

Jack Lenor Larsen Oral History Project: Interview with Stephanie Odegard

Stephanie Zollinger: Today is Wednesday, September 12th, and I'm here with Stephanie Odegard. We are going to begin this discussion by talking about where Stephanie was born, where she went to school, and a little bit of background about some of her first jobs.

Stephanie Odegard: I was born in Minneapolis, Minnesota. I graduated from Washburn High School and, later, the University of Minnesota. It was always in my mind that, as soon as I left the university, I would apply for a job at Dayton's, because I was very interested in becoming a buyer and interested in the process of merchandising and selling. I should backtrack a little bit, because, as a child and growing up, I had very often had dreams and a wish to go overseas and to just do something to help people. At that time, we were seeing all of the stories about Biafra and what was going on in Africa and I felt a strong urge to help. While I was in college, the Peace Corps was developed by President Kennedy and some of my older friends were the first Peace Corps volunteers. They would write back and tell me about their experiences. I had, in the back of my mind, a dream that I would someday be able to do that.

Stephanie Zollinger: Were you also interested in textiles at this stage of your life?

Stephanie Odegard: I was always interested in textiles. I grew up in a family of embroiderers, knitters, and cutworkers. This was just something that all of my older relatives were doing and I also learnt to do those things. When I graduated from college, I interviewed and did get the job at Dayton's. I became a trainee in the Junior Dress Department and, within four years, I was buying the largest dress department in the store and, naturally, traveling to New York quite regularly on buying trips. At that point, I was doing needlepoint while I was flying as it was the beginning of the needlepoint trend. That got me very interested in, re-interested in, all of those needlecrafts.

Stephanie Zollinger: Interesting. So your family, overall, was interested in textiles in the craft line?

Stephanie Odegard: I would say, I basically came from a fairly artistic family. My mother was always doing needlework or painting. As a baby, she sewed all my own clothes. She was also an accomplished pianist so there was a lot of good music all the time. My father was someone who built everything whenever anything had to be done. Very often, a little dresser would appear that my father had built and my mother had done rosemaling on so I was always, I realize in retrospect, exposed to art, good taste, craft, and creating.

Stephanie Zollinger: Great. So, while at the University of Minnesota, did you major in textiles or retail merchandising?

Stephanie Odegard: No, actually, I majored in humanities. I think it's interesting because, if you think back to the time when I went to college, usually you went to college to really study something, such as to be a teacher or something. There really wasn't a design school where you would go and learn textile design, or where you would learn weaving, or learn about those crafts. It never seemed like an option to me. I actually never thought of it and it was never proposed to me to do it. I couldn't really decide on what my major should be so I ended up in a general field like humanities. I guess that's also a little fortuitous because I've been extremely interested in the philosophies of the eastern world, and not only the eastern world. It was very interesting living in Fiji and understanding primitive philosophy and primitive religion. So this has also been a pattern in my life, to be very interested in religion. Humanities was something that really exposed that to me and opened it up. My career has culminated in putting all of these things together. It's not just a textile design driven background, it's also a desire to help people and to understand the interaction, and the cultural exchanges that are extremely interesting. I would say that's one of the driving forces.

Stephanie Zollinger: It seems like a perfect fit in that, at the end, it all came together.

Stephanie Odegard: Yes.

Stephanie Zollinger: So, when you graduated from the University of Minnesota, you went into the Peace Corps, is that correct?

Stephanie Odegard: No.

Stephanie Zollinger: After Dayton's?

Stephanie Odegard: I was at Dayton's for four years and then, at a certain point, I felt I had moved really fast through the system and there was something a little bit more that was missing in my life. It was in the '70s when many of us were feeling this way. I did get married at that time and my husband, at the time, and I decided that we would move out of the city. We moved up to Grand Marais, Minnesota. I've always been a very driven person, with a lot of ideas and liking to create new things. Up there, I created a whole new life for myself which was involved in cross country skiing, and starting a ski club, and creating events for that. I started a children's choir. I also started a business which was textile driven. That was called *The Tall Tale*, a yarn shop. That little store still exists in Grand Marais, Minnesota. I sold it when I went into the Peace Corps. It's had three different owners, but what I did was create needlepoint canvasses. I taught people needlepoint. I had a very good friend who was a knitter and she could knit anything. She was a knitting designer and she taught knitting. We'd have classes and it was a yarn shop where people would yarn and I sold imported yarns and designed needlepoint textiles. As early as that, I won an award for one of my designs at a contest that I entered in Duluth, Minnesota. I was in Grand Marais, Minnesota, for four years, and then one day I woke up and said, "We have to go in the Peace Corps, because that's the next dream." I'd been four years at Dayton's and four years at Grand Marais. So I applied for the Peace Corps and got offers in Fiji. My job was to develop the traditional craft industry into something that was financially viable and to develop these products for export. Basically, I was given pretty much nothing except a pencil and an office in the Ministry of Commerce. Fiji has a complicated culture which is half Indian from India, the people that were brought in to farm and to harvest the sugar cane, and the local Fijian people. The Indians who came started to miniaturize and make little tourist items for the Australians that came off the tourist boats. That's what they were expecting me to develop but there was nothing there to develop. So, now I go back to my humanitarian and my anthropological interests. I was very interested in the crafts of the indigenous people.

