air even in hollow instruments. No harmful chemicals that may possibly risk staff and client to exposure.

Aseptic Transfer

Instruments can be safely transported from room to room within cassette without exposure to external air.

Save \$

StatIM cycle cost is approximately .04 cents versus the much higher cost of packaging and storage.

StatIM is the easiest, most cost effective and convenient sterilizing system available!

Training available by Brian Skellie
Exclusive representative for Body Artists.

800.646.0393

www.piercing.org/statim/

LEROI[®]
INC.



EST. 1995



NEW!!

très jolie hybrid line™

TECHNICALLY SUPERIOR FINE BODY JEWELRY



GEMSTONES
Lab created synthetic
and genuine gemstones



LARGE GAUGE threaded & captive 316LVM Steel,
6Al-4V-Eli Titanium & Niobium jewelry in many
lengths, diameters and styles.



FROM OUR CUSTOM SHOP..
This solid 14KW gold nipple shield was
hand crafted & cast in house. It was
designed to compliment the clients tattoo.

We take the time you need to design
the perfect piece of jewelry.
316LVM Steel • 14k & 18K Gold • Platinum

*restrictions apply with certain materials



LEROI MANHATTAN
Fine Body Piercing Boutique
80 Rivington Street
New York, New York 10002
ph: 212.253.6402 • fx: 212.253.6403
www.LeRoiManhattan.com



ULTRA-PREMIUM™
CAPTIVE RING

LEROI, INC.
Fine Jewelry/Body jewelry Manufacturer
P.O. Box 212 • 2784 State Route 48
Minetto, New York 13115
toll free: 1.888.298.7766
ph: 315.342.3681 • Fx: 315.343.0388
www.LeRoi.com

PROUD MEMBERS



AN ODYSSEY IN GLASS: A SURVEY OF ANTIQUE GLASS PIERCING JEWELRY AND TECHNOLOGY



Text by Jason Pfohl
Photography by Victor Mendiola

This article presents a brief look into the 3,500-year-old history of glass piercing jewelry. I will look at specific examples of glass piercing jewelry and attempt to place them within their historical and cultural context. This will give us a pinhole view into an overlooked chapter in the history of glass, and the diverse achievements of non-European cultures that used this unique material for personal adornment.

My survey is restricted to antique piercing jewelry made of glass, primarily ear plugs and ear weights. To maintain the material focus of the article, plugs of other materials with glass inlays and earrings with glass beads have been excluded, with the exception of the Inuit labret, in which the glass takes a central and significant meaning in the piece. I have included obsidian, a natural volcanic glass, but not quartz, which has a crystalline structure. Technically, glass is solid when cold but maintains the amorphous structure of a liquid. Crystalline materials are therefore not considered glass.

The article will discuss five geographical/cultural regions where we find glass piercing jewelry: Egypt, India, Southeast Asia, Mesoamerica, and North America. Other cultures may have used glass piercing jewelry, so this is by no means a complete history. Even within these limits, however, this research does challenge the idea that piercing belongs to “primitive” societies, since the majority of glass pieces presented are the products of civilizations with urban centers, advanced technology and far-reaching trade relations. If tribal societies are assumed to be non-urban, much of the oldest glass jewelry is not tribal. Later, in the 19th and 20th Centuries, expanding trade routes brought glass to prototypically tribal communities in remote areas of India and Southeast Asia, and as far north as the Arctic Circle. Although they did not melt glass themselves, local people generally had carving and polishing skills and readily incorporated glass into their existing jewelry and body modification traditions at this time, producing elegant and refined glass jewelry.

The Greek historian Pliny wrote that glassmaking was discovered by accident by Phoenician sailors observing their campfire on the beach. Although in reality, a campfire could not get hot enough to melt the silica in sand, Pliny reported that the sailors learned this secret by watching rivulets of molten glass flow from the fire. In truth, glassmaking developed in several advanced societies with supportive commercial infrastructure, and grew directly out of existing ceramics, metal, and lapidary technology. (Ceramics provided the kilns and chemical experiments with glazes; metalworking provided the mold-making and casting technology; and lapidary techniques used for carving precious stones were employed to cut and polish the glass.)

As a glassmaker, I find it most informative to analyze manufacturing techniques based on actual glassmaking experience. It is important to

remember that the manufacturing techniques explored here predate glass blowing by at least fourteen hundred years. It was not until the 1st Century BCE that glass blowing (inflating a bubble of hot glass on a pipe) was pioneered by the Syrians. Glass blowing was adopted and industrialized by the Romans soon after – a development that changed how humans viewed and used glass, and that turned it from a magical into a secular material. The fact that body modification has persisted throughout our history, and that ancient glass techniques have been used continually to make piercing jewelry right up until modern times, bespeaks of an old and intimate relationship between human bodies and this material.

There are many difficulties in studying antique glass jewelry. To begin with, there is a problem locating sufficient artifacts to draw meaningful comparisons. Old glass deteriorates over time from long burial. Many of the intact glass artifacts from ancient tombs have been looted and sold on the open market without being documented or studied. These pieces remain valuable as clues but are virtually impossible to date precisely, and their archeological value is thus greatly diminished. When pieces are found and recorded, archeologists and glass historians have commonly mislabeled glass ear plugs as “game pieces” or “furniture knobs.”

Accurately dating glass pieces poses particular challenges as well. In India, for instance, the dead were frequently cremated, leaving few large tombs undisturbed for centuries. However, even those scattered artifacts found during excavations can be dated by the age of the soil surrounding them. Also, since the spread of glass technology is fairly well documented, the age of a piece of jewelry can be approximated by studying the available level of glass technology in the geographical area, and the type and quality of glass being used. Unfortunately, this method of dating can be complicated by the fact that glass was often traded not as a finished product, but as a raw material in the form of glass ingots, frit (crushed glass), cane, or cast blocks (Cummings 1980:17). Glass produced in one area could be re-melted on a torch or cast into molds in another region. Blocks of glass from China and Europe were imported into Southeast Asia and carved, ground, and polished into finished ear plugs in the 18th and 19th centuries. Mistaking fake artifacts and reproductions for real pieces is also always a concern, but since glass ear plugs are not widely collected (unlike glass beads), they have not been widely copied.

Despite these obstacles, there are some well documented archeological sites in Egypt, India, and Mexico that allow us to confidently draw some conclusions on the dates of certain glass piercing jewelry. Let us turn to these now.

The fact that body modification has persisted throughout our history, and that ancient glass techniques have been used continually to make piercing jewelry right up until modern times, bespeaks of an old and intimate relationship between human bodies and this material.

Egypt (New Kingdom, 1570- 1070 BCE)

Glassmaking was first introduced in Egypt under the reign of the Pharaoh Thutmose III (1479- 1426 BCE), and saw its highest development under Amenhotep II (ruled 1427- 1400 BCE). Tutankhamen's exquisite burial mask is made of gold with glass inlays, and his pierced and stretched ears are realistically rendered. Glassmaking in Egypt would collapse at the end of the Bronze Age (c. 1200 BCE), a time of continual war and famine (Batte 1991:18).

Glass technology in Egypt was probably imported from Mesopotamia, where it was invented three hundred years earlier. Because of the deteriorating effects of the humid environment, very little Mesopotamian glass remains today, but cuneiform tablets at the Royal Library at Nineveh describe the working methods used (Cummings 1980:11). The Mesopotamian technique involved first melting glass in crucibles, then mixing it in shallow pans, casting objects in closed ceramic molds and heating for up to ten days. Multiple firings allowed craftsmen to create complex colors, and dipping rods helped them to judge viscosity. Glassmaking was considered a ritual activity and these techniques would have been accompanied by prayers and sacrifice (Cummings 1980:14).

In Egypt the historical predecessor to glass was faience, a pasty mixture of quartz sand and sodium carbonates that was molded like clay before being fired (Savage 1965:6). The Metropolitan Museum of Art in New York possesses an excellent example of a faience ear plug from the 18th Dynasty. The plug has a domed surface on one side with an orange dot in the middle, surrounded by radiating lines in black and white. There are three more colored dots in white and yellow on a dark blue background, and a yellow trail surrounding the whole composition. Another plug with a similar design in glass is displayed at the British Museum (Postel 1989:272-273). The patterns may represent astronomical symbols. The plugs demonstrate the link between

faience and glass, suggesting that ear plugs were among the first objects to be made in glass by the Egyptians. These plugs are also the earliest direct evidence we have of glass piercing jewelry.

Ear expansions were in fashion during the 18th Dynasty Amarna Period (1570- 1354 BCE), which was a prosperous time following the expulsion of the Hyksos tribes from Egypt and the formation of the New Kingdom. Postel suggests that ear expansion came to Egypt from the Harappan culture (2500-1600 BCE) of the Indus River Valley (now Pakistan). This seems likely because ear expansion was previously unprecedented in Egypt and was only practiced for relatively short period of a few hundred years, according to the archeological evidence. Postel also points to the similarity in form between ceramic Harappan ear plugs and the early Egyptian cast faience and glass plugs, all of which feature a convex dome on the front side of a flat-backed plug (1989:274).

Three distinct styles of glass ear jewelry have been found in Egypt. The first examples were large plugs cast in open molds, usually of opaque blue glass with geometric symbols on one side. Later, smaller mushroom-shaped ear plugs came into fashion in a variety of bright opaque colors. These were manufactured on a torch from glass rods, and often featured several colored glass trails fused onto the piece and dragged with a metal rod while the glass was hot, making a "feathered" effect that was very popular. The mushroom shape may represent a papyrus column. The Theban mummies of Sen-nufer and his wife Meryt from the reign of Amenhotep II (1427- 1400 BCE) were found wearing glass ear plugs of this style (Postel 1989:271). The third style of glass earring was formed in the shape of a C, also on a torch. All three styles of Egyptian ornaments feature polychromatic decoration in opaque colors, which was common in ancient Egypt but quite different from the mainly monochromatic and transparent treatment of glass preferred by later cultures.

Indian Subcontinent (500 BCE – 1,100 CE)

India has the longest unbroken tradition of using glass piercing jewelry in the world, and ear piercing and stretching are well documented in Buddhist and Hindu sculptures and scriptures. An amazing variety of jewelry styles developed using a wide range of materials. Glassmaking technology had arrived in Northern India by 500 BCE, and the industry was well established by the Second Century BCE in Kausambi and Achichatra in the province of Uttar Pradesh (Adhyatman 1993:11). With the later expansion of the Roman Empire, Greco-Roman glass artisans settled in Arikamedu in Southeastern India and in Gujarat in Western India. Both became major glass producing centers, exporting glass beads to Europe, Africa, and Asia (Adhyatman 1993:11). One large glass ear plug measuring 52mm in diameter and 19mm in thickness was discovered in Arikamedu and dated to the 1st Century CE. Other excavations in Nasik in Western India uncovered glass expandors in the Mauryan Stratum predating that Arikamedu glass by two to four hundred years! (Postel 1989:48).

The Indians were significant innovators of glass technology, among other things being the first to use diamonds for industrial purposes, cutting and grinding glass from the 2nd Century BCE on (Adhyatman 1993:12).

