

findings

Issue 69 Autumn 2019

The Magazine of the
Association for
Contemporary Jewellery

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What is Contemporary Jewellery? Sustainability: Making a Difference Poppy Porter
Ruta Brown Zara Schofield in Conversation Window on the World: Latin America
Scrap Pot Challenge Shapeshifter ACJ at SNAG Survey Feedback Jewellery Materials
Congress Connections Tatty Devine Stone at Gallery SO New Makers at the Bluecoat
Display Centre Book Reviews Competition

CONTENTS

FINDINGS Autumn 2019

- 3 What is Contemporary Jewellery?
- 5 Sustainability: Making a Difference
- 7 Seeing Music, Making Jewellery: Poppy Porter
- 9 A Stroke of Genius? Ruta Brown
- 11 Zara Schofield in Conversation
- 13 Window on the World: Latin America
- 15 Scrap Pot Challenge
- 16 Shapeshifter
- 18 ACJ at SNAG
The Loop: Coming Full Circle
- 20 Survey Feedback
- 21 Jewellery Materials Congress
- 23 Connections
- 24 'Misshapes':
the Making of Tatty Devine'
- 25 Stone at Gallery SO
- 26 New Makers at the Bluecoat
Display Centre, Liverpool
- 28 Book Reviews
- 29 Competition: Win a Professional
Photo of Your Work

LETTER FROM THE CHAIR



I'm really pleased to start this letter with a couple of welcomes.

This is the first issue edited by Jo Lally, who has approached the task with creative enthusiasm. She has interesting plans for this and future issues – don't miss any!

Secondly, a welcome to Emma Paragreen who is a new ACJ director. Emma is curator, librarian and archivist at Sheffield Assay Office and brings a refreshingly different range of knowledge and experience to the Board.

When you read this, our members' selling exhibition, *Tales of the Subconscious*, will be underway at the Gill Wing Jewellery gallery, London. This is a great venue and I hope it's a success for all exhibitors.

Of course, the other, somewhat larger, undertaking, is our joint exhibition with the Associazione Gioiello Contemporaneo; *Connections/Conessioni*. As I write, the catalogue is in preparation and the public opening of the show at its first venue – the Goldsmiths Centre, London – is now confirmed as 7th November. Do check our website for dates and details of all venues as they get confirmed.

Exciting times!

Terry Hunt

LETTER FROM THE EDITOR

Well – I have been discovering exactly how much hard work goes into *Findings*, mostly in deciding what to leave out. Many thanks to Anne Walker and Linda Lambert, who are valuable members of the editorial team.

We'd really like to get debate and discussion going, and get more members' work in the magazine. So please respond to the debates, enter the competition, and let us know what is happening in your region! If you have things to say, but don't like writing, get in touch anyway – we'll find a way.

Jo Lally



Cover: Felicity Peters: Icon Brooch, 18ct gold, handcut prehnite, silver, enamel, glass beads, granulation. Photo: Simon B. Armit

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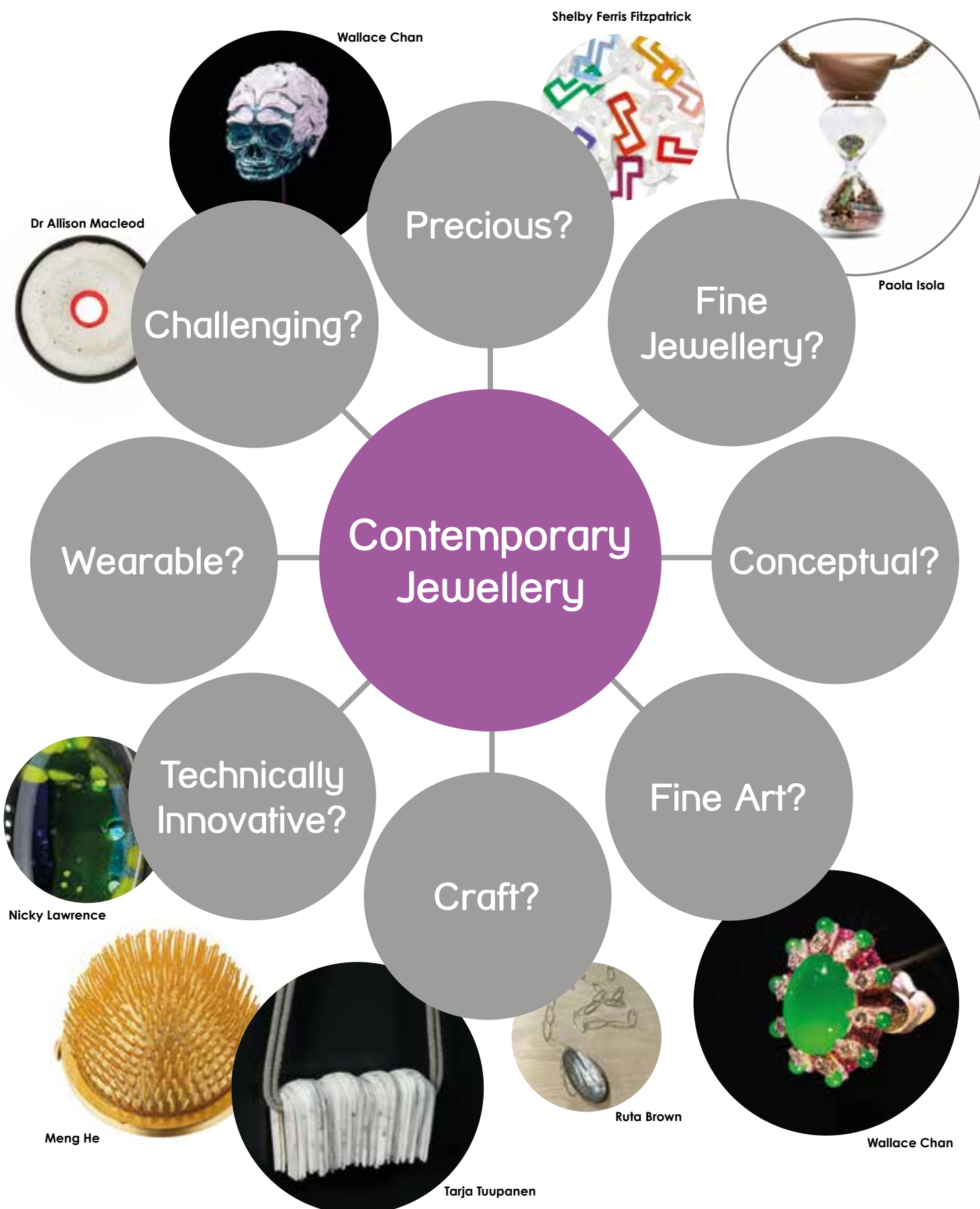
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What is contemporary jewellery?