Stephanie Zollinger: Did they give you that job based on your background?

Stephanie Odegard: Yes.

Stephanie Zollinger: So they tried to find a good fit?

Stephanie Odegard: Of course, yes, that's what they do in the Peace Corps. They try to make a fit. You do get other offers, you can't just continually turn down offers. This one was very good because my husband at the time was also working in the Fiji Museum. He has an art background so the jobs were very well matched to who we were. I found that I had to develop my own job which was to study all the traditional crafts. Then, what I did was, I started going to all the outer islands. Everybody made something different, barkcloth, wood carving, woven mats. There was, at one time, in the history of barter, trade of all of these things. They had a cannibalistic history and the whole spiritual practice was based on something quite different from what happened after the missionaries came. There were all the artifacts that were related to those things that were being lost, and the crafts were being lost, and the people were dying out who knew how to make them. So, instead of working with the little trinkets that were being made, I started to study and develop the traditional crafts. I realized that people wouldn't just make samples for me, there had to be some reward. It wasn't that I could just say, "Make this basket that you catch prawns in," which is absolutely gorgeous, because they didn't understand why I would want that at all. So, in order to get them to make it, I had to give them some money. Then I had to come back and get the product. I learned, from all of this, that this was a tremendous way to get cash into a person's hands. Craftspeople tend to have a high level of integrity, which is something that I also learned. The money would go into the household to do something for the house, or for the children, or the family, or public health, as opposed to just drinking it away when someone is doing something that's alien to their culture. It was something that they could take pride in. It maintained the traditional craft. It brought money into the home.

Stephanie Zollinger: And gave self-worth.

Stephanie Odegard: Self-worth. All of that was very important. It was then that I really knew that this is what I have to do for the rest of my life, because I can identify the craft and I can see something in it that would be right for the market. That is really all I've ever done. I also realized that I needed this creative outlet, which I never knew I did. It culminated in the

rug business where, to me, every rug is just a canvas that I can paint on. I was never trained as a painter and I can't paint. I really can't draw, something I would really love to study, but I can certainly make designs for carpets, with the help of my art studio that I have now.

Stephanie Zollinger: How did you learn the vocabulary? Was it on the job or in working with these people?

Stephanie Odegard: In Fiji, I was working with things that are completely different. The only related thing was the barkcloth and that was very interesting because every island had its own designs and symbols. They carved the stencils to make the barkcloth out of banana leaves. Then they made natural dyes, then they pound the paper mulberry tree into cloth, and then they stenciled on it. It's all used for traditional purposes. The designs were unique to each island. To me, there was a whole wealth of information in that. I ended up staying in Fiji for five years. Because there was no place to market this, eventually I had to develop a store. So, now we go back to my retail background. I made the government eventually give me a huge store. By then, the UN had hired me because I couldn't remain a Peace Corps volunteer forever. We, I, together with the craft people, built a store with their materials, their style of building, and we filled it with the traditional crafts. It became a traditional craft center. I trained all of the staff, a whole cadre of people, so that I could leave. I started to do consultancies in other parts of the South Pacific, working for the UN, and coming back and making sure the Fiji project was on track. The other thing I'd like to mention is that we're talking about human sustainability, because these people now have a livelihood. They can go on, and they can pass the skill on, and they can live off it. That project was very sustainable and this was in the late '70s, early '80s. It's still in existence. I've had Peace Corps volunteers as recently as two years ago come to me and say, "I was in Fiji in the Peace Corps and there's this great craft center there. You'd love it." And I said, "Well, where is it?" and it was mine. So it's still going on, it's still there, and it's still doing what it was supposed to be doing. Many of the people that worked with me have even opened their own businesses. That's what happens.