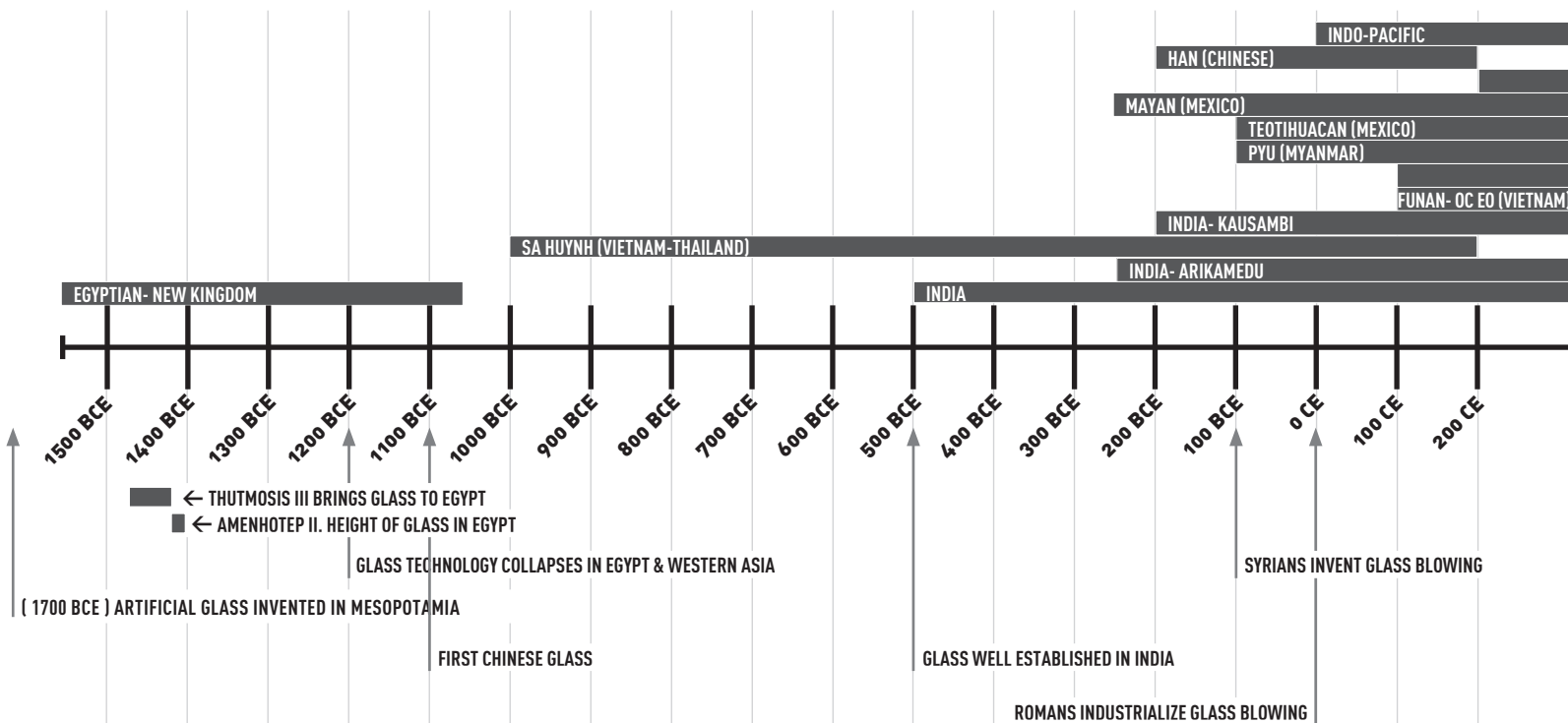
Large glass ear plugs were worn by the nobility in India until the 11th Century and were called tatankacakras (Postel 1989:136). This tradition continues in remote areas of India such as Bihar in Central India, Gujarat in Western India, and Nagaland in the North on the border of Myanmar (Postel 1989:167).

India has the longest unbroken tradition of using glass piercing jewelry in the world, and ear piercing and stretching are well documented in Buddhist and Hindu sculptures and scriptures.

Southeast Asia

The history of Southeast Asia is a complicated story of cross-cultural exchange and the rise and fall of advanced maritime trading civilizations. Many of these cultures made regional variations of glass piercing jewelry for two thousand years, using a wide range of glass-forming and lapidary techniques. The Sa Huynh and their Cham descendants in Vietnam, the Khmer in Cambodia, the Funan (encompassing Klong Thom in Thailand and Oc Eo in Vietnam),

Glass Research Timeline

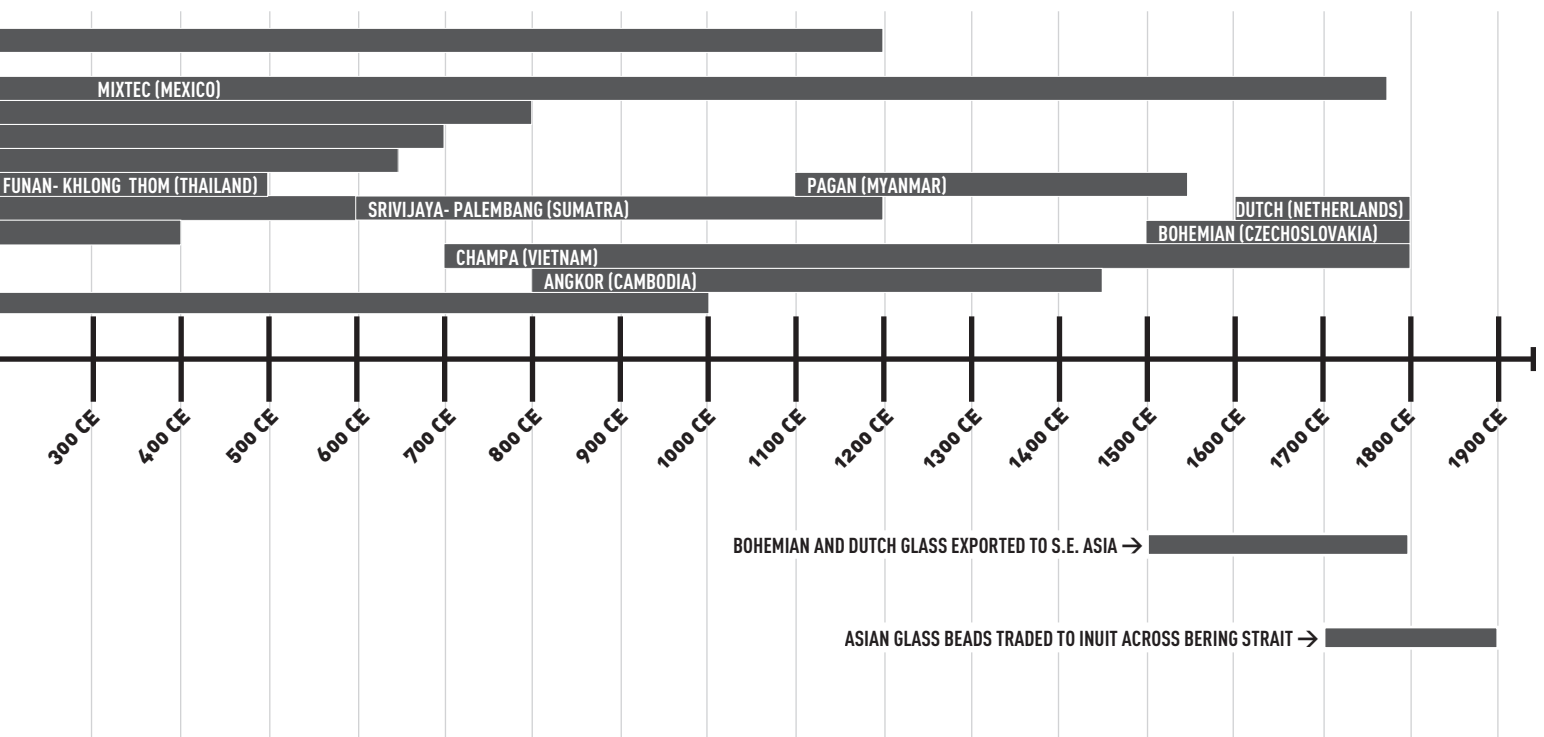




Nagaland, India. Rectangular glass ear weights. Length 48.2mm, height 37.6mm, width 14.6mm. 20th Century CE. Glass is used as a substitute for rock crystal by the Nagas. The portrait below shows an Ao Naga woman wearing glass (taken by Jimmy Buddha in the 1990's). Among the Mongolian Naga or "Naked People" earrings declared the personal status of the wearer. The rectangular tongpang ear weights are worn specifically by Ao Naga women (Cutsem 2001:64).



Indian black glass ear plug with iridescent blue glass interior. Diameter 33mm, thickness 25mm. Mauryan Period, 400 to 100 BCE. The plug is flat on one side, convex on the other, probably cast in an open mold. The surface of the plug is badly deteriorated and pitted from extremely long burial and humidity and accelerated by too many alkalis in the glass formula. The iridescent effect in the blue glass may be intentional, or may be caused by the interaction of the surface of the glass with carbonic acid during long burial (Savage 1965:20). Other cast glass plugs in India have been discovered with radiating lines suggesting sun symbols.



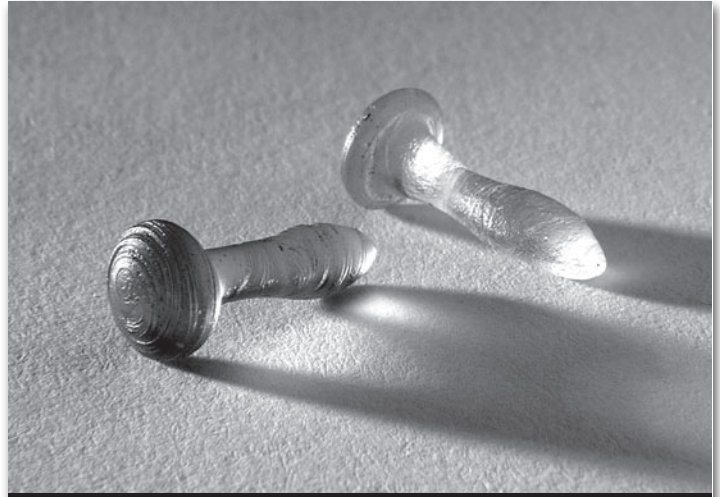
Mantai in Sri Lanka, and Sriwijaya Kingdom based in Palembang, Sumatra, all used and manufactured glass. These islands and peninsulas are rich in natural resources and are the major trade link between India and the Far East. Hindu, Buddhist, Islamic, and animist views overlap and blend together, just as the glass jewelry found there reflects the wide range of styles and techniques employed in Southeast Asia since ancient times. The pages that follow present an assortment of these styles, through which the influence of both trade and migration can be seen.

Although the majority of the examples of Asian glass piercing jewelry presented here are fairly modern, dating from two to four hundred years old, there is ample evidence of ancient glass use in this region of the world, particularly from Sa Huynh archeological sites in Vietnam and Cambodia, dated at over two thousand years old. The Sa Huynh were a culturally and ethnically distinct sea-faring people with a unique style of ornamentation that included hanging ear weights with two-headed animals (lingling-o) carved from glass or stone. The Sa Huynh traded extensively, and Sa Huynh ear-weights have been found as far away as Orchid Island in Taiwan, and Palawan in the Philippines. There is evidence from archeological sites at Giong Ca Vo (present day Ho Chi Minh City) in Vietnam that the Sa Huynh not only possessed advanced lapidary skills, but also melted their own

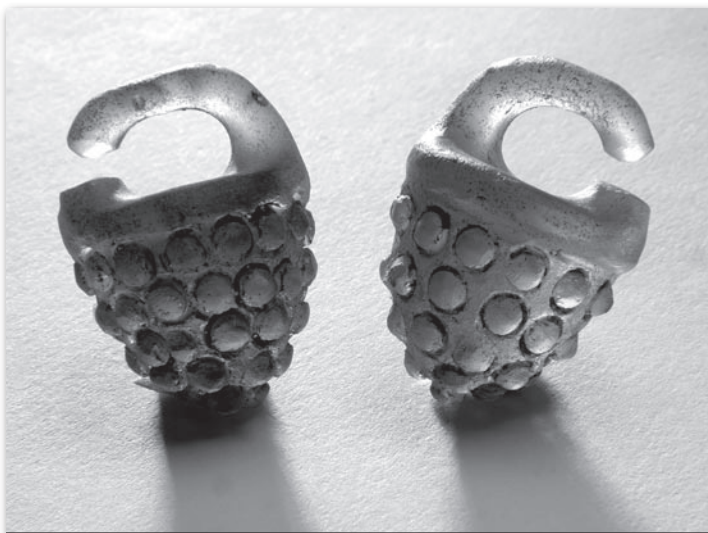
Glassmaking was considered a ritual activity and these techniques would have been accompanied by prayers and sacrifice.

glass (Francis 1995:9).