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Jewellery which is interesting, creative and thoughtful. I baulk at work which cannot be worn in the traditional sense – jewellery has to locate on the body or it is not jewellery.

Dauvit Alexander

Sometimes it seems as if Contemporary Jewellery is no longer a rebellion against constricting traditions, but is in itself a set of traditions which do not allow anything different... *Jo Lally*

It's not jewellery if it doesn't get worn. Even if it looks like jewellery. I've got an opal from my grandmother that I don't wear. One day I'll get it remade and then it will be jewellery. *Poppy Porter*

I am worried about the Eurocentric nature of contemporary jewellery – there is fascinating work being done around the world but still, to get on at Schmuck or the like, there is a Eurocentric 'look' which is required – how can this be unpicked? *Dauvit Alexander*

What is Jewellery? Some musings from the dark side*

Linda Lambert

Many years ago there was a jewellery exhibition 'Jewellery Moves' in Edinburgh. My husband couldn't come with me so I asked one of his old Edinburgh schoolmates to accompany me. Now, this chap owned a very select jewellery shop in Edinburgh and he was on various national councils in the retail jewellery sector, and I thought that he might enjoy going to the preview of this show.



The exhibits ranged from over the centuries and from many different parts of the world. It was fascinating – feathered necklaces from South America, cowrie shelled bracelets from some South Sea Islands and so on. Of course, there were some more traditional items

consisting of precious metals and stones, but they were, on the whole, in the minority. I thought that it was a great show but when, at the end, I asked my friend how did

he like the show – he almost exploded.

'How can they call this is a Jewellery exhibition? There is almost no jewellery in it!' I stared at him and then I realised that to him, whose shop sold almost exclusively jewellery made of platinum and gold adorned with precious stones, items made of feathers, pieces of wood, shells or material weren't, indeed, in the same genre at all.

Craftsmanship, wearability and, 'does the piece speak to me?' are much more important to me when buying jewellery than the inherent value of the materials. And, I suppose that therein lies the rub – what appeals to one person, doesn't necessarily appeal to another. 'Is it art?' some would ask. Sometimes the answer is – 'Who cares? I like it and that is enough.'

We live in interesting times vis a vis jewellery. I won't go as far as to say, 'Anything goes' but there is a broad spectrum of what is called jewellery at the moment and it is really exciting. The materials used are important but so too is the skill, imagination and vision that is so apparent in our jewellery world today. I, for one, am enjoying it. Long may all this creativity last!

(*from a non-maker)

Sustainability: Making a Difference

Got an opinion?

Want to tell us how you deal with sustainability in the contemporary jewellery workshop?

Have photos?

Get in touch!

(findings@acj.org.uk)

How much effort should we put into sourcing sustainable, ethical materials?

Should we take less money to make sure someone else has enough to eat?

What's the point if we're all doomed anyway?

Should we be using finite resources at all on a luxury like jewellery?

How does the jewellery industry stack up against other industries?

Sustainable gemstones: Moyo Gems

Stuart Pool deals in traceable, ethical gemstones. He is active in promoting sustainable, ethical jewellery practices through Fair Luxury and gives talks at high profile events such as IJL and the Chicago Responsible Jewelry Conference. Most recently, he has become involved in Moyo Gems.

What is Moyo Gems?

It means, 'gems from the heart'. It's a collective of women-owned mines in Tanzania with a focus on social responsibility and traceability. It's a collaboration between the NGO Pact, the Gemmological Institute of America (GIA) and now I'm involved, bringing the stones to market.

Why Moyo Gems rather than any other project?

I'm really excited about it, because I think there's a real opportunity to make a difference. In Tanzania, in certain villages, mining is a core thing for most people, there's a large percentage of the village engaged in mining, so if you can help through mining, you can benefit the whole village, community or even a region.

Mining in Tanzania is relatively new compared with, say, Burma or Sri Lanka. One of the biggest challenges for artisanal miners is that there is no formalisation, no structure, so there are huge legal and financial barriers.

GIA have been educating the miners in Swahili, with images of gemstones so that miners can identify them, and do some initial grading to separate 'just rock' from 'quite nice stones'. This can help the miners to avoid getting ripped off.



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Also, and I say this (with some embarrassment) as a man, when women are involved, more of the money gained is spent on education and social projects and that's a big draw for me. Pact have worked out that for every dollar spent, \$12 is generated in the local economy, so the social return on the investment is good.



What's your role?

Along with ANZA Gems, we're working on the commercial aspects, providing structure, working with the government, talking about tax revenue and bringing the stones to market. We're thinking about what sort of pricing the market will stand, and how to distribute the profit fairly.

We want to work with like-minded people who care about sustainable and responsible business, child labour, fair pay, the environmental angle, and gradually reach a broader market, including people who aren't yet convinced. We'd like to convince them, one step at a time.

How do you persuade people in a difficult economy?

Networking! And talking to people about small, simple steps they can take that won't hurt them. But a lot of our customers – and their customers – want sustainable, traceable stones. Our customers are mostly female designers and they respond really well to the focus on gender balance and social responsibility.

How do you think that contemporary jewellers can help?

One of the big questions is how to make use of all of the stones that come out of the mines, all the different grades. So we aim at the whole jewellery industry from well-known brands and independent designer-makers to hobbyists. Contemporary jewellers are great because they use rough, opaque or interestingly shaped stones – and if we can sell those, it's more money for the miners.

www.nineteen48.com
www.moyogems.com
www.pactworld.org



Theme: Creativity, Inspiration and Difference

Seeing Music, Making Jewellery:

Poppy Porter

How does your synaesthesia (ability to see music) affect your jewellery?