Stephanie Zollinger: Did the Peace Corps use your model to develop other countries?

Stephanie Odegard: I think my model is being used by many people now because I've been talking about this for the last 30 years. I have a lot of students that come to me. I mentor young people, especially women, but not only women because it isn't about a women's project. It's about craft people and people who make things with their hands. This is something that I've been in that is really my life. Working with this type of person is what I want to do and what I continue to do best. After Fiji, I was asked to go to Jamaica in 1981, by the Jamaican government and the United Nations Industrial Development Organization. There it was quite different because Jamaica is in a very different stage of development. There I developed products with the Jamaicans, some who were already designers and artists. We did a food line with craft packaging, handmade ceramics, baskets for coffee, ceramics for potpourri, and jams, and different items like that. Then I developed a series of retail stores that are called *Things Jamaican*. They're in the airports now and they carry products that are made in Jamaica. We had a tabletop line with embroidered cloth, we had wood carved furniture, and different objects in wood carving. We had pewter. We cast different spoons from the British period, which was based in Port Royal. We had a weaving project. We wove a lot of things. I brought in experts from around the world to help where there was expertise needed. We worked with not only village crafts but mostly we made them in a large factory in the middle of a ghetto. We employed a lot of people there during that period. I was there for three and a half years. Again, we had redone a great house which was one of the sugar plantation houses in Kingston, Jamaica. Stores are attached to that called *Things Jamaican* and the house was renovated. Then I developed a concept of a Jamaican restaurant and coffee shop, because Blue Mountain Coffee is very famous, and jerk chicken, and things like that. There's a lot of Jamaican foods that are really, really popular. This restaurant is on the back porch of this great house and then the stores ring around it. That's also still there. So, if you go to Kingston, definitely visit Devon House. It's a major tourist attraction. We had an ice cream shop with Jamaican fruits, a furniture store, a gift shop, a weaving store, and all the different *Things Jamaican* stores are there.

So I spent, as I said, three and a half years there, and then I still wanted to continue working with craft people in economic, viable ventures. I didn't know exactly where I was going to go with that but I felt I wanted to do something privately. I still had one more opportunity to go to Nepal, with the World Bank, as a marketing consultant for the wool industries. In order to do that, I had to study the carpet industry, in New York, and understand how it worked, and what the infrastructure of the carpet industry was. It

was mainly Persian rugs at the time and Persian designs and there weren't any modern hand-knotted carpets being sold at all. I had to envisage what it would be like to try to develop this kind of a market for the weavers in Nepal. After that, I went to Nepal and understood what they could make. All the carpets were being exported to Germany at the time. The Germans liked the modern Tibetan carpet before the Americans ever even thought of it. It was a very thick quality and very chunky. It didn't really appeal to my taste. While I was there, I started to study the old Tibetan carpets. I thought, "These are beautiful." I started to collect them. I started to collect textiles and I became interested in India, and Indian textiles, the saris, and sari designs. I started to minimize the colors in the antique carpets. I found someone who could weave something much finer that was many more knots to the square inch. It's a different knotting technique than the Persian rugs so it can't look like that but I could make something finer that felt closer to what people were liking. So I, at the end of my stay, had developed my own palate, and my own set of minimal designs. I rather naïvely shipped them to New York and decided I was in the carpet business.

Stephanie Zollinger: A small project started it all.

Stephanie Odegard: Little did I know that women didn't go into that business, they didn't. Everybody thought I was a big joke. Also, the fact they were a modern carpet and there weren't any modern carpets, minimally designed. It was the beginning of that trend but the trend wasn't going to hit carpets for another ten years so it took a long time.

Stephanie Zollinger: A lot of perseverance.

Stephanie Odegard: Perseverance, and a lot of noes, because a woman doesn't have the same opportunity as a man.

Stephanie Zollinger: In New York City, or in overall terms?

Stephanie Odegard: Well, generally speaking, overall, I would say, in the United States. I think we're way behind other countries, but certainly in the carpet business.

Stephanie Zollinger: You did open your own shop?

Stephanie Odegard: Well, first I was in my little apartment, a one bedroom apartment with my samples, the little collection that I developed.

Stephanie Zollinger: You paid calls to designers and architects?