Chemical studies of glass from several Indo-Pacific bead-producing sites in Southeast Asia and India have confirmed that glass was locally manufactured with regional glass formulas as well as imported as a raw material, mainly from Arikamedu, India and re-melted (Francis 1995:3-9). Glass artisans from Arikamedu also emigrated to Oc Eo in Vietnam and Klong Thom in Thailand around 200 CE, bringing



Khmer, Cambodia. Yellow glass ear plugs, flameworked. Length 19mm, width of the head 8.5mm, width of stem 3.5mm. 11th to 16th Century CE. The shape of these mushroom-shaped glass plugs is reminiscent of the glass ear plugs used by the Egyptians a thousand years earlier. The Khmer city Angkor had strong trade ties with Oc Eo (Vietnam) and cultural influences from India and China. Khmer figure sculptures generally feature distended lobes with ear weights (Postel 1989:290), but artifacts like those above are evidence that plugs were also used.



Cham ear weights, Vietnam. Transparent green glass ear weights. Height 33.4mm, width 24mm, width of loop 5mm. Flame-sculpted on a torch or possibly cast with flameworked details. The ring patterns were made by pressing a metal tube into the surface of the glass when it was hot. The loop was cut and polished later when the glass was cold, to allow the ear to pass. 15th to 19th Century CE.



Khmer, Cambodia. Cobalt glass ear weights. Length 28mm, width 23.2mm. 17th to 19th Century CE. The carving and design display a Sa Huynh influence. The form is a classic variation of the split earring evolved from the lingling-o design, also found in metal. These ear weights are fertility symbols representing the female genitals (Cutsem 2001:336). They were carved from a block of glass: first chipped to the basic shape, then ground with abrasive stones to the final form, and the hole for the ear drilled with thin jasper blades in a bow-drill (Adhyatman 1993:12).



Khmer, Cambodia. Blue glass split hoop earrings. 17th to 19th Century CE. Total diameter 10.36cm, width of hoop 26mm, thickness 4.6mm. These dramatic ear hoops are carved, probably from imported glass ingots. They are flat on one side, beveled on the other, becoming thinner and more transparent near the edges. The glass is high quality with consistent color and no air bubbles, making these an extremely sophisticated specimen. The split earring, often referred to as a "split ring," has been fashioned from a wide variety of materials throughout Southeast Asia since Neolithic times. The hoop with the open hole represents fertility and the life-giving powers of women (Cutsem 2001:333).



Thai. Glass split earrings. Transparent turquoise glass, frameworked. Height 27.4mm, length 30mm, width 5.8mm. This is another variation on the split earring representing fertility. The primitive workmanship may indicate that this is an older piece. Klong Thom in Thailand and Oc Eo in Vietnam were important glass-making and trade centers of the Funan Empire (Cutsem 2001:67).



Vietnamese, Sa Huynh. Glass "leech" ear crescents. Dark green transparent glass and lighter green. Large crescent, length 29.7mm, height 26.4mm, width 14.6mm. Small crescent, length 20mm, height 17.7mm, width 10.7mm. The green color indicates high iron content in the glass. Thought to date from the 1st century BCE.

Indian glass techniques with them (Adhyatman 1993:15).

The crescents presented on the bottom left were manufactured in three stages. First the glass was melted and pulled into rods. Then each rod of glass was re-heated on a torch and formed into the basic crescent shape. Finally, after the glass had cooled, the crescent was ground and polished to give it the final form and sharp triangular shape.

The historical movement of materials, ideas and people in Southeast Asia is again demonstrated in the shape and origin of these crescents. Leech designs like these are a common motif of Dayak artwork in Borneo. The Sa Huynh who made these pieces were a Malayo-Polynesian people who migrated from Borneo to Vietnam in the 1st and 2nd Centuries BCE. This piercing jewelry, along with similarities between Sa Huynh burial sites in Vietnam and those in Sarawak (Borneo), are perhaps the cultural and stylistic remnants of common ancestry between the Dayaks and the Sa Huynh.

Next I present a series of glass plugs from Myanmar (Burma), a nation whose history and art clearly reflect the flow of people and ideas across and within geopolitical borders. Myanmar is the largest country in Southeast Asia and includes a wide mix of minority ethnic groups. It shares borders with Thailand and Laos to the South and East, Nagaland and Manipur of India to the northwest, China and Tibet to the northeast, and Bangladesh to the West. The history of Myanmar has been dominated by long periods of war, expansion, invasion, and internal rebellions. The Mon, Pyu, and Pagans all formed major empires, trading with India and China. Kublai Khan and the Mongols then invaded the Pagan Empire in the late 1200's CE. In the 18th CE Century King Alaungpaya established the Konbaung Dynasty and founded the Third Burmese Empire, which would conquer parts of Thailand, and absorb Thai cultural influences. Three Anglo-Burmese Wars were fought in 1824, 1851 and 1885 over territory bordering India. Myanmar was subsequently annexed by British India in 1885, finally achieving independence in 1948. The nation's name was officially changed to Myanmar in 1989 by a military junta, although some Western nations refuse to acknowledge this.

The following collection of Burmese plugs was acquired together and shows a wide range of styles and manufacturing techniques. It is possible that they were manufactured in other parts of Southeast Asia and imported as trade goods. The high quality colored transparent glass used to make some of these plugs was probably produced in Bohemia (Czechoslovakia) or the Netherlands, and imported in cane or block form to Southeast Asia. It is interesting that the Burmese collection is entirely plugs. Other glass piercing jewelry styles in Southeast Asia and neighboring Nagaland tend towards ear weights and split hoop earrings. However, figures in Buddhist sculptures from Pagan temples can be seen wearing large ear plugs.

In the 18th Century Europe's center of glass production shifted from Venice to Northern Europe, where glass formulas were improved by adding chalk to the potash flux and adding more lime (Batte 1991:83). Glass bead manufacturing was developed in Europe for export to Africa and Asia. "Dutch Monochromes" were



Myanmar (Burma). Series of glass ear plugs in a range of colors, probably imported Bohemian glass. The largest plug measures 38.8mm length, 24.5mm width at the top, 18mm at the middle. Tubular plug of blue glass measures 18.5mm length, 14.6mm width at the top, and 12.7mm at the middle. 17th to 19th Century CE.

exported to Southeast Asia by the Dutch East Indian Company between the late 16th to 19th Centuries (Adhyatman 1993:86). There is a written account from 1879 of the Norwegian Carl Bock being sent on behalf of the Dutch-Indian government to Kutei and Banjarmasin in Kalimantan with gifts of glass beads for the wives of Dayak chiefs (Adhyatman 1993:89). Similar gifts and trade relations must have existed between the Europeans and Burmese ethnic groups, resulting in such ornamentation as the plugs above.

The small hollow blue plug on the far right is of particular interest. It was made from an inflated bubble of hot glass drawn into a tube that was later cut into sections, ground and polished. This is the only example of a blown glass ear plug in this survey. Although these pieces may have been entirely manufactured in Europe, it seems more likely that they were imported as raw material and then made into plugs in Asia. While Europeans had glassblowing skills at this time, they were not familiar with the form and proportion of this type of jewelry.



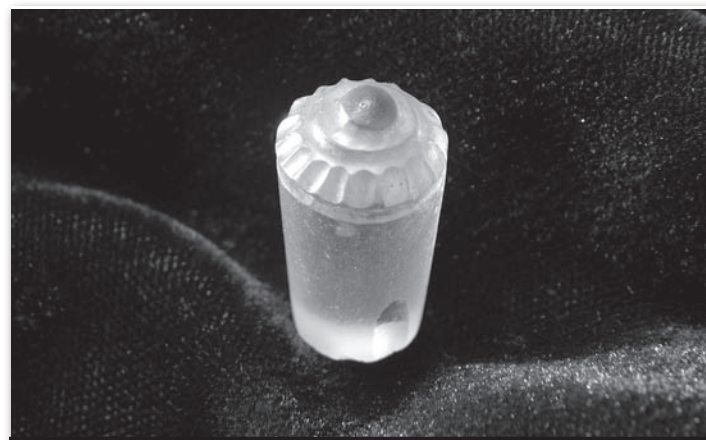
Myanmar (Burma). Polychromatic crumble plug. Fused glass, stone, ceramic. 17th to 19th Century CE. Length 32mm, width in middle 20.3mm.

The ear plug on the bottom left stands in sharp contrast to the monochromatic plugs just shown, and is certainly not of European manufacture. It resembles “polychrome crumble beads” that were made in Kalimantan (Borneo) by recycling old glass beads and scraps of glass. Broken glass bits were melted and fused together with crushed stones or ceramics in molds. The texture and devitrification is due to the low heat in the firing kiln. (Adhyatman 1993:73). It is possible that this plug was imported from Kalimantan to Myanmar by European traders.



Myanmar (Burma). Yellow glass ear plugs, possibly Chinese glass. Length 14.4mm, width 11.7mm. 17th to 19th Century CE.

The Chinese also manufactured glass beads for trade to Southeast Asia, trading in particular with the Irian Jaya and Kalimantan. The Chinese were the first to use barium in glass production, and barium was frequently used in Chinese glass until the Tang Period (618-907 CE) (Adhyatman 1993:73-74). Bubbly yellow glass beads from China resembling these plugs and dating to the 17th Century CE were found in Dieng in Central Java (Adhyatman 1993:33).



Myanmar (Burma). Purple and crystal cameo ear plug. Length 25mm, width in middle 12mm. 17th to 19th Century CE. This plug was made of two different layers of hot glass fused together, one transparent crystal and another thin layer of opaque purple. After the glass cooled it was ground to the basic shape of the plug, and the ornamental designs were carved using a lapidary wheel, only leaving the purple dot in the center of the plug.



Myanmar (Burma). Glass plugs imitating amber, 17th to 19th Century CE. Bohemian or Dutch glass. Length 30mm, width at top 20.5mm, width in middle 18.6mm. Glass was often used to imitate stones such as jade and quartz crystal in ancient cultures. In this example glass is used to imitate amber.



Guerrero, Mexican. Obsidian labret. Length 29mm, diameter 18.3mm, width 11.4mm. 15th to 17th Century CE. The lack of high polish suggests it is an older piece.

Mesoamerica

On the other side of the world from Southeast Asia lived highly sophisticated Mesoamerican societies, whose artisans carved delicate ear spools and labrets out of volcanic glass. Obsidian use in Mesoamerica was ubiquitous among the hundreds of pre-Columbian civilizations such as the Teotihuacáanos, Zapotecs, Mixtecs, Mayans, Mexicas, and Aztecs, among others. Although these societies did not melt and manufacture artificial glass, naturally occurring volcanic glass was an indispensable part of their local art, and Mesoamerican artisans developed an incredible degree of skill in glass carving and polishing. The archeological evidence reveals sculptures of warriors and shamans with expanded ear lobes, as well as jewelry artifacts of obsidian, jade and quartz crystal, including ear plugs, ear spools and labrets. Piercing was an integral part of many of the bloodletting and other religious ceremonies in Mesoamerica, and some scholars have suggested that obsidian was viewed as the blood of the earth, imbued with spiritual power (Evans 2004).

Sources of obsidian in Mesoamerica are limited and thus can be accurately identified by using neutron activation analysis and X-ray fluorescence to isolate trace elements in the glass. Obsidian hydration dating can determine the approximate age of artifacts. These scientific techniques make it possible to study trade routes involving obsidian throughout Mesoamerica since ancient times. From this evidence it appears that the city-state of Teotihuacán (100 BCE to 700 CE) in central Mexico may have had a limited monopoly on obsidian, and perhaps on carving and polishing techniques as well. Transparent green obsidian from Teotihuacán

was a highly prestigious luxury item traded as far South as the Mayan territory.