I see colourful, moving animation when I'm listening to music. I think this synaesthesia has an emotional part to it, so the more I like the music, the stronger the reaction will be. The reaction I get depends partly on the pitch, but also on how it's played – so percussive music, distorted music, has more depth and more texture.

'Dig Down' by Muse. This ring is this drawing. The smoky quartz facets go with the smokiness of the music. The big purple bit is the bass synthesiser. The textured green is the vocals and the orange flame is a snare drum. The bass synth has a white aura, especially if it is distorted. It's harsher and cracklier, and you can see this in the silver and the smoky quartz of the ring.

Electric guitar is silvery white – lighting made of mercury. This ring looks more like what I see than the drawing. My synaesthesia has its own particular head-space, each shape I see that represents a sound has its own position in that space. These drawings are only ever me picking the most dominant parts and putting them together in a composite of the whole song.

Shape is probably more important, sometimes shape without colour. Colour is ephemeral and often has a natural complexity, like butterfly wings, and it can be hard to draw. Sometimes I ask myself, 'How is that yellow and black at the same time?' So to a certain extent you have to translate what

Poppy Porter. Photo: Mandy Millyard



Poppy Porter - 'Dig Down' Ring on 'Dig-Down' sketchbook page

Poppy Porter - Guitar distortion Torc Necklace.
Photo: Thomas Lisle-Brooker



'One of the things about making jewellery is that you're making treasure ... things that people will treasure.'

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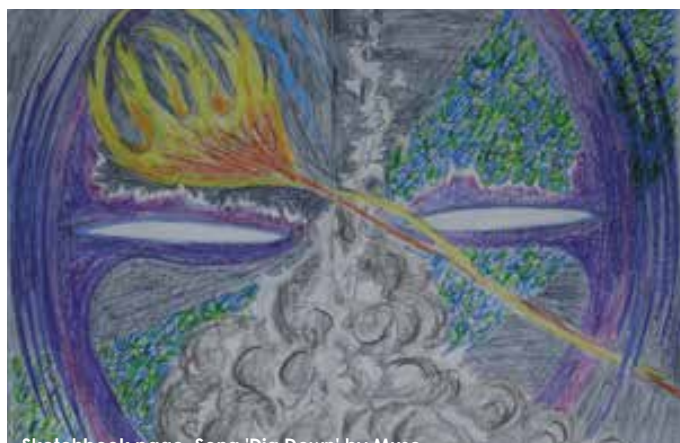
you see into something that can be put on the page. So there can be an argument between the synaesthetic brain and the artistic brain.

This collection is called the Guitar Distortion series and is all based on Matt Bellamy's guitar playing. Sometimes I add a coloured stone that will represent another colour I've seen in the music that comes from another instrument or sound.

What does the future hold?

I'm continuing with this because it's technically interesting. It's gone beyond representing just one player. I want to introduce colour. I'm also an airbrush artist. There's an airbrush technique where you grind the underlying metal and engrave it so that it catches the light, then add transparent or opaque paints. I'd like to try this in my work, to bring in more colour.

I've also started hand engraving. It's very therapeutic. I'd like to see how I can fade from the hammered texture to an engraved texture to an area with hand engraved detailing or line drawing – so, bring the actual drawings and colour into the three-dimensional work.



Who's on your shopping list?

Chris Boland. I like that he's a geologist, so there's that narrative behind his work. And Emmeline Hastings. I love what she's doing.



'In my process, I roll and hammer the silver. Often beyond the point where it should be annealed. This creates cracks and crackles in the silver that reflect my impressions of the guitar perfectly. Sometimes it works, sometimes it breaks. The rule is – if it snaps off it was not meant to be.'



Sketchbook page. Song 'Thought Contagion' by Muse

Theme: Creativity, Inspiration and Difference

A Stroke of Genius? Ruta Brown

‘Play! Of course!’

Jo: Talking to Ruta about her creativity, her inspiration and the difference that having a stroke has made to her was interesting, humbling – and a really enjoyable chat. There is a fire, passion and intelligence lighting up Ruta’s eyes and animating her whole body as she talks. Her tongue sometimes gets left behind, still, and at times it’s like reading a poem – you know that there is so much more linking the words than you can see on the surface.

Has your inspiration changed?

My inspiration has totally changed. I did art. Sculpture. They used to tell me to go outside and make bigger pieces. I kind of ended up doing it my way.

Then I was trying to make jewellery but the same kind of work as sculpture. Then a massive change. Once I’d got reticulation I’ve never given it up. A lot of it is that I like 3D and I tried to see if I could get it to work – make reticulation work on 3D shapes, not flat metal. You never really know what is going to happen – and I love that.



Can you talk about the effects of your stroke?

To start with, I couldn’t remember anything, I had no idea. But the smell – it was amazing.

It’s like all your stuff in the cabinet tipped over. It’s all there, but you can’t find it. The worst thing was not being able to talk. That was the worst thing. The ideas were in there, but I couldn’t get them out.

First thing I thought was, ‘Oh my God, I won’t be able to make jewellery’. But I was determined. I thought, ‘If I have to make it with one hand, I will’. My hand isn’t as strong as it was. I knew exactly what I’m doing with jewellery – even when I couldn’t do anything. And I felt normal. It helped me so much.

What were you able to make?

I took a long chain – I’d already bought it – and banged letters into it. The letters don’t make words. One link broke – so I put a new piece in. Like my brain.



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Trailing a long chain with a piece stamped, "I have had a stroke, I find it difficult to speak", like a ball and chain. That's how it felt, hanging on behind me.

Aneurism.

Made rings to explain.

Rupture, burst.

Brain bursting.

Brain falling over.

Rings with words being left behind.

Overall, how has your practice changed?

I'm doing things for me. I used to worry – for example, I'd make little earrings, got to get some more because that's what people want. Now, I'm enjoying working on bigger things and not worrying so much about being commercial. I'm looking at old things that I did a long time ago.