Stephanie Odegard: I started knocking on doors everywhere, mostly people in the rug business because I didn't know the designers. What I was hoping is that I would find a rug importer who would take on my line and take on me and I would continue to develop and let them sell it. I didn't intend to go into the marketing of it. I did finally find one importer. I can't even begin to tell you what I went through to get to this. I had to go to rug shows, and get hotel rooms, and build a scaffolding to take pictures of rugs. You can't just take a snapshot of a rug, you have to get way up high and shoot down. It was a huge project. I did what I could and I knocked on doors, as I said. I just worked from morning until night, trying to find a way, because I had to survive in New York. I was in a studio apartment and I had to get people to come there, I had to go to shows and get hotel rooms, to show my things, and then I had to sell everything I had.

Stephanie Zollinger: Did you have them made in Nepal and then you would bring them back?

Stephanie Odegard: No. I only made a small collection before I left Nepal. I also went to India and I developed some furniture for an Italian company, people that knew that I could do that kind of thing. Some Italians approached me and asked me to develop these inlaid marble tables in India so I had to do research to find that. I stayed in India for about three months and I had a few products that I developed. When I came to New York, I tried to work on all of these projects but the best thing I had were my carpets. They were totally new, unique, and beautiful. They were for a much different taste than the typical oriental carpet that's overloaded with colors and designs and very complicated. It was also a period of time when people were getting over that and they wanted something simpler. There was no choice for them, except maybe a sisal on the floor or something like that. This offered another alternative. A couple of interior designers discovered me and I sold a couple of pieces but the way I really got started was, a German company contacted me. They were already doing all of this and they said, "There has to come a time when the Americans are going to want a modern carpet." They knew

me because of my work in Nepal because I worked a lot on the infrastructure of the industry in Nepal, making it more possible for people to make more carpets and get more wool in the country, because it's a corrupt system over there. I was able, through the World Bank, to bring a lot of change about in the industry. That allowed it to expand. So, the Germans could make more carpets now. A German company approached me and said, "Would you be interested in doing business with us and we'll help you get started in the American market?" That made it possible for me to get a small loft. It was on 22nd Street. I got the loft and was able to bring in a few more carpets because I didn't have a big collection. I went back to a company that I had worked with, when I worked in Jamaica, which was Macy's in San Francisco. Macy's did a big promotion of my carpets with my picture all over. I put up a Tibetan tent and really got a big promotion out there. That was my first big break. I had the German partners and I opened this small showroom. Then, one day, I was in my showroom, and the owner of the New York Design Center came in and he said, "I'd like to talk to you." So we sat down and we started to talk and he said, "I've heard about you. I've heard you're doing something really different that nobody has seen before. Tell me your story." So I told him my story, just like I'm telling you my story, and at the end of it, he said, "I'd really like you to come to the New York Design Center and have a showroom there." I said, "I could never do that. I couldn't afford it. I don't even know how to walk in the door of the New York Design Center." That was really a big deal for me. So he said, "I'll give you a year's free rent if you'll come into the showroom. I'll help you build it out, and I'll be there for you, because what you're doing is unique. I've never seen anything like it and I believe in this for the future." So, basically, I've been here ever since. He passed away and his son is now running the center. I still have the same degree of support but, of course, now I'm an anchor for the building. A lot of people come into the building for this. I eventually developed a wholesale business. I was supplying stores all over the world. Then I started to open my own showrooms, under my own brand, in different parts of the country, and some in Europe. Then, of course, the recession came, so we shrunk back into something a little bit different again. But it's just been great because I've been able to, as I said, move all of these things together into something that really feeds my soul. So, I'll just touch on where Jack came into all of this.

Stephanie Zollinger: I was going to ask, before we got onto Jack, what's next? Have you fulfilled what you set out to do as far as personal satisfaction?

Stephanie Odegard: I think I've fulfilled my personal goals in the business. It's a tough business. It's a tough business and these are the things that I have really accomplished, a new design aesthetic for this industry that nobody had seen before in this country. Now everybody is following it. So, whereas the rug show that I would have gone to 25 years ago would have been all Persian carpets and then my rugs, which everybody would have been laughing at, I went to a rug show on Sunday here in New York and it was all modern carpets, many knockoffs of my designs, and maybe one that looked like the old Persian rugs. So this is the change. This is the transformation.

Stephanie Zollinger: But what an honor, because you were at the forefront.