Mixtec tombs in Oaxaca in southern Mexico have yielded obsidian piercing jewelry from approximately 200 - 1400 CE. The famous Mexican archeologist Alfonso Caso describes three styles of obsidian ear spools in his book, *El Tesoro de Monte Alban*. During his excavations of Tomb 7 in the hilltop city of Monte Alban, Caso found ten unbroken ear spools and fragments of nine more. He notes that the obsidian ear spools were all made of transparent green obsidian, while all the obsidian knives found in the tomb were made of from gray-black obsidian, revealing that different types of obsidian had different applications. Similar obsidian ear spools were found in other Mixtec tombs in Zaachila and Tzintzuntzan (Caso 1965:152).

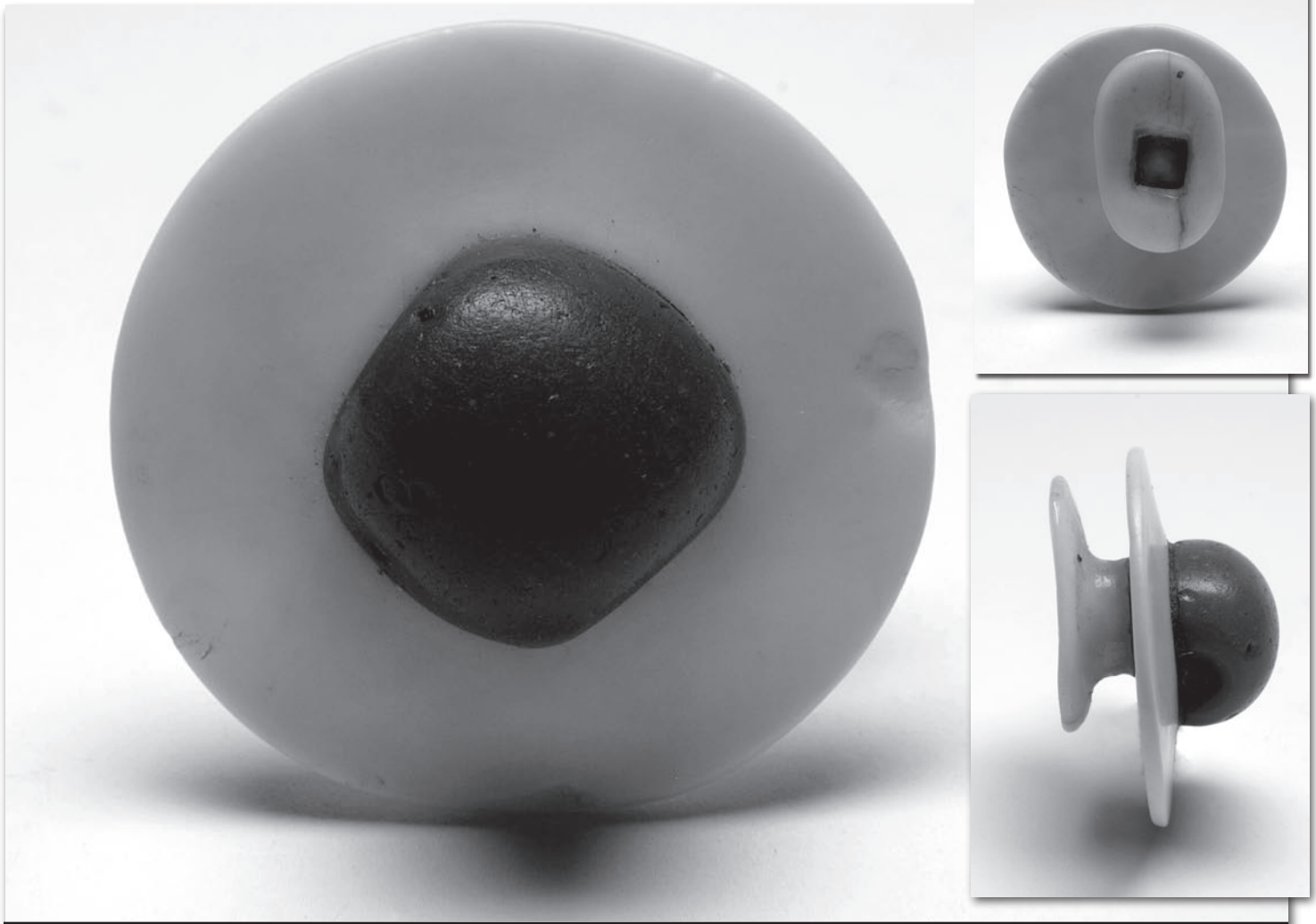
The obsidian ear spools found in Caso's Tomb 7 are a testament to the incredible skill of these Pre- Columbian carvers.

The largest earspool from Tomb 7 measures 54 mm in diameter and only 1 mm in thickness. Another ear spool measuring 50 mm in diameter is only [one half] mm thick!

We know the details of Aztec lapidary techniques (1300 CE – 1521 CE) from the writings of Sahagun, a Spanish priest, reported by Caso (1965:137-138). Sahagun described how grinding was done with abrasive rocks, sand and water, and copper tubes were used to drill holes. Polish was achieved with hard wood or copper. The obsidian ear spools found in Tomb 7 in Monte Alban are a testament to the incredible skill of these Pre-Columbian carvers. The largest ear spool from Tomb 7 measures 54 mm in diameter and only 1 mm in thickness.

Another ear spool measuring 50 mm in diameter is only _mm thick (1965:152)!

Since there are no local obsidian sources in Oaxaca, the ear spools from Tomb 7 were either imported as finished goods from Teotihuacán or crafted by a Teotihuacán minority living in Oaxaca Valley. Marcus Winter has perceptively observed that, although obsidian workshops from the City State Era (800 CE -1400 CE) have been found at at least four Oaxacan urban sites, three of the sites are located on the outskirts of town — perhaps so that social outsiders could maintain trade relations without sacrificing manufacturing secrets (Winter 2004:83).



Inuit labret, Norton Sound Alaska. Bone, marine mammal ivory and blue glass bead, probably of Chinese origin, with spruce gum or petroleum pitch glue. Total diameter 40mm, diameter of bead 18.3mm, total width 22.6mm. 16th to 19th Century CE.

North American Inuit

Meanwhile, far to the North in Alaska and Northern Canada, the Inuit began incorporating glass into their piercing jewelry traditions. The Inuit are descended from the older Dorset (c. 600 BCE -1000 CE) and Thule (1000 CE – 1500 CE) cultures. The Thule people had access to trade goods through the Alaskan Inupiaq to the west, who brought Asian products across the Bering Strait. Much later, in the 19th Century, commerce increased with the growth of a major trading area at Barter Island (Kaktovik), and later with the addition of the Hudson's Bay Company trading post in the Mackenzie Delta in 1840. Many more foreign goods, including blue glass beads, found their way into the area. Europeans encountering Inuit at Shishmareff Bay in 1816 observed them wearing blue glass labrets that resembled blue beads seen in Asia (Kotzebue 1821:211). In 1889, however, Stockton described Inuit at Point Hope wearing commercial glass bottle stoppers as lip plugs (1890:197), thus demonstrating the more recent influence of European trade on Inuit body jewelry production.

Inuit women also wore glass labrets. Maurelle is cited as encountering Inuit women wearing glass labrets in Prince

William Sound in 1779 (Thomas 1884:89).

Historically, the Inuit were neither glassmakers nor glass carvers. Their indigenous technologies revolved around hunting, fishing and fur clothing production. What makes the blue glass labrets worth mentioning in this survey is the extreme value and prestige placed on these ornaments and the willingness of the Inuit to incorporate foreign materials (glass) into an older artistic tradition. Blue glass beads mounted in bone or marble labrets were to be worn by the *umealiq*, the most prestigious whale crew leaders (Spencer 1959:242).

Although each of these labrets features half of a split glass bead, beads were never broken intentionally; they were too valuable. Only after a glass bead split by accident was it glued onto a disc of bone or white stone using seal oil, blood, spruce gum or petroleum pitch (Rubin 1995:186). The bone discs were carved with square posts on the back, which were then fitted from behind with a piece of walrus or whale ivory. Such labrets were called *tootuk* or *tutu* by the Inuit.

The Inuit acquired piercings in puberty and initiation ceremonies, and subsequently worn jewelry denoted age and

This research does challenge the idea that piercing belongs to “primitive” societies, since the majority of glass pieces presented are the products of civilizations with urban centers, advanced technology and far-reaching trade relations. If tribal societies are assumed to be non-urban, much of the oldest glass jewelry is not tribal.

status. Labrets were usually worn by men in lateral pairs, with a hole underneath each corner of the mouth. This placement may have marked a sympathetic connection between the Inuit hunter and the walrus. A pair of these labrets with glass insets was of equal value to an umiak, a large whaling boat (Spencer 1959:156). As the hunting culture waned with the arrival of Europeans and the decimation of whale and caribou populations, the traditional practice of wearing labrets also disappeared.

Conclusions

What I have tried to do in this survey is demonstrate the diversity and complex history of glass piercing jewelry. From the evidence so far uncovered, several conclusions can be drawn. It is clear that glass has been shaped into piercing jewelry for at least 3,500 years through a wide range of manufacturing techniques. Non-European cultures have had advanced glassmaking processes and locally meaningful artistic traditions for much of this time. Complex trade routes and cultural influences contributed to the spread of glass piercing jewelry and production technology until they permeated both urban and rural societies the world over. Many diverse cultures incorporated glass into their jewelry traditions, adjusting and embellishing imported ideas and materials to create distinctive regional variations that served their own needs.

Although this survey is by no means comprehensive, it can serve as a departure point for consideration of how tracing a material (glass) and a practice (body ornamentation) through time and across continents reveals the interconnectedness of distant cultures and peoples, both with one another and with us today. Ancient history becomes relevant in the face of the continuing globalization that seemingly sweeps away old traditions worldwide. By remembering the contributions and cross-development of earlier peoples, we can give modern piercing heritage and the past continuity.

I would like to thank all the people who helped with this article. Erica Skansen did the first major edit and was extremely helpful with sharing her knowledge and resources. Jimmy Buddha and Paul King gave feedback and encouragement. The wonderful photo of the Naga woman wearing glass ear weights was taken by Jimmy Buddha. Victor Mendiola took time out of his busy schedule to photograph the collection for me. Megg Mass did the final edit to make the text more readable. James Weber encouraged me to write the article in the first place, and was supportive from beginning to end. And a very special thanks to all the unknown glass artists who made the beautiful glass jewelry featured here.