I start with a big pile of stuff. Two things just happen to be next to each other and you think, 'Okay, if I just turn that round, it might work with this one'. So now, I don't even try with the organised stuff, the aim. Quite often I have an idea, a thing I want to say, but quite often not.

I get tired. Other people talk and get in the way of ideas. If I have a quiet day, no radio, nothing, I have ideas. Before, I was so busy, doing this, doing that, I'd have an idea and move on. Quick as I can. Move on to the next one. Now I don't have so many, I can slow down and develop one idea.

Who's on your shopping list?

Most of them! Quite a lot. Too many! Louise O'Neil. Alan Vallis. Jane Adam. I love her work so much.

Zara Schofield in conversation

What materials and techniques do you use and why?

The techniques and materials I use for each piece depend on the initial influence. A metal balustrade might be referenced through a pierced piece of silver or from formed soldered wires. I predominately use silver and copper in all my pieces and add colour through patination, painting or enamelling with vitreous enamel.

I love the juxtapositions of different material qualities: the surfaces and textures created through etching, hammering or embossing with the rolling mill, against the softness of a carved piece of wood or acrylic, the glassiness of vitreous enamel against a more matt-painted or patinated surface, and the textures and qualities I can create with beading or by braiding silk threads.

Every part of a piece is hand-crafted by me, as I enjoy the act of making and it's important to me that the artist's hand is seen within the work, giving it that unique quality. Only in two of my most recent works have I used laser cutting to create an element, as hand piercing didn't give me the feeling of the mass-produced quality I wanted to contrast with the more organic/natural forms within the piece.

What inspires you?

Each piece is inspired by a place I have visited on my travels, referencing either a memory of the place or a specific observation. Influences range from the textures in a Japanese moss garden in Kyoto, architectural elements against organic structures on a balcony in Yangon, or the forms of a Corinthian column at the Pantheon in Paris. A piece can directly relate to a photograph I have taken or it can reference my memory of several forms, colours, materials or patterns from a place.

Can you tell me about the link between your drawings and your final pieces?

I make a lot of linear pencil drawings. Drawings are the initial starting point for working out a composition or the underlying structure for a piece, which will then get developed though the making process as other elements get collaged together. I love the quality of a drawn line and see many of my drawings not only as tools to support the making process but as pieces in themselves, a shadow or partner to the jewellery piece. This is also the



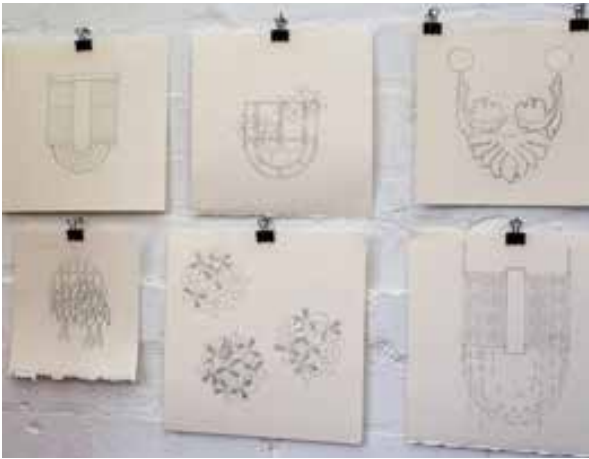
Kyoto Window
brooch 2B

Burmese Necklace process



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Drawings

case for some of my photographs. If a photograph has directly influenced a piece, it becomes part of the story and is placed within the box with the jewellery as a diptych. Some pieces may include both photography and drawing. Other drawings may not directly become jewellery pieces but exist as supporting works within a series of art pieces, continuing a visual conversation.

How does your training in fine art affect your contemporary jewellery practice?

Since studying my MA at the Royal Academy schools I have been interested in creating pieces which cross disciplines and merge boundaries between fine art, craft and design. My jewellery pieces are the culmination of the development of my art practice. These pieces do not begin with the idea of making a necklace, ring or brooch; they start as realisations of three-dimensional collages and then their form dictates whether they are suited to be a necklace, brooch or pair of earrings.

Display is a very important part of my practice. My art training has made me aware of curation and the relationship between objects, space and the viewer or wearer. My 'wearable collages' are made to be worn, but can equally be displayed on a table or hung on a wall.



Pantheon Necklace



Geranium brooch

Window on the World: Latin America

Paula Isola talks here about her work organising the Latin American Biennial of contemporary jewellery and an Argentine-Chilean exhibition, '*Fabulaciones*', which plays on the concepts of fables, fantasies and inventions.

What inspired you to set up '*Fabulaciones*'?

It was born within the Fwiya Collective. One of the objectives of Fwiya is to have invited artists participating in each exhibition in order to broaden our view and enrich the group work. For '*Fabulaciones*', in addition to Argentine artists, we decided to propose a joint work to the Delirios Collective, from Chile.

How do you go about curating an exhibition like this?

We meet periodically, make the organizational decisions together, choose the theme and who to invite and we distribute the tasks. Then we talk about the evolution of each one's creative work. This is very enriching, the eyes of others open doors to further investigation. Each one leaves the solitude of the workshop to show the process, and this makes us think about it, conceptualize it. Fwiya member Graciela Lescano is in charge of the general coordination. I am in charge of curatorial aspects and the design of graphic pieces.

You are also involved in organising the Latin American Biennial of Contemporary Jewellery. What can visitors expect in 2020?

One of the main objectives of the Biennial is to put a focus on Latin American jewelry in our own territory, dialogue among ourselves, strengthen ties. The Biennial is growing: the first one had 7 simultaneous exhibitions, the second had 23. For 2020 we already have 11 exhibitions scheduled and we still haven't launched the call!

What will be seen? 10 years of Joya Brava, Chilean association of contemporary jewelry; 12 years of Joyeros Argentinos; Four Masters of Argentine CJ; Individual Exhibitions of Vania Ruiz and Laura Leyt, both recipients of awards in the second edition; work of the Mexican jeweler Jorge Manilla and the results of the new call for the main competition. In addition, sessions for reflection, conferences and workshops will be held during the first weeks, with the objective of promoting dialogue, meeting and growing professionally.