Stephanie Odegard: And then the other thing is that, very early on, I got interested in child labor in the carpet industry. We really didn't have it in Nepal but it was rampant in India and Pakistan. We started very early on with the concept of monitoring and keeping rugs out of the country that had child labor. Senator Harkin in Iowa was a forerunner of this in the early '90s and he brought it up. The industry was scared because they know that there's child labor but they weren't willing to stand up and say, "We're doing something about it." They just want to be quiet because, what I learned is that, a lot of people want cheap carpets and they don't care who makes it. They get more profit. In the mid to late '90s, child labor started to show up in Nepal. The International Labor Rights Fund had been instrumental in helping start an organization called Rugmark in India, which was only mildly successful and not working so well. They approached me to start it in Nepal. I was the person who founded it in Nepal and was the first member of it. We now are renamed GoodWeave, because there were some bad feelings attached to the Rugmark name. It's a long story but we're completely divorced from that organization. We have GoodWeave, which is known worldwide for the way we monitor. We are the only monitoring organization in the Oriental rug industry. We monitor looms and, if children are found, they have the option of being schooled in their village or going to our rehabilitation center for formal education. Since we started in 1995 we've affected more than 5,000 kids' lives and we have kids in college now that are fluent in English. It's amazing. These are orphans that are now our kids so it's amazing what we've done. I was on the board for 13 years and Senator Harkin also was. Then we were retired from the board because of the limitations. Now it's still going on under the Executive Directorship of Nina Smith, who was hired when I was on the board. I was just with her this morning, actually,

and she was showing me pictures from the new Afghanistan program. That's really expanding. So, now, we're on board with GoodWeave in India, Nepal, and Afghanistan.

Stephanie Zollinger: Wonderful.

Stephanie Odegard: She's just received a huge grant from the US government for Afghanistan, so she was really having a great time when that was on her e-mail this morning. She was spending the night with me last night and woke up to that, so it was a great day for her, and it's a great day for GoodWeave. That's a really exciting thing, too, the new rugs are successful. At one time, before the recession, we were employing, just my company alone, more than 10,000 people. That's something that Jack mentioned when I received that award last week, that he thinks I've been responsible for employing more craft workers in the world than anything.

Stephanie Zollinger: That is marvelous.

Stephanie Odegard: That was my goal. That's happened and I think I've brought the concept of original design into the carpet industry because I've copyrighted. I've won lawsuits. I've stood behind my designs and my copyright and won in court, in mediation, in settlements, so that's changed the industry tremendously. All of those things have happened and, what I feel, probably more than anything that I would like to do, is to hopefully have the right person following in my leadership of this company, and then to be able to work a little bit more on the social side again. I've had some people asking me, "Why don't you help us do this in Burma?" or Afghanistan, or wherever it is. I'm a little bit interested in that. I'm very interested in the Peace Corps and in doing whatever I can to further what the Peace Corps is doing. I've been involved and supportive of fundraising for increasing the budget and tomorrow, or Friday night, I'm having a discussion with someone who's just written a book on his Peace Corps experience and what he's done. He's been helpful in getting the Peace Corps budget increased so more and more countries have opened up. We're back in Nepal again, so that's very interesting to me. All the time I realize now that I really need this creative outlet as far as the artistic side goes.

Stephanie Zollinger: It's fun to see your passion because, when you start talking about it, the smile grows. That's exciting.

Stephanie Odegard: I think I'd like to learn how to paint with oil paints.

Stephanie Zollinger: That would be fun, too, but what about Jack? At what point in your career were you introduced to Jack, or maybe he came to you?

Stephanie Odegard: What happened is that, when I was working in India and in Nepal, I heard about him. I only heard about him a little but people spoke very highly of him. He's very well known in India because he started some of his work in India and then later, Thailand, and later other places.

Stephanie Zollinger: He was in Afghanistan.

Stephanie Odegard: Many other places. So I heard about him and I kept track of people that I heard about. When I came to New York, I called him up.

Stephanie Zollinger: At this point, had he worked with the people in Swaziland, because he got the people over there involved, somewhat as you've been able to do?

Stephanie Odegard: I don't really know about that, to be perfectly honest. I know about his influences in design and all the different developments that he's made. He's been in a different field because he's also experimented with different fibers, with synthetics, and manmade fibers, and so forth. I've learned about these things from him but I only work with handmade natural fibers and so I haven't gone into anything related to synthetics or manmade fibers at all. I have a slightly different direction than that and I know Jack is very sophisticated in that and he is really a weaver. I knew all of that. I knew he had developed a product, and he had developed people, and he was influenced by these designs. I called him and he was kind enough to meet me for lunch or something. I think it was a lunch. We started to become friends. Certainly, whenever I needed advice, or I ran into problems, I would call and he would always meet me. He would always, whatever suggestions he could give me, he would give me. We developed a friendship over the years and then it grew. We both have places out in Long Island. Of course, he has LongHouse and I've often gone out there. I visit him out there and we've had holiday dinners. He's invited me to different things. Then, when he donated his collection

to Minnesota, I was asked to do some things related to that because I'm from there and knew him. So it's just been this, I don't know, mutual...