References:

- Adhyatman, Sumarah. *Beads in Indonesia*. Jakarta: Djambatan. 1993.
- Batte, David. *Sotheby's Concise Encyclopedia of Glass*. London: Conran Octopus Limited. 1991.
- Caso, Alfonso. *El Tesoro de Monte Alban*. Mexico: Antropologia e Historia. 1965.
- Cummings, Keith. *The Technique of Glass Forming*. London: B.T. Batsford Limited. 1980.
- Francis, Peter. "Beads in Vietnam: An Initial Report". *Margaretologist* 8. 1995.
- Postel, Michel. *Ear Ornaments of Ancient India*. Bombay: Franco-Indian Pharmaceuticals, Limited. 1989.
- Rubin, Arnold, Ed. *Marks of Civilization*. Los Angeles: Museum of Cultural History, University of California. 1988.
- Savage, George. *Glass*. Hong Kong: George Weidenfeld and Nicholson Limited. 1965.
- Spencer, Robert. The North Alaskan Eskimo. *Bureau of American Ethnology Bulletin*. 1959.
- Stockton, Charles. The Arctic Cruise of the U.S.S. Thetis in the Summer and Autumn of 1889. *The National Geographic Magazine* 2. 1890.
- Thomas, Cyrus. Labretifery. 3rd Annual Report of the Bureau of Ethnology, Washington: GPO, 1884.
- Van Cutsem, Anne. *A World of Earrings: Africa, Asia, America*. Milano: Skira Editore S.p.A. M. 2001.
- Von Kotzebue, Otto. *A Voyage of Discovery into the South Sea and Beering's Straits in the Years 1815-1818*. 3 vols. London. 1821.
- Winter, Marcus. *Oaxaca: The Archeological Record*. Oaxaca: Carteles Editores P.G.O. 2004. **P**

IN THE OFFICE



Caitlin McDiarmid
APP Administrator

The lack of emotional security of our American young people is due, I believe, to their isolation from the larger family unit. No two people - no mere father and mother - as I have often said, are enough to provide emotional security for a child. He needs to feel himself one in a world of kinfolk, persons of variety in age and temperament, and yet allied to himself by an indissoluble bond which he cannot break if he could, for nature has welded him into it before he was born. -Pearl S. Buck

The Board of Directors and I came together in Atlanta in February for the quarterly Board meeting. Over dinner one night we discussed why individuals are drawn to the piercing industry and body modification and the psychology of it all. I had to take a moment to evaluate that for myself. What does this industry provide for me, a self-acknowledged administrator type, that other industries haven't? Bottom line: A sense of belonging; a sense of family.

It is quite clear that this is one of the draws for many of us in

this industry. We have all heard plenty of stories about blood family members' rejection of a modified friend. Even more stories about how "devastated" the family are to find that an individual has chosen modification as a career. The body modification community becomes these individuals' surrogate family. Although I don't pierce and my family hasn't been devastated or rejecting, they have certainly been confused and deeply concerned about my change in careers.

In Atlanta, we all agreed that we looked forward to a time when we could all just get together and hang out, like family. The APP work is what brings us together, but our connection is more than that. Our differences are apparent during meetings and discussions about the business of the Association – we see that clearly. However, our love for each other far surpasses any conflicts or differing opinions.

This reality was driven home by the loss of Josh Prentice while we were in Atlanta. Josh volunteered at the Conference the last three years. I only knew him at Conference, only knew him as one of "my" volunteers. I only spent three weeks with him — but he was family and so I grieve for him like I would for family. We all do. We came together, sobbed and mourned upon the news of his death. We worked as best we could on the tasks at hand. Wept during breaks and wept after we were adjourned. We supported each other as best we could. We reached out to our loved ones — our other family members — and let them know we loved them and pleaded with them to be safe in their actions.

Conference is now upon us again, and a few of our family members will be missing this year, as in several other years. Why is the experience of Conference so emotionally powerful? For new attendees I think it is often the experience of finally finding their tribe or family on this planet, in greater numbers and with greater acceptance than they ever thought possible. For the rest of us, it is a great big family reunion. My own little Lawrence-based family was going to join me this year in Las Vegas. Sadly it is not to be – the kids want to stay home for the arrival of their new brother, due the week of Conference. Family comes first – they already know it in their bones, as we all do.

So what is happening in the office? Conference preparation is happening. Grief for a family member lost is happening. Support for April Johnson and Bethra Szumski is happening (I can't cook but I can pray and I can knit with the best of 'em). Humility is happening. No matter our struggles, no matter our differences, no matter what – it is the people in our community, our clan, who are important. That's what will keep happening.

Call it a clan, call it a network, call it a tribe, call it a family. Whatever you call it, whoever you are, you need one. -Jane Howard P

**Learn the Art, Skills & Magic of
Body Piercing & Branding
at**

**Fakir Intensives
in San Francisco**



**A State of California Registered
Career Training School
Code #4102431**

**Basic & Advanced Body Piercing
Basic Body Branding
info at www.fakir.org**

CONFERENCE 2007 SCHEDULE

SUNDAY APRIL 29TH

6:00-9:00P.M. // ONSITE REGISTRATION AND CHECK-IN FOR PRE-REGISTRANTS AND VENDORS.

Start conference off on the right foot! Register and/or pick up your badge and information if you pre-registered tonight and sleep an extra hour tomorrow morning!

8:00-MIDNIGHT // STAFF WELCOME "MEET AND GREET"

We invite the Board of Directors, Vendors, Members and Staff for a get-to-know-you social event. Karaoke! Sing your favorite ballad in front of complete strangers! It is bound to bring us together...refreshments provided. This event is not open to all attendees to allow the people who will be working at Conference the time to get to know each other.

MONDAY APRIL 30TH

8:00AM- 6:00PM // ONSITE REGISTRATION AND CHECK IN FOR PRE-REGISTRANTS AND VENDORS

Pick up your conference information and your badge which is required to enter ANY classrooms or the Exposition. Do not lose your badge!

8:00A.M.-9:00A.M. // YOGA

Free to all. All levels welcome!

10:00-11:00A.M. // ORIENTATION

Instructors: Derek Lowe and Sean Christian
Orientation is for all new attendees, designed to help you to utilize the schedule, network with other attendees and to help you decide which courses are most suited to your needs. Sean Christian is a long-time conference attendee, and APP President's Award recipient and Derek Lowe is a Trustee and past board member, both are happy to answer any of your questions throughout the event.

11:15-12:45P.M. // WOODS

Instructors: Ryan Lorenz, Todd Farnbach, and Michael Sims
The newly introduced woods class will discuss important information concerning the use of wood as jewelry. Topics we will cover will range from responsible use of wood, toxic woods, proper finishing, water and wood, and proper care and storage. This class will be directed to shop owners and buyers but will also have useful information for anyone interested in wood jewelry. The wood jewelry industry is very misunderstood and we hope to share our wisdom to help you make informed decisions when buying wood products.

11:15-12:45P.M // BUSINESS MANAGEMENT & MARKETING

Instructors: Glen and Kelsey
An overview of retail business management and marketing decisions which can be used to position a small business for future success. Provides basic practical information on the initial planning process for successful start-up and management of a business. Includes techniques for understanding a business' current position; identifying future issues and trends; and developing strategies for meeting the challenges of the future.

11:15-12:45P.M. // PROFESSIONAL WRITING: FROM ADS TO ARTICLES

Instructors: James Weber and Gena Batcheller
Have a hard time putting your advertising ideas into words? Struggling to remember "I before E except after C" and other rules of grammar? Want to write for the Point and other professional piercing publications? This class is for the piercer or studio owner interested in polishing their professional and business correspondence; putting punch in their advertisements; and getting their voice heard in professional articles, press releases, and other forms of public writing.

1:00-2:00P.M. // MEETING: FRIENDS OF BILL W.

2:30-3:30P.M. // ROUNDTABLE: GLASS

Facilitators: Ryan Kremp and Jason Pfohl
A discussion about the use of different types of glass (Quartz, Borosilicate, Soda-lime, and barium crystal) for stretching, wear in healed piercings, and potential use for initial piercings. Due to the popularity of this topic in past Jewelry Materials classes, all discussion about the use of glass has been moved to a roundtable setting to provide an open forum for discussion. If you would like to share your experience with glass in your studio, or would like to learn how others are using this material, please attend this roundtable.

2:30-4:15P.M. // INITIAL PIERCING JEWELRY: MATERIALS

Instructors: JD Lorenz, Barry Blanchard, Adam Block, and Nick Martin
Facilitators: Luis Garcia and Christina Shull
Presenting an in-depth look at Stainless Steel, Titanium, Niobium, Platinum, and Gold. This class will cover the metals that meet APP standards for initial piercings.

3:45-4:45P.M. // ROUNDTABLE: WOMEN IN THE INDUSTRY

Facilitators: Bethra Szumski and Maria Tash
A roundtable discussion about what obstacles arise in a predominately male industry. An opportunity to address boundaries and concerns that can arise when you are the only female in a shop and share experiences that have shaped the leading women in the industry.

4:30-6:00P.M. // INITIAL PIERCING JEWELRY: SIZE & STYLE

Instructors: James Weber and Danny Yerna
What jewelry goes where and why. Presenting A.P.P. jewelry standards, suggested sizes and styles for initial piercings, the understanding of different sizes and the pros and cons of basic jewelry. The main goal of this class is to teach the student the terminology and theory for applicable standards.

5:00-6:00P.M. // ROUNDTABLE: MARKETING AND RETAIL SALES

Facilitators: Glen and Kelsey
The perfect place to discuss your own marketing and retail sales ideas and pick up pointers from your fellow piercers. This is an open discussion and all are welcome.

6:15-7:15P.M. // MEETING: VENDORS

Open to Vendors only. The APP requests that all Vendors attend this informative meeting and open discussion with representatives of the APP Board of Directors.

8:00-MIDNIGHT // OPENING PARTY, POOLSIDE AT THE RIV

Sponsored by: Safe Products; LeRoi, Inc.; and Anatometal
Our Opening Party is a great way to meet new people, touch base with old friends and have some fun! This year's event will be poolside and have a beach theme! Don your bikini or swim trunks (no speedos please) and join us at this relaxing evening event. There will be plenty of food and a cash bar.

TUESDAY MAY 1ST

8:00AM- 7:30PM // ONSITE REGISTRATION AND CHECK IN FOR PRE-REGISTRANTS AND VENDORS

Pick up your conference information and your badge which is required to enter ANY classrooms or the Exposition. Do not lose your badge!

8:00A.M.-9:00A.M. // YOGA

Free to all. All levels welcome!

10:00-12:30P.M. // MALE GENITAL PIERCING (MEMBERS ONLY)

Instructor: Elayne Angel
Male Genital Piercing will include a PowerPoint Presentation with lecture, video, and question and answer period. Topics to be covered include: Client communications, Evaluating individual anatomy, Optimal jewelry sizes and styles, Piercing placements Aftercare, healing tips, and follow-up (including bleeding, urinating, sexual activity, shaving/trimming, and more). Piercings covered include: Prince Albert, Frenum, Lorum, Scrotum, Guiche, Reverse PA, Ampallang, Apadravya, Dydoe, and Foreskin.

10:00-12:00P.M. // ANATOMY: BODY

Instructor: Dr. Jamie Hall
This year's Body Anatomy class will focus on the anatomy of skin, and the physiology of wound care and healing, including complications that may arise. It will also include basic anatomy of the torso, extremities and genitalia. This is a great class for first time attendees as well as seasoned piercers.

10:00-11:00A.M. // ROUNDTABLE: INNER STUDIO RELATIONS

Facilitator: Bethra Szumski
A discussion on how good communication can reduce liability, improve moral, and increase the productivity of the studio as a whole.

11:15-12:15 // ROUNDTABLE: IMPLEMENTING CHANGE AS AN EMPLOYEE

Facilitator: Christina Shull
A discussion about the difficulties that employees face when they work in a studio that they do not own. Some topics will include when a change is not feasible and what to do when this happens; as well as strategies on how to bring about change in a studio where you are not the "decision-maker."

12:15-1:15P.M. // ROUNDTABLE: ETHICS: WORKING ON MINORS

Facilitator: Jesika Bornsen
A group discussion including the pros and cons of piercing minors; and the ethics and legalities that come with it. This group will also cover the benefits of inviting children, young people, and families into the studio and the cautions and care that should be taken.

1:15-2:15P.M. // MEETING: MEMBERS ANNUAL (MEMBERS ONLY)

If you are a member please attend this annual meeting. This is your chance to participate and be informed about issues which effect membership and the organization as a whole. Introductions of our new Board Members will be made, along with discussions regarding committees being formed, logo usage issues, and a call for ideas and suggestions for increasing membership numbers. Don't forget your business cards for the business card exchange!

2:30-8:00PM // EXPOSITION OPENS TO ATTENDEES

2:30-4:00P.M. // BASIC PHOTOGRAPHY

Instructor: Sean Hartgrove
Bring your camera and your portfolio! Sean will use this time to show participants how to improve their shots with their own cameras; how to set up your own "photo studio" in your piercing studio with the equipment you already have; and overall troubleshoot the problems you encounter with taking portfolio photos.