Fabulaciones Chile



mushroom I

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Are you more curator than jeweller, at times?

I am used to coming and going between curatorship and the work table. I love both activities and believe that one work adjusts the other. Management, curatorship and production of work for exhibitions in several years take place simultaneously. The main problem is time, which unfortunately is not infinite.

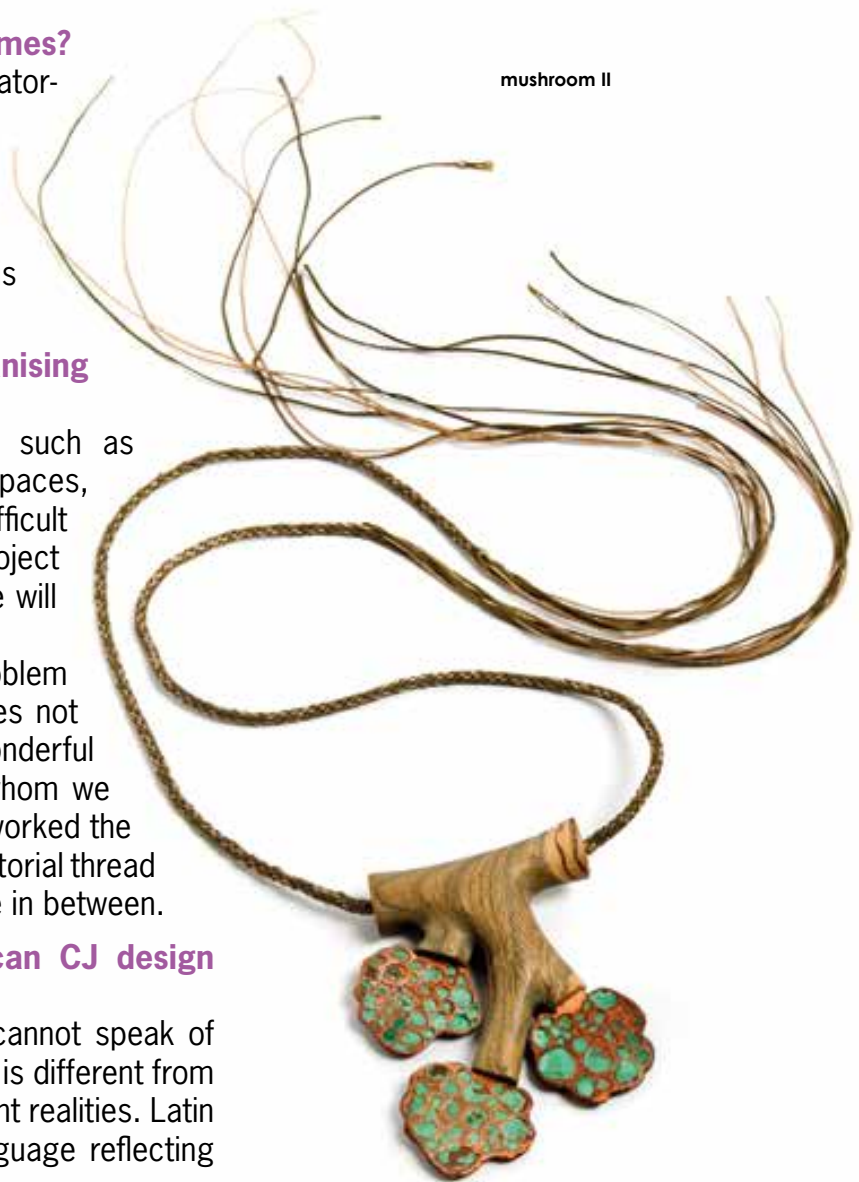
What are the joys and difficulties of organising an exhibition across two countries?

In Argentina managing an artistic Project such as biennials is a great effort: you have to obtain spaces, sponsors, financing. The latter is the most difficult aspect, generally we start to work on a project without knowing for sure with what funds we will carry out everything that we plan!

Working at a distance is not a great problem today. Connectivity helps a lot though it does not replace everything. In Santiago we had a wonderful coordinator: the jeweler Paula Zuker with whom we were in permanent contact. Each collective worked the creative processes separately, the same curatorial thread supported the project, with a mountain range in between.

What can you say about Latin American CJ design identity?

In this globalized contemporary world, we cannot speak of completely independent scenes, but Latin CJ is different from the European scene because we have different realities. Latin jewelers are developing a unique visual language reflecting local realities.



mushroom II



Paula Isola will be talking about her own jewellery practice in the Spring 2020 issue of Findings.
www.joyerios-argentinos.com.ar
Instagram: paulaisolajoyas



Biennial I

Scrap Pot Challenge

Syd Meats

For those not familiar with scrap pot challenge, the idea is to anonymously contribute 10g of sterling silver scrap in an envelope, and to create something from someone else's scrap within a set time period. Sharon Justice led six other members of ACJ Wessex at Southsea Workbench for this workshop. To make things more interesting, we were encouraged to select items from a non-precious table, which included materials as diverse as buttons, seashells, and railway modelling parts.

Everyone's creative process was slightly different, but all of us began by laying out the chosen selection of scrap in front of us, and browsing the non-precious materials for inspiration. In my case, one piece of silver immediately suggested an elephant's head,

so I was off in search of other parts of the elephant and I sketched some ideas.

For others, a non-precious item could become a key element of the design. Bernadite (scrapings of paint from a workshop floor) was used to great effect by Gill Mallett in a brooch and by Jo Tallis in a necklace. Feathers were used to embellish Dawn Gear's earrings and Ruta Brown's wall hanging. Slate was used effectively as a substrate for one of Jo Lally's brooches, and wood for Dawn's earrings, the latter requiring innovative use of cold connections and claw settings.

