

AMY POEHLER • ANDRA DAY • HEART'S ANN WILSON • THE ARTIST'S WAY'S JULIA CAMERON

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Taylor Gutierrez

## The Butterfly Effect

### THIS ACCESSORY ARTIST IS RECLAIMING HER CHEROKEE HERITAGE ONE BEAD AT A TIME

**TAYLER GUTIERREZ DREAMS** in beads. The 24-year-old Cherokee and Scandinavian designer then manifests these visions as pieces for 'Kamama Beadwork' (@kamamabeadwork), her line of intricately embellished flat-brimmed hats and earrings, made using the techniques of her ancestors.

After growing up outside the Upper Skagit Reservation in Washington, Gutierrez moved to Salt Lake City, UT, working as a cultural interpreter for the Native American section of This Is The Place Heritage Park. That's where she met her mentor, Diné (Navajo) poet Tacey Atsitty, who first taught her how to bead medicine pouches. "She took me under her wing," says Gutierrez. "There was no judgment for the things I didn't know or the parts of tradition I didn't grow up with." This inspired Gutierrez to dive deeper into the craft and start 'Kamama—the Cherokee word for butterfly—to showcase her pieces, which feature colorful, typically flat-stitch beaded floral motifs, fringe, dentalium shells, fur puffballs, horse hair, and buckskin. (When using animal products, she always says a prayer of thanks.) A single pair of earrings can take Gutierrez up to 16 hours to create, and yes, her fingers do hurt in the process.

Gutierrez recently moved to Santa Fe, NM, to study fine arts at the Institute of American Indian Arts. "I'm not going to let this be something that disappears in my family. It's too important to just let it go," she says. That's also why Gutierrez looks to early Cherokee beadwork for inspiration. "I let it sit in my mind and think about what I can do to make it my own in a contemporary fashion," she says. Ultimately, Gutierrez wants her work and her story to inspire others. "Being able to find more of myself and reconnect with my heritage," she says, "I think that can serve as a reminder that reclamation is possible" —ANNA GRAGERT

## Labor of Love



Dovetail founders and customer service guru Andrea Obana

### MEET THE WOMEN GIVING WORKWEAR A KICK IN THE PANTS

**IS THERE ANYTHING** greater than a gusseted crotch? The diamond-shaped fabric panel can mean the difference between bunched constriction and the ability to stretch and squat without awkward pinches you-know-where. That feeling of freedom is sewn into every product from Dovetail Workwear (dovetail-workwear.com), an innovative

company selling apparel made by and for women—specifically cofounders Kate Day, Kyle Marie Begley, and Sara DeLuca—in Portland, OR. Whether you herd cattle, weld fences, pour concrete, or just appreciate the workwear look, Dovetail garments are the rugged-yet-tailored options long denied femme shoppers. "We call this fight the 'pant-riarchy,' because we're trying to revolutionize workwear," says Begley. "The heavy hitters thought of men first, women second. We flip the script."

In 2013, Day and Begley, parents who met at a PTA meeting, launched a landscaping business. They loved getting down in the dirt—and loathed the frumpy, shoddy uniforms available. "The options were a 'pink it and shrink it' take on a men's pattern," says Day. So DeLuca, a fellow mom and gardening client with more than 20 years in the apparel industry, offered to engineer the functional pants of their dreams: think smartly placed pockets, tough fabric with a touch of stretch, real-deal double fronts, and tool loops. "They were prototypes, but they were distinct," says DeLuca. So distinct, in fact, that strangers flocked to them. "We were in slim work pants that made our butts look good," says Begley. "When does that happen?"

Dovetail launched three years ago, and its products now range from trucker jackets to overalls. Day, Begley, and DeLuca collaborate with tradeswomen (park rangers, mechanics, vintners, and more) to inspire and test new designs, all of which balance safety with swagger. Dovetail also celebrates women's labor (check out their recently released maternity pant) while inching a feminine aesthetic toward a more complex and empowering ideal. "Anybody can wear workwear, because it's about utility and style," says Day. "It's about owning your identity as a creative and productive person." —ZOE DONALDSON