2:30-5:00P.M. // ANATOMY: ORAL & FACIAL

Instructor: Betsy Reynolds and Danny Yerna
The head and neck regions of the body contain numerous neural, muscular, ductal, and vascular structures that impact piercing strategies. This course will provide an overview of anatomical structures to piercers in an attempt to familiarize participants with head and neck structure and function considerations that will influence piercing techniques. Presented in a relaxed multi-media format, the course will provide information on tissue differences in healing dynamics, inflammation and its consequences, strategies to minimize damage to oral structures secondary to piercings, and aftercare recommendations.

2:30-6:00P.M. // BLOODBORNE PATHOGENS

Instructors: Kris Lachance and Christina Shull
This course has been updated and completely revamped specifically for the piercing practitioner through a collaborative effort of APP's Board of Directors, Health Educators Inc. & Professional Piercing Information Systems. The course meets federal training requirements of the OSHA Bloodborne Pathogens Standard and features a comprehensive update on the very latest changes in OSHA rules and regulations as they apply to the piercing industry.

4:15-6:15P.M. // GROUNDING - DAY

Instructors: Fakir Musafar and Alicia Cardenas
This class explores the psychological, emotional and psychic connections that influence energy movement during a body piercing or other body modification practice. The class concentrates on sensing energy, opening and stimulating energy centers and connecting them, e.g. GROUNDING. Subject matter/exercises include: focus, attention, intent, breath control, chakras, chi energy, rituals and origins of energy manipulation.

5:15-6:15P.M. // ROUNDTABLE: LEGISLATION: NEW PERSPECTIVES

Facilitator: Eric "Sque3z" Anderson and Troy Amundson
This year we will turn our focus more specifically on how to work towards passing legislation and regulations for the piercing industry. We will try and provide artists and related officials with useful information to promote working relationships between legislators, regulatory agencies, public health officials, the media, and our industry personnel. This roundtable will cover different approaches of initiating a working relationship and being pro-active at the municipal, county, and state levels.

6:30-7:30P.M. // ROUNDTABLE: BEING A PIERCED PARENT

Facilitators: Eric "Sque3z" Anderson and Anne Ott with special guests
Being a pierced parent is a roundtable discussion for parents who are related directly or indirectly to the piercing industry/community that may or may not face everyday challenges and stigmas associated with being a parent in today's society. This is a discussion on how you can be proactive in overcoming those obstacles in a positive way, instead of maybe having a negative reaction.
This will also be a great opportunity to network with other parents in the industry too! If you are a parent, this is a very first "parent must go too" roundtable!

CONFERENCE 2007 SCHEDULE (CONT.)

6:30-7:30P.M. // INTERNATIONAL MEETING

For all International Attendees or those interested in international piercing issues.

6:30-8:30P.M. // HISTORY OF MODERN PIERCING - NIGHT

Instructor: Paul King

This PowerPoint presentation will focus on the development of the piercing culture in North America and Western Europe from the 1890's through the 1990's; the Dark Ages through the Renaissance.

7:30-9:30P.M. // GROUNDING - NIGHT

Instructors: Fakir Musafar and Alicia Cardenas

This class explores the psychological, emotional and psychic connections that influence energy movement during a body piercing or other body modification practice. The class concentrates on sensing energy, opening and stimulating energy centers and connecting them, e.g. GROUNDING. Subject matter/exercises include: focus, attention, intent, breath control, chakras, chi energy, rituals and origins of energy manipulation.

WEDNESDAY, MAY 2ND

9:00AM- 7:00PM // ONSITE REGISTRATION AND CHECK IN FOR PRE-REGISTRANTS AND VENDORS

Pick up your conference information and your badge which is required to enter ANY classrooms or the Exposition. Do not lose your badge!

8:00A.M.-9:00A.M. // YOGA

Free to all. All levels welcome!

10:00-1:00P.M. // STUDIO INSPECTION

Instructors: David Vidra, Kris Lachance, and Karl Schiemann

This workshop is designed specifically to assist public health inspectors gain a better understanding of the inner workings of a piercing establishment. This course offers health inspectors the opportunity to become familiar with industry-specific terminology, equipment, and procedures utilized so that piercing studios may be thoroughly evaluated and inspected. An overview of how to effectively interpret and enforce existing federal regulations is also covered. Assistance in developing a responsible regulation program is also available. Open to all but designed with the health inspector in mind.

10:00-12:00P.M. // BASIC FEMALE GENITAL PIERCING

Instructor: Elayne Angel

Basic Female Genital piercing will include a PowerPoint Presentation with lecture, video, and question and answer period. Topics to be covered include: Client communications, Evaluating individual anatomy, Optimal jewelry sizes and styles, Piercing placements, Aftercare, healing tips, and follow-up (including bleeding, urinating, sexual activity, menstruation, pregnancy, shaving/trimming, stimulation vs. desensitization, client expectations and more). Piercings covered include: Vertical Clitoral Hood-VCH, Horizontal Clitoral Hood- HCH, Inner Labia, and Outer Labia.

10:00-12:00P.M. // INVESTIGATING SURFACE ANCHORING AND POCKETING (MEMBERS ONLY)

Instructors: Luis Garcia, Eric "Sque3z" Anderson, and Didier Suarez

The industry has been abuzz with talk about surface anchoring and with good reason; it is one of the most interesting new procedures to come about in the industry in some time. Pocketing is a procedure that has had various incarnations over the years, but in recent years techniques have come about to make it much more viable. This class will cover the ethics, placement, jewelry sizing and style, and technique for both procedures. We will also cover the overall viability of these procedures.

12:00-8:00P.M. // EXPOSITION OPEN TO ATTENDEES

12:15-1:15P.M. // ROUNDTABLE: ETHICS: INVESTIGATING NEW TECHNIQUES

Instructors: Luis Garcia & Danny Yerna

This roundtable is geared towards any piercer that likes to experiment with new techniques. We will discuss how to use common sense and ethics when trying new techniques, how to avoid trying techniques just for the sake of doing something new, and how to properly inform your clients that you are experimenting on them with a new technique.

2:00-4:00P.M. // STERILIZATION & EQUIPMENT MANAGEMENT

Instructors: Alicia Cardenas, David Vidra, and Brian Skellie

In this class we will discuss the many variations of how to sterilize equipment properly including the many great options of equipment that are available today. We will be talking about how to maintain your Ultrasonic and Autoclaves to insure a long life for this equipment. We will introduce products and techniques that can make the management of the sterilization program at a Body Piercing studio effective and easy.

2:00-4:00P.M. // SURFACE PIERCING - DAY

Instructors: Luis Garcia and Eric "Sque3z" Anderson

This former "members only" class is now available to everyone! This class will cover both the surface bar and tygon methods of surface piercing as well as proper placement, technique, jewelry sizing, and healing.

2:30-6:00P.M. // FIRST AID

Instructors: Red Cross

Required renewal every 3 years to maintain APP membership.

4:15-6:15P.M. // HISTORY OF MODERN PIERCING - DAY

Instructor: Paul King

This PowerPoint presentation will focus on the development of the piercing culture in North America and Western Europe from the 1890's through the 1990's; the Dark Ages through the Renaissance.

4:15-6:15P.M. // MEDICAL RISK ASSESSMENT & TROUBLESHOOTING

Instructors: David Vidra, Dr. Jack, and Derek Lowe

Ever wonder what all those questions on your release forms are for? Have you heard stories of clients dying post procedure from a heart condition? Learn how to evaluate the medical risk of your clientele, help your clients make safe and healthy choices regarding their decision to get pierced, and know when to let your client keep their money.

7:00-7:30 // ROUNDTABLE: SO, YOU WANT TO BE A BOARD MEMBER? (MEMBERS ONLY)

Facilitator: Christina Shull

This roundtable is ideal for all members who have ever considered running for a board position and will include current and past board members who will be available to answer questions about the board positions and what they entail. With elections taking place in Fall 2007, any interested members should definitely attend.

7:00-8:30P.M. // AFTERCARE: NATURAL ALTERNATIVES - NIGHT

Instructors: John Johnson and James Weber

This class will focus on how to care for piercings and customers without using synthetic chemicals. We will discuss antimicrobials, scar treatments, soaks, oils and teas: what works, what doesn't, what might, and what we can say within liability. A portion of the class will include an overview of nutrition, its role in wound care and relevance to body piercing, and how to share this information with clients.

7:00-9:00P.M. // SURFACE PIERCING - NIGHT

Instructors: Luis Garcia and Eric "Sque3z" Anderson

This former "members only" class is now available to everyone! This class will cover both the surface bar and tygon methods of surface piercing as well as proper placement, technique, jewelry sizing, and healing.

THURSDAY MAY 3RD

9:00AM- 5:00PM. // REGISTRATION DESK

For any additional registration needs; late check-in, badge pick up etc.

8:00A.M.-9:00A.M. // YOGA

Free to all. All levels welcome!

10:00-11:30A.M. // BASIC STUDIO SET-UP

Instructor: Christina Shull

This class is ideal for studio owners, piercers and health department inspectors and will address all aspects of studio set up from aesthetics to practicality. The presentation will include information about APP membership application criteria and what to look for during a regulatory inspection.

10:00-11:30A.M. // IMPROVING YOUR RETAIL ENVIRONMENT

Instructor: Crystal Sims and James Weber

This workshop will discuss the tremendous impact your retail environment can have on your sales and the growth of your business. Information will be given on how to customize your environment to the clientele you are serving, or the clientele you wish to attract. Attendees are invited to bring pictures (saved to CD so they may be projected) of their own studios for discussion.

10:00-11:30A.M. // AFTERCARE: BASIC PRINCIPLES

Instructors: Bethra Szumski and Jesika Bornsen

A presentation on basic piercing care covering anti-microbial soaps and sea salt soaks. This class will teach basic wound care, how proper aftercare can aid problematic piercings, and the importance of individualizing client aftercare based on lifestyle of client and location of studio.

11:45-1:15P.M. // AFTERCARE: NATURAL ALTERNATIVES -DAY

Instructor: John Johnson

This class will focus on how to care for piercings and customers without using synthetic chemicals. We will discuss antimicrobials, scar treatments, soaks, oils and teas: what works, what doesn't, what might, and what we can say within liability. A portion of the class will include an overview of nutrition, its role in wound care and relevance to body piercing, and how to share this information with clients.

11:45-1:15P.M. // STRETCHING

Instructors: James Weber and Eric "Sque3z" Anderson

With the enduring popularity of piercing, stretching and enlarged holes continue to be a popular and conspicuous practice. As piercers, we are often responsible for preparing our clients for a journey more intimate and of a longer duration than just a simple piercing. What are the best ways to make sure this is accomplished safely and with a minimum of complications and trauma?

This class will cover not only the enlarging of ear piercings, but techniques and considerations for stretching everything from cartilage to nipples to genital piercings. Techniques for increasing the size of piercings, strategies used in minimizing tissue damage, and jewelry materials used will also be covered. Particular attention will be given to the discussion of natural materials such as wood, stone, horn and bone, in addition to glass and metal.

11:45-12:45P.M. // ROUNDTABLE: INTERACTION & COMMUNICATION WITH HEALTH INSPECTORS

Facilitator: Karl Schiemann

Join Patron Member and Denver's Inspector of Piercing studios for a discussion on how best to facilitate communication between Inspectors and Piercers. This is a timely discussion for anyone in our industry, especially those interested in establishing or updating legislation, and promoting better inspection of studios in their area.

12:00-6:00P.M. // EXPOSITION OPEN TO ATTENDEES

2:15-3:45P.M. // BEDSIDE MANNER

Instructors: Alicia Cardenas and Didier Suarez

How does the way we arrange and control ourselves and our space affect piercing outcome? This class will focus on how to create a positive and healthy experience for our clients. We will discuss techniques for recognizing our clients' needs, releasing tension and minimizing unexpected events. We will also talk about the possibility of transformative change in the piercing room and our role in facilitating it.