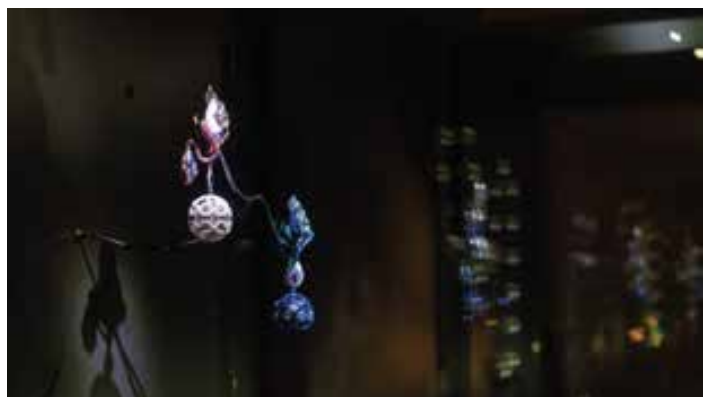
As the afternoon drew on, the pace of activities stepped up. Realising I was working with quite a complex construction, there came a point when I announced that I was not going to attempt any more soldering! The general consensus was that we had all enjoyed not having the pressure of making something that was for sale or for any kind of assessment. It was undoubtedly a fun way to spend a Saturday, and we'll be planning more of these workshops in future.



SHAPESHIFTER

The Multiverse of Wallace Chan Exhibition at Asia House, London (September 14-17, 2019)

Linda Lambert



Wallace Chan is today one of the world's most famous and innovative jewellers and yet, he started his career in sculpture. Indeed, he left school at 13 to become an apprentice sculptor but his drive soon became apparent and by 18 he had set up his own sculpting workshop. It was then that he turned his hand to jewellery. In the 45 years since, Chan's curiosity and thirst for knowledge have led to constant experiments in gemstone cutting, carving, setting, metallurgy (particularly the use of titanium), mechanical engineering and metal soldering, and all of these have contributed to the outstanding work he has produced over the years.

Chan's early work often featured jade, crystal and gemstones but his questing mind started seeking new ways to develop his work and to imbue it with passion, dreams and philosophies that evoke strong emotional responses. In 1987 he devised a new method of carving





Four ACJ members visited *SHAPESHIFTER: The Multiverse of Wallace Chan* Exhibition at Asia House, London in September and heard the master speak. The exhibition staging was stunning - all in darkened rooms where the smaller pieces sparkled, spot lit within their cases. His jewellery work is largely cast or carved titanium and the cyan and magenta colours glowed in the dark. Staggering craftsmanship producing unforgettable and thought provoking work.

Sue Wainwright



designs in a gemstone. His technique involves the use of cameos and intaglio to create life-like images within a stone so that a 3D effect was created and since then he has rightly become known for the intricate designs in his carved gemstones.

Over the years, he has also become known for a jadeite thinning technique which refines and brightens jade. He has also taken to minimising the use of metal in his jewellery so that he can better reveal a stone's colour, brilliance and charm. To enable this, he has developed the technique of setting one gemstone with another ('the diamond claw setting method' which involves inner mortise and tenon cuts in the stones so that they will sit together). Most recently, he has developed Wallace Chan porcelain, a material five times stronger than steel.

Chan's brilliance in incorporating gemstones and traditional sculptural values with his exciting new techniques and materials have led him to rightly being considered one of the most innovative jewellers in the world today. His shows are must see occasions.



ACJ at SNAG

The Loop: Coming Full Circle

May 22nd – May 25th, 2019

Overview

Lynne Bartlett

Attending the Society for North American Goldsmiths (SNAG) annual conference is an overwhelming experience as four ACJ members discovered this May. The 2019 event was held in a beautiful but confusing historic hotel in downtown Chicago with multiple entrances and with hundreds of delegates from all over North America and overseas.

Delegates were rewarded with fascinating presentations by legends such as Albert Paley and Harlan Butt. Both gave stunning presentations of their lifetime work in metal.

ACJ was well represented. Board member Rebecca Skeels gave a polished and enthusiastic presentation about the history and activities of the ACJ. Lieta Marziali was kept busy at her exhibition in the *Adorned Spaces* show (see report below). Masako Hamaguchi, presented a piece in the final evening's *Exhibition in Motion*, a catwalk presentation with the theme *Aurum: The golden Year*. Her exquisite and extensive 'gold' chain was worn by four models.

For myself, as a Board member I was interested in the organisational events including the interesting discussions about the form and content of *Metalsmith* and the presentation of finances. Although SNAG is considerably larger than ACJ many of the debating points and discussions about the future seemed familiar.



The Speaker's View



Rebecca Skeels

As a speaker, the work for the conference starts well in advance with planning, arranging and consideration of attending and presenting at the conference. And working out what to say.

My first appointment when I got there was to check my slides and make sure they were all there, backed up on a memory stick or three! This was very reassuring and gave me the opportunity to meet other speakers too. It did mean I missed the start of the welcome for newcomers, although I didn't let this deter me and snuck in late.

As a speaker I was invited to a couple of VIP events in the evenings in a small back room with a canape and glass of something nice, a really lovely opportunity to chat to the SNAG board, volunteers and other VIP guests.

Speaking to the huge room of visitors, people I admire and amazing people I met during the conference was nerve wracking. I hope I did the ACJ justice, showcasing a packed slide show of our makers' work as well as changes in jewellery in the UK through the history of the ACJ.

Other than that, the excitement, the supportive environment, the wonderful hospitality and kindness of the SNAG teams were excellent. I hope this is a continuation of the SNAG and ACJ friendship and the start of more collaboration.

In Search of the Found

Masako Hamaguchi and Lieta Marziali

ACJ member Lieta Marziali was selected as one of the curators of Adorned Spaces at the Society of North American Goldsmiths (SNAG) Conference in Chicago this past May. Her project 'In Search of the Found' wished to create a conversation about the nature and purpose of found objects in jewellery, with particular focus on the concept and significance of the search. This was based on Lieta's ongoing investigation into the use of found objects in the context of reflective practice, a development of her work during the research-based MA by Project she completed last year at The Cass in London.

She presented her work together with that of found-object pioneer Robert Ebendorf (USA), Kim Nogueira (US Virgin Islands and also an ACJ member) and Jordi Aparicio (Spain). She also produced a catalogue with an introduction to the ideas behind her research, an essay she wrote called 'In Search of the Found: an Etymological Journey', and a 'Literary Crumbs' section that she curated to offer further reading spanning philosophy, literature, poetry and travel writing.