Stephanie Zollinger: And evolving friendship?

Stephanie Odegard: Yes.

Stephanie Zollinger: Even though you have different outputs, I see a lot of similarities between what your passions are and what his passions are, in trying to get the people involved from those native lands in the textile production, which is great to see.

Stephanie Odegard: Yes, and he has a wonderful craft collection. He's interested in craft. So am I, but from a different standpoint. It's different businesses, different. We're not in a competitive field.

Stephanie Zollinger: Right. I was going to say, you're not competing but in some ways they overlap and complement. I could see where a friendship would develop out of a kind of curiosity as to what each of you is doing at the time. Since you're a friend of Jack's, and we have his archive at the University of Minnesota, can you put into your own words what his significance means to the textile world?

Stephanie Odegard: I think his significance is enormous, really enormous. He has unbelievable taste, absolutely impeccable taste, as far as I'm concerned. I could live in any of his homes or apartments that I've ever been in. It really resonates with me. He's an extremely, extremely good editor of what is around, and what he sees as the best, and he's collected that. He's believed in it. He's supported it. He lives it. He dresses it. He's really an example for people in this area. I think it's hard to even break down what his significance is. It's so huge, in my mind, that I can't. It's hard to say what is the most important thing, because he's promoted craft, he's bought it, he's invested in it, he's lived it, he shows it, he builds with it, he makes with it, he's taken it to another step with materials that are available. His experimentation, his support, his mentorship of people, there's not enough that can be said about Jack Larsen.

Stephanie Zollinger: Do you have any stories that might give us some examples of how he has mentored you or given you advice that otherwise you were at a loss?

Stephanie Odegard: I would say I probably didn't listen enough to the advice related to business. I think it was very smart of him, at some point in his career, not to try to totally run his business but to be more in the design capacity. I think, because I have a different background, and I don't have a design background, and I did have training in running a business when I worked for Dayton's and through my own, that I was inclined to be an entrepreneurial spirit. That is the profile of a Peace Corps volunteer. I developed so much of everything on my own that I didn't search out as much as I could have, to get someone to take over the business side. I've been a little bit bogged down with that. I think that Jack did it a little differently, which was a good way to do it. I don't like to go back and say, "I regret this," or "I wish I would have done it this way," but that was good advice. He didn't really give me that advice but I could have seen it from his example. He did recommend people to me along the way which gave me ideas, some of which I pursued. That was helpful. Certainly, from time to time, I've called him to talk about fibers. When someone asks me questions I can't answer I call Jack and say, "What's the difference between this and this, what does it do?" in different aspects of weaving. Of course, he knows everything about weaving. Jack has even traveled with me to Nepal. I've brought him with me and tried to develop new weaving techniques with him in Nepal on the looms. This was only five years ago that we did this. We have thought of doing a textile line together but, as I said, this was five years ago. If you look at the timing, the recession entered in and didn't really allow us to expand that because there were no customers for four years. So those are just a few things but I could even probably think of more. It will come to my mind later, I'm sure.

Stephanie Zollinger: I was going to ask you if you've done any collaborative work with Jack?

Stephanie Odegard: Yes, we have, as a matter of fact, the first collection of rugs I did with Jack. He had been working with the Anni Albers Foundation and he wanted me to design and produce some of the Anni Albers rugs. I did that and those were marketed through Larsen Carpet. We sold quite a few. He has one in an exhibition right now at LongHouse. I don't know if you've seen it? Then, later, we did another collection with

Jack which he called *Architectural Footprints*. He developed a line of designs that were footprints, for example, of Versailles, and we made it into a carpet. I sold those as well. Most of this was because the carpet division of Larsen is owned by Larsen Carpet, which is a Swiss company, so everything went through the Swiss company. Those are the two that we've actually actively produced. The textile line was never produced. We've just brainstormed about it, and found and identified the people that would make it, and we know what we would do. I hope someday to do it, to be quite honest.

Stephanie Zollinger: Great.

Stephanie Odegard: We'll see what the future brings. It might be something that we'll do in the future.

Stephanie Zollinger: Well, thank you so much for your time, and we certainly do appreciate your insight and your story. Thank you.

Stephanie Odegard: Great, thank you. That was fun.

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