2:15-3:45P.M. // MODERN RITUALS OF THE AMERICAS

Instructors: Rocky Rodriguez and Alicia Cardenas

This class is a lecture regarding the spiritual significance of piercing from an indigenous perspective. The focus will be on the importance of understanding why indigenous cultures pierced in the first place based on original instruction and how it is now evolved into a mass culture of "Modern Rituals".

2:15-5:45P.M. // CPR

Instructors: Red Cross

Required annually to maintain APP membership. Re-certification no longer offered.

INSTRUCTORS / FACILITATORS

4:00-5:00P.M. // ROUNDTABLE: MODERN RITUALS

Facilitators: Corey Lolley, Rocky Rodriguez, and Fakir
As piercers we practice a very ancient craft which dates back to the beginning of man. In the ancient days piercing was often practiced as a rite of passage, a form of shamanism or a marking of importance. Living in modern society it is easy for us to forget the roots of what we do. Join us in a discussion about what we can do as practitioners of piercing to honor the roots of piercing not only as a craft but as an ancient form of ritual. We will also discuss different ceremonies happening within our communities, personal ritual and bringing ceremony into the piercing room.

4:00-6:30P.M. // ASEPTIC TECHNIQUE & INFECTION CONTROL

Instructors: David Vidra and Alicia Cardenas
We will explore the difference between Surgical and Medical Asepsis; Personal Protective Equipment; Needle Safety; and Basic Infection Control. Using hands-on demonstrations, we will address the importance of proper donning and removal of Personal Protective Equipment. We will also discuss the importance of Infection Control in a body piercing studio and how to implement better and safer practices.

5:15-6:15P.M. // ROUNDTABLE: AVOIDING OR COPING WITH PIERCER BURNOUT

Facilitator: Allen Falkner
This roundtable will serve as an open forum for piercers to discuss the topics of how and why piercers burnout over time. The attendees will be asked to, not only share their experiences and frustrations, but also try to determine some solutions to this age-old problem. Piercers of all experience levels are welcome.

8:00-MIDNIGHT // BANQUET DINNER

The Dinner and fun will start at 8pm (get there early to get your seat) at the Top of the Riv North. Come and enjoy the Polynesian Drummers and Dancers and Hawaiian food – wear your best tropical outfit – dance and see how low you can go doing the limbo! Additional Raffle ticket sales will take place – bring your cash – only cash accepted!

10PM // AWARDS/ANNOUNCEMENTS AND FINAL RAFFLE

Awards for the best booth(s) – Single and Multiple will be awarded. Wednesday afternoon and announced tonight. The President's Award will be given at this time, along with announcements. The top ten Raffle prizes will be drawn and given out. Those attendees who do not have tickets for the Banquet are welcome to join us for these events.

FRIDAY MAY 4TH

SHOP TIL YOU DROP!

9:00AM- 1:30PM // REGISTRATION DESK

Last chance to purchase entry into the Expo!

10:00 -2:30PM // RAFFLE PRIZE CLAIM AT THE APP BOOTH

10:00-2:30PM // EXPOSITION OPEN TO ATTENDEES

TROY AMUNDSON's seven-year piercing career includes 5 years of extensive work with Public Health Seattle & King County and 3 years lobbying the Washington State Legislature. Recently, he began working with the City of Seattle and PHSKC to re-write the Seattle Municipal Code on Tattooing that was established in 1952. Troy hopes that sharing his experiences may help other artists who would like to promote regulations for the body art industries.

ELAYNE ANGEL is one of the world's most respected and renowned piercers. She was manager of the first piercing specialty business in the US, when it was still the only piercing studio in the country. She is known for being a pioneer in the field for piercing techniques, after care, and various piercing placements. She is credited with the popularity of tongue and triangle piercings, among others. Since the 1980s she has been a driving force to professionalize, popularize, and normalize body piercing.

Angel was founder and President of Rings of Desire, Inc., body piercing studio in the French Quarter of New Orleans for over 12 years. Following Hurricane Katrina she relocated to the Yucatan in Mexico, and has a "Bed & Breakfast & Piercing" venture there.

She served two three-year terms on the Board of the APP, and was editor of the organization's quarterly publication THE POINT for 15 issues. She has been an annual Conference instructor for nearly a decade. Elayne Angel was the recipient of the 2006 President's Award for a lifetime of contributions to the piercing industry.

GENA BATCHELLER is editor and co-owner of *Crave Tattooing* and *Body Modification* magazine, as well as owner of Crave Tattoo Shop in Fort Dodge, Iowa. With more than 17 years of experience, she has a wealth of knowledge in all phases of the publishing and marketing industries. Her expertise runs the gamut from typesetting, advertising design, publication production and product marketing. She's also served as the manager of a commercial printing company. She's passionate about educating members of the tattoo and piercing industries, with a high emphasis on how to market and promote products and services the correct way – to the correct audience. This is her second year of attending the APP convention.

BARRY BLANCHARD has been a machinist for all his adult life. He always excelled in metal shop and math in school. When a dear friend of his talked him into making body jewelry it was easy for him to come up with what he thought would be the best in body jewelry, and to make a product that would actually help in the healing process.

He is the founder and CEO of Anatometal, Inc. His company was the first to bring implant grade materials into the world of body piercing. He has been asked many times to help teach classes at the annual APP conventions. Barry has worked with the APP since its inception to help maintain and set standards for initial piercing practices.

With over 30 years of experience working with and around metals... from finish work on the most elaborate parts, to medical devices, to making what most consider the best in body jewelry, his research and efforts to maintain and create a product that is beneficial to both the piercing and the client has pushed him over the years to continue to set standards in our industry.

ADAM BLOCK since 1990 has been fortunate enough to be involved in the modification community in one aspect or another. Having experience in both the

jewelry manufacturing side and the technician side of professional body piercing has proven invaluable to him. His desire to further his knowledge of precious metals and jewelry led him to the Gemological Institute of America, where in 2003 he became an Accredited Jewelry Professional, a title recognized worldwide in the jewelry industry.

In 2004, he proudly joined the Body Vision family, wanting to surround myself with enthusiastic, visionary and like minded people. For all of you that he's had the pleasure to know all these years, thank you! Those of you who he hasn't met yet, please say hello.

JESIKA BORNSEN is a piercer at Saint Sabrina's in Minneapolis, MN. She has been an APP member since 1998 and has attended the conference since 1997. Jesika has had the opportunity to work in many APP studios through out the country and has worked extensively with many different types of clientele. She works locally with high schools and alternative schools, teaching minors the dangers of home piercings and the difference between a positive and negative piercing experience. She is the mother of a 15 year old son and 3 cats.

ALICIA CARDENAS, Co-owner of Twisted Sol Inc. in Denver, Co, is celebrating 12 years as a professional piercer. She has served on the Board of Directors for the past five years and has been a member for the past six years. Alicia feels very passionately about educating members of the Body Art Community in industry specific information. She proudly works for Health Educators and National Safety Council. Alicia cares deeply about uniting the piercing community for the good of the whole and in addition has recently set out on a quest to become a country music singer and can be found practicing guitar when not in front of the computer working on APP projects.

ALLEN FALKNER has owned and operated his tattoo/piercing studio, Obscurities, since 1992, is a founding member of the Association of Professional Piercers and has maintained his membership since its inception. Holding the first APP secretarial position. Allen has helped shape the organization and has been a driving force for change throughout the body modification industry for many years.

TODD FARNBACH is a pioneer in the field of wooden body jewelry manufacturing. Todd founded Spectrum Craft in the early 90s, and along the way has gained extensive knowledge of wood as it pertains to the piercing industry. He has researched, both academically and through hands-on experience the viability of wood, including the properties and related safety issues of wood body jewelry. Wood is a medium in which history, culture, science and practical background all play a part in safely stretching with and wearing wood. Todd at Yaxche Arts honors each of these elements to allow today's standards of health to meet with ancient meaning and ritual.

LUIS GARCIA, APP International Liaison, started piercing in Miami, FL, in 1993. He moved to Washington, DC in 1995, where he continued his training at Perforations under Onabe Tashi while earning his degree in biology and chemistry. In 1998, after a short stint at Industrial Body Piercing in DC, Luis moved to Philadelphia to work at Infinite Body Piercing. During this period Luis became active with the online body modification community, where he continues to have a significant presence. In 2002 Luis got lost in the wild

jungles of South Philly, where he found NoKaOi, making a home for himself in its tropical halls. When he is not slaving over a hot autoclave, he trains attack chinchillas to keep the natives at bay.

DR. JAMIE HALL is a Board Certified Family Practice Doctor who was born and raised in Detroit, Michigan. He has been practicing medicine for almost ten years after graduating from Wayne State Medical School and serving his Internship and Residency at Henry Ford Hospital. His special interests include indigent health care and chronic wound care. In addition, Dr. Hall is a tattooed, pierced and branded MD and an accomplished musician. He is a self proclaimed "piercing friendly" doctor.

HALO - GLEN & KELSEY began their body piercing careers in the Phoenix metropolitan area in 1992. In 1998, after having pierced thousands of local residents and college students they decided to open their own piercing establishments. Halo of Tucson was successfully up and running by the end of April that year, with Halo of Phoenix opening a mere one week later on May 1st. Since first opening their doors, Glen and Kelsey have dedicated themselves to having the best piercers, the most knowledgeable/helpful counter assistants and the widest selection of quality jewelry in Arizona.

SEAN HARTGROVE is a Denver-based photographer. His work has appeared in numerous publications around the world. Sean's photography career began in 1988 in San Diego, CA, when he worked as an assistant to famed fashion photographer Robert Marcos. Over the years he has worked in virtually all aspects of photography with an emphasis on people. His work includes commercial product photography, portrait photography, fashion, editorial, journalism as well as fine art. Sean has participated in the APP as its official Conference photographer for the past two years, and now adds teaching to his contribution.

JOHN JOHNSON has been working in the piercing industry since 1998 when he got his first job as counter person at Body Accents in Indianapolis, Indiana. He's been with Outer Limits in Orange County, California since 1999 and Anomaly Studio in Pasadena, California since October 2006. He's attended APP conferences since 1999 and has been an APP member since 2005. John has been relied upon as a volunteer, and continues to help feed the Vegans at APP every year.

PAUL KING has been a Professional Body Piercer since 1991 and an enthusiast before that! He successfully completed a 1 year apprenticeship under Elayne Angel. He worked in the three former Gauntlet locations of Los Angeles, New York and San Francisco and was store manager of LA and NYC. In 1996 Jim Ward, Founder of Gauntlet, awarded Paul King with the honorary title of Master Piercer. He apprenticed many Piercers for Gauntlet as well as co-taught many Gauntlet Training seminars. Paul King has lectured at Universities and the APP regarding the history of Body Piercing. He is an avid traveler, collector and layman anthropologist. Please visit his tribal arts store at <http://stores.ebay.com/Rituals-of-life> to view photos of travels, traditional piercing and tattooing artifacts.

In 1999 Paul King and Grant Dempsey partnered to create Cold Steel America, two tattooing and piercing shops in San Francisco. In the summer of 2003 Paul King and Grant Dempsey launched Cold Steel USA, a Piercing and Tattooing wholesale company. He is

INSTRUCTORS / FACILITATORS (CONT.)

an active member of the Association of Professional Piercers. In 2005, he successfully completed a three year elected position as Treasurer for the APP.

RYAN KREMP is the founder and owner of Glasswear Studios, Inc. He has been torchworking borosilicate (Pyrex) glass since 1998. Having started as a one person business, he grew the company to be one of the largest glass jewelry companies in the industry today. His innovative designs, such as Colorfronts, Dichro, Pebbles, Swirls, Quartz Retainers, etc., have brought piercers to look at glass in a new way. Although mostly self taught, Ryan has continued to push the envelope on size, style, and artistic design of glass jewelry.