If you wish to know more about this complex project, please email Lieta directly at info@lietamarziali.co.uk



Lieta explains: 'The exhibition's aim was to go beyond providing socio-economic observations about re-/up-cycling in contemporary consumer society that exist within the ubiquitous "trash-into-treasure" discourse. Also, it wished to ask questions that go beyond the boundaries of the concept of material and narrative re-contextualisation. What I wanted to focus on instead was different approaches to searching and its emotional significance in the practice of artists who may or may not normally work with found objects. And I wanted to explore the semantic, as well as actual, connection between "search" and "research", and investigate the etymological meaning hidden in the ancient root of the word "find" as "path" and "bridge".'

Survey Feedback

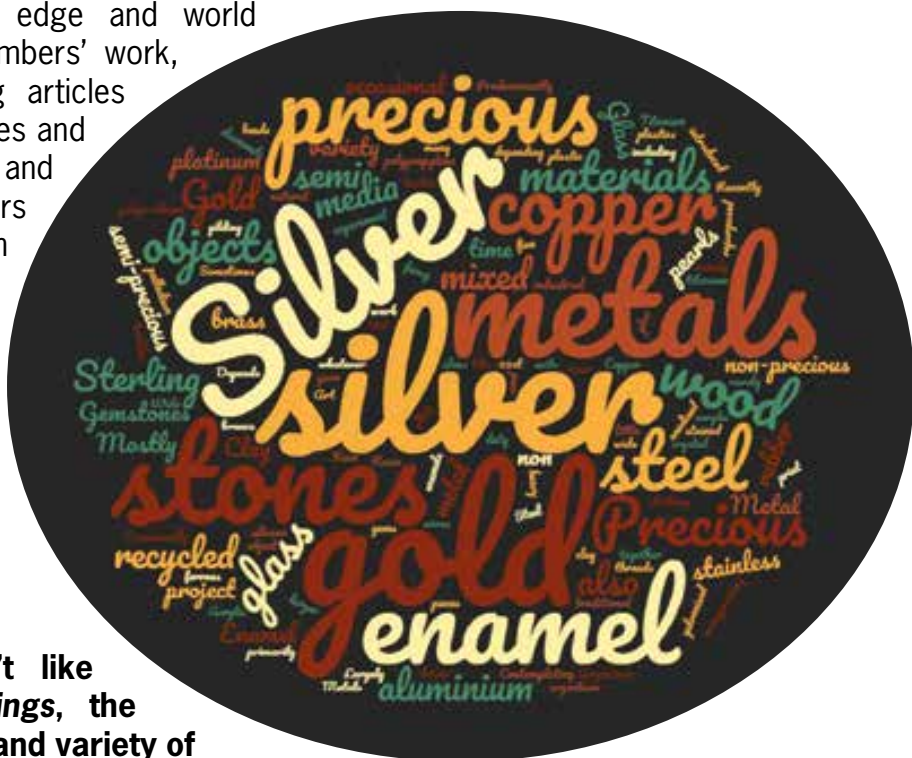
We sent out a survey to find out about members and what we all want from *Findings*. There were fewer responses than we had hoped for, but, based on what we had, this is what we found out.

What you said

We are predominantly makers, ranging from students to teachers and experts, but we also include collectors, writers and curators.

Responders wanted more of everything suggested. Most people were most enthusiastic about more cutting edge and world contemporary jewellery, more members' work, more short but thought-provoking articles and overwhelmingly, more techniques and processes. We are an open minded and curious group, with most responders saying that they would like to learn about any jewellery related techniques, although stone setting, new technologies and alternative materials were most often mentioned.

Members work with a variety of materials, as shown in the word cloud.



In terms of what they didn't like or would change about *Findings*, the responses showed the diversity and variety of the membership. The magazine is too long, too short, should be online only, is too focused on England, too much on Europe, articles are too wordy, there is not enough in depth reflection.

So – how are the *Findings* team going to respond?

We're definitely going to include more technical articles and tips from next issue. If you have a technique you use, please get in touch! We're aiming for plenty of debate and interaction with members – we want you to be involved, it's your magazine.

We are planning short, thought-provoking articles with occasional longer, in-depth, reflective pieces. We are looking for contacts in the wider world so that we can showcase contemporary jewellery across the continents, but we are also looking to focus more on the UK as a whole. Please get in touch with your stories, tips or events. We're happy to meet, talk or Skype if writing isn't your thing: findings@acj.org.uk

Jewellery Materials Congress

Anthony Wong

The Goldsmiths' Company Assay Office hosted a fantastic international two-day Jewellery Materials Congress (JMC) in July at Goldsmiths' Hall.

It was the largest jewellery technology congress in the UK and aimed to share knowledge within the jewellery and silverware community and encourage innovation, in a non-commercial forum, to bolster the UK's place at the cutting edge of new technology.

Eighteen international speakers presented a diverse range of talks. It was a super cross-disciplinary networking event, which is a rarity. Over 100 attendees enjoyed talks, meals, a spectacular gala dinner, and tours of the London Assay Office, The Goldsmiths' Centre, Clerkenwell, and a leading silver manufacturer.

The talks

Downloads of the talks are available at: <https://www.assayofficelondon.co.uk/events/the-goldsmiths-company-jewellery-materials-congress> You have to scroll down below the schedule. I give just a taster of a few.

'Where there's a will there's a way' was an attitude that ran through the congress, jewellery industry speakers and scientists both keen to overcome obstacles.

As designer-makers, collectors and enthusiasts, silver is an important metal for us. Keynote speaker Prof. Tim Bernstein of Cambridge University spoke of '*The Tarnishing Conundrum of Silver*', and Dr Jörg Fischer-Bühner et al from Italy introduced '*A new increased tarnish resistant 925 silver alloy*'. These two talks challenged many preconceived understandings of silver, and maybe awakened a hope that we could overcome the challenges of silver tarnish, but some of the technical details were challenging.

Associate Professor Ann Marie Carey, Martin Pugh and John Wright of Birmingham University collaborated on a project, delivering a comedic talk. '*How Can I Make a 99% Gold Jug from Sheet?*' bounced delivery between speakers, engaging a cutting dry wit, but never lost hold of any clarity of the information, through the story of the production process. This was as unorthodox an approach as the making methods employed. It was clear a deep friendship and respect had been forged, through the hours of thinking, mulling and experimenting.

Chris Manning from Silver Hand Studios, Canada, introduced a talk about his development of 'Niello 2'. Ancient Niello



Teresa Frye.
Photo: Julia Skupny

'Sharing Knowledge as a Means to Advance'



Notetaking 'old style'. Photo: Julia Skupny

Gala Dinner evening. Photo: Julia Skupny



continued >

> continued from previous page



captivated audience.
Photo: Julia Skupny

is 3,500 years old – a manufacturing material, a mixture of lead, copper, sulphur, and silver. The production method is noxious, resulting in a black paste/powder which is pushed into engraved or etched metal surfaces and then fired, resulting in a durable decorative finish. Manning triumphed in producing a lead-free recipe and now uses his ‘Niello 2’ in his own jewellery.

A Gargantuan in the commercial world of designing and making – Grant MacDonald delivered ‘50 Years a Silversmith’, which re-iterated the attitude of ‘where there’s a will ...’ MacDonald’s enthusiasm to produce work of an enormous scale has led to him utilising multi-material mixes and overcoming constraints such as premises size, machinery capacity, or time. Employing the best crafts people, trusting and working collaboratively has allowed him

to expand the possibilities of what he is able to offer making the most spectacular pieces for both UK and International clients.

Finally, the culminating and most colourful presentation prize rosette goes to Lynne Bartlett ACJ board member. ‘Titanium the Magical Metal’, charting the experimental path she has taken throughout her career since finishing her PhD research at the University of the Arts London (2010); developing new techniques for working, patterning and colouring titanium.

Robert Organ, who was intrinsic in the initiation and organising of JMC, concluded the Congress and announced that The Goldsmiths’ Company Charity had also funded via a gift a number of PhD student-ships in the Department of Materials Science and Metallurgy at the University of Cambridge.

Materials Congress opening. Photo: Julia Skupny.



CONNECTIONS

A dazzling
international display
of contemporary
jewellery

From 7 November 2019 to October 2020, ACJ's forthcoming international exhibition, organised with its Italian sister organisation, l'Associazione Gioiello Contemporaneo (AGC), will offer a dazzling international display of contemporary jewellery on the theme of Connections: friendships, collaborations, memories, and links in the most literal sense, and the collection demonstrates international synergies of ideas and inspirations.

The work is neither precious nor traditional, but presents body adornment in a wide range of scale, materials and techniques. Textiles, plastics, concrete, gold, silver, titanium, aluminium and found objects are assembled using new technologies and techniques as well as traditional jewellery skills. All of the pieces are wearable. However, the scale varies from the miniscule to the majestic. Conceptual work contrasts with the purely decorative, all skilfully constructed.

Both organisations have international members, and while most of the work shown here is from makers living in the UK and Italy, there are pieces from Australia, USA, South Korea, Serbia, Japan, Germany and Greece.

The exhibition begins at the **Goldsmiths' Centre, London**
7 November – 3 January, 9.00am to 6.00pm
Monday to Friday; closed 24 December to 1 January inclusive.

It will tour to the **Lighthouse, Scotland's Centre for Design & Architecture, Glasgow**
19 February - 17 May, Monday - Saturday 10.30am – 5pm, Sunday 12noon – 5pm

and then to Italy, showing in **Museo di Storia Naturale del Mediterraneo, Livorno** June 2020 and **Oratorio San Rocco, Padova** autumn 2020



Twenty years of Tatty Devine celebrated in 'Misshapes: the Making of Tatty Devine'

Charlotte Dew, Public Programme Manager, Goldsmiths' Centre

Tatty Devine's retrospective exhibition – *Misshapes* – is as colourful, well-made and creative as the thousands of laser-cut jewellery pieces designed during their 20-year career. Curated by founders Rosie Wolfenden and Harriet Vine (both MBE since 2013) with the Crafts Council, it encapsulates their high energy, say 'yes' attitude to making. This approach has seen them produce multiple original collections each year, alongside their 'classics' since 1999; undertake collaborative projects with Rob Ryan, Suzanna Heron and other icons; sell their work globally and engage in fashion and sculptural projects. The jewellery is grouped chronologically and displayed with carefully selected ephemera, including first invoices, fliers advertising the Spitalfields market stall where they started out, sketchbooks and beautifully directed publicity images.

Seen together in *Misshapes*, in mass, what is overwhelming about their work is how when worn it gives voice to their customer's ideas, sensibilities and mood. Each piece – even the small ones – is bold, and has a message; be it playful (the giant red lobster, so carefully articulated that it slinks with your body) or political (the 'EUROPEAN' necklace as worn by Liberal Democrat leader Jo Swinson). I reflect this is how I have been wearing their jewellery since the early 2000s; always putting on the Gilbert and George inspired 'HOPE' necklace on especially challenging days.

The plurality of their influences speaks of a fine art education in the late 1990s, when anything seemed possible. They are proof that it is possible, if – like them – you embrace every opportunity and work very hard. For example, telling a writer from *Vogue* that your collection will be on their desk by Monday morning, after they express a liking for the design you are wearing. When in reality it is Friday and you've not designed the collection yet, but it is too-good a chance to miss, so you work like crazy for the next 48 hours. As well as being a celebration, *Misshapes* is a call to design and make without inhibition, and be true to yourself. It is touring UK galleries until 2021, including venues in Cheltenham, Brighton and Cirencester.



Photo: Oli Sander



Photo: Oli Sander



Photo: Inge Clemente



Photo: Inge Clemente

Stone at Gallery SO

Jo Lally

It would be easy to miss Gallery SO if you didn't know it was there (of course, I did miss it. Twice.) An unassuming door leads from Brick Lane to a secret, magical world, where the relations between things shift and are drawn into sharper focus, creating room for concepts that