KRIS LACHANCE is the owner of Splash of Color Tattoo & Piercing Studio in East Lansing, Michigan; Vice President of Health Educators, Inc., and an Authorized Outreach Instructor for OSHA General Industry. She has served on the Medical Waste Act Committee for Michigan's Department of Environmental Quality, as a consultant to the Wayne County Health Department-Environmental Health Division, and as a member of the Body Art Task Force in Wayne County, Michigan. In addition, Kris is a former Member of the Board of Directors and instructor for the Alliance of Professional Tattooists and was a 2004 nominee for the prestigious Freeman Award.

Involved with the body modification industry for more than a decade, Kris is a committed advocate for the preservation of body modification through education. She has worked extensively along with business partners David Vidra and Dr. Jack Ward to research, develop, and implement the most comprehensive industry-specific health and safety curriculum available for the body modification industry. For additional information, please visit www.hlthedu.com or contact lachance@hlthedu.com.

COREY LOLLEY has been piercing professionally for more than a decade. Having worked all over the country she has found her home in San Diego with Enigma. Corey is the founder off the ONE Project, a three-day ceremony that takes place each August in Southern California. She is also an avid traveler with a passion for traditional culture. She has spent time with many indigenous peoples studying their time-honored lifestyles and ceremonies.

JD LORENZ started piercing himself and friends as far back 1985; "ears and noses, it was the punk rock thing to do". He began "body piercing" with homemade SS jewelry in 1989. JD started Industrial Strength Body Jewelry in him founded in 1991. In 1995 he stopped piercing to focus 100% on Body Jewelry manufacturing. He has now been making Body Jewelry with Stainless Steel and Titanium for over 15 years.

RYAN LORENZ is 25 years old, and is from Denver, CO. He is the owner of America Organic, who is a Corporate APP member. He has been crafting custom wood plugs since 2004.

DEREK LOWE has been a piercer and manager of several studios in various cities, during the past twelve years. As an APP member since 1996, and a former APP Board member, Derek has had the privilege of working with, and learning from, some of the best professionals the piercing industry has to offer. He is currently one of the piercers, and the general manager, of Saint Sabrina's, in Minneapolis.

NICK MARTIN is a co-owner of Body Vision Los Angeles along with his business partner Adam Block and his wife, Kerry. They are part of a team of fantastic

people who endeavor to make fresh strides in body jewelry design and quality using precious metals and gems every day. Since 1996 he has worked hard to build a successful jewelry manufacturing company in an honest and rewarding community.

FAKIR MUSAFAR along with Doug Malloy, Jim Ward and a few others, is a co-founder of contemporary body piercing. He began his piercing practices in 1944 and started piercing others in the 1960s. Fakir is known worldwide for his fifty year's research and personal exploration of body modifications and rituals. Since 1990, he has been the Director of Fakir Intensives, a State of California registered vocational training institution teaching the art, skills and magic of body piercing and branding. Fakir has B.S.E. and M.A. degrees and has been a teacher, artist and practicing shaman for many years.

JASON PFOHL began studying glass in 1992 at Santa Barbara City College in California. After graduating with an art degree, Jason spent five years working as a technical coordinator and educator at Pilchuck Glass School above Seattle, where he had the opportunity to study with glass masters from Europe and the U.S.A. After years of making glass jewelry for NYC fashion designers, in 1999 Jason began making piercing jewelry and founded Gorilla Glass in 2002. Over the last decade Jason has taught glass workshops in the U.S.A., New Zealand, Taiwan, and Mexico.

ELIZABETH "BETSY" REYNOLDS, having received a Master of Science Degree in Oral Biology from the University of Washington, has reinforced her love of the microbiological aspects of periodontal therapy by maintaining teaching positions emphasizing the dental sciences at numerous dental and dental hygiene schools. As a practicing hygienist for over twenty years, she continues to be involved with several private practices stressing comprehensive periodontal care for patients seeking treatment.

Betsy lectures extensively nationally and internationally on biologic basis for disease prevention, stress management techniques, advanced instrumentation technique, current dental therapeutic modalities available, pediatric dental care, pharmacological considerations for the dental professional, microbiological and immunological aspects of dental disease, implications of stress on oral and systemic health, nutrition, alternative care strategies for the dental team, and oral pathological concerns. As a patron member of the Association of Professional Piercers, Betsy works as a liaison between dental professionals and the piercing community providing relevant information on orofacial considerations of head and neck piercings.

Based now in Idaho, Betsy enjoys spending time outdoors with her husband, Mike, and their two basset hounds, Ernestine and Lucy. When not on dry land, Betsy loves to explore the undersea worlds afforded by scuba diving.

ROCKY RODRIGUEZ is a Road Woman (health care practitioner) and Sundance Leader for the Sacred Fireplace of Itzchilatlan. SFI is a global community of seventh generation peoples of all colors who walk the Red Road which is a sacred way of life. The significance of Spiritual piercing from an indigenous view is the focus of her presentation.

KARL SCHIEMANN holds a degree in Biology and Secondary Education, has been in the public health field for thirteen years as a field inspector, communicable disease investigator and outbreak analyst, course advisor to the FDA and the State of Colorado, and a college instructor. His interest in body art, body modification and

piercing began four years ago when he accepted the task as Denver's body art inspector. Karl has been a Patron Member of the APP since 2005.

CHRISTINA SHULL, APP Secretary, has been piercing since 2000 and after working at several APP members' studios, she is now works as a piercer and administrative assistant at High Priestess Piercing. While living in Oklahoma City in 2006, she represented the APP as part of a legislative committee that updated the Oklahoma State piercing regulations. Inspired to pursue a board position after attending Conference 2001, she has been an APP member since 2003 when she was also an Al D. Scholarship recipient and has taught classes at three previous conferences.

CRYSTAL SIMS is co-owner and studio manager of Evolution Body Piercing in Albuquerque, New Mexico. Crystal began her career in the body piercing industry in 1994, and has been an APP member since Evolution opened in 1999. She served on the APP Board of Directors from 2002-2005, and she continues to serve the industry by offering educational workshops on body art health and safety in the Albuquerque area.

MICHAEL SIMS, based in San Francisco, California, has been a professional piercing artist since 1992, branding artist since 1993, and scarification artist since 1995. He holds a BA from Indiana University and a MFA from Rochester Institute of Technology in photography. Borne from his love of hardwoods, craftsmanship and piercing, he founded Esoteric Body, a hardwood jewelry company, in 1999. Esoteric Body is at the forefront of research on wearable hardwoods. He has begun work in partnership with Erica Skasden from Organic LLC and Todd Farnbach from Spectrum Craft on various chemical compositions of individual hardwoods and their effects on the human body.

BRIAN SKELLIE likes the following about body art: History, Epiphany, Inspiration, Commitment, Dedication, Challenge, Interaction, Conviviality, & Body-Mind-Spirit transformation. He will continue to encourage the use of proper sterilization, gentle technique and safe jewelry until nothing less is accepted by the general public. He feels learning never ends, and will adopt any new idea, practice or widget that enriches the quality of the Piercing Experience. "Anything we think we know is just the beginning. There is enough to learn about any aspect of this art and science to outlast me. The passion for taking this art and emerging science toward excellence will keep me going".

SQUE3Z (ERIC ANDERSON) is the co-owner of Anomaly Studios in Pasadena and Los Angeles, California. He has been piercing for 10 years and an active member since 2003. He is also a new member of the APP Board. He is a co-founder of the suspension group "Well-Hung" and helps with an annual fundraising event called the "Jeff Edgarian Memorial Bowl-o-rama." Sque3z conducts his safety seminars called "SafeMods" for his local high schools and colleges on a regular basis. He stays busy by being a dad full time and trying to golf and bowl as much as he can to keep sane.

DIDIER SUAREZ has been piercing since 1993. Except for guest spots up the West Coast he's spent this whole time piercing in San Diego. He spends most of his time with piercing related activities or with the piercing community. "I guess you could call me a lifer and that's fine with me".

MARIA TASH has been a designer and retailer of fine jewelry for over 13 years. As one of the pioneers in the designing of body jewelry which was both beautiful and made from high quality, safe materials, she and her business has flourished in NYC. She continues to be an authority in the field of body piercing and has discussed the many facets of the industry in various television and print media outlets.

DAVID VIDRA, LPN, MA is a Licensed Practical Nurse and Medical Assistant, with over twenty years of experience in body piercing that includes the opening of Body Work Productions - Cleveland, Ohio's first piercing studio. David is a founding member of the Association of Professional Piercers (APP), and has continued his support of professional body art organizations by serving as Board Member/Trustee of the Association of Professional Piercers, the Health and Safety Director of the Society for Permanent Cosmetic Professionals (SPSP) and as a consultant to and Guest Trainer for the California Alliance for the Promotion of Safe Body Art (CAPSBA). He has been a consultant to the National Environmental Health Association (NEHA) where he was a medical advisor for the Body Art Committee, and has served on the Ohio Department of Health Body Piercing and Tattooing Regulatory Committee. He also has served as a consultant and expert witness in numerous legal proceedings regarding health and safety issues in body piercing.

Mr. Vidra is the author of numerous articles for the Point, the official Journal of the APP, a Comprehensive Bloodborne Pathogen Manual, was a contributor to the National Environmental Health Association's Model Code for Body Art, and the Association of Professional Piercers Procedure Manual.

Mr. Vidra has received professional recognition of his dedication to body art safety in the form of numerous awards including the 2005 Leader of the Year Award, the 2002 Freeman Award for excellence in educational standards for the piercing and tattooing community, the 2002 President's Award for excellence in educational standards for the piercing and tattooing community, and the 1993 ETIA Creach Award for Excellence in Nursing.

In 1999 Mr. Vidra founded Health Educators, Inc. in response to the need for scientifically based education for body modification practitioners. Health Educators, Inc. offers educational classes and consultation services designed specifically to meet the needs of the body modification professional. He has not only been a mentor to hundreds of body art practitioners, but through the educational offerings of Health Educators, Inc., he is able to provide leading edge information and educational solutions for body modification and related industries.

JOHN WARD, M.D. is a licensed physician specializing in orthopaedic surgery and oncology in Shreveport, LA. He is a Clinical Assistant Professor at LSU Health Sciences Center. He has previously served as a board member for the APP. He is a practicing body piercer, and continues to provide education for the body piercing community through Health Educators.

JAMES WEBER, APP Medical Liaison, has been piercing professionally since 1993, and has been actively involved at the industry-wide level in legislative, educational, and public relations projects for much of that time. He is the co-owner of Infinite Body Piercing, which has been operating in Philadelphia since 1995. Jim routinely lectures at universities, for medical professional organizations, and at healthcare conferences. He is also the editor of *The Point: the Quarterly Journal of the Association of Professional Piercers*.

DANNY YERNA, APP International Outreach Coordinator, has been piercing since 1994, and is owner of Wakantanka in Mexico City, APP member since 2005. Author of the book "Perforaciones Corporales" and editor of the magazine "TatuARTE en la Piel." Danny has lectured at schools, conventions and for legislators and is also involved with regulations on piercing in his country. He was also involved in the organization of APP Seminars in Mexico City last year. These are his first few months as a board member and the first time he will teach classes in English, so please be patient!

The future
has arrived



Available Now

The new prong set faceted gem curved barbell, made from 6AL4V ELI ASTM F-136 implant grade titanium.
1-800-339-5725 EXT 2 Sales • For Questions or Comments EXT 1625 - JD • www.isbodyjewelry.com





museumofman.org

THE POINT



ASSOCIATION OF PROFESSIONAL PIERCERS

Post Office Box 1287
Lawrence, KS 66044

PRSR STD
US POSTAGE
PAID
ALB NM
PERMIT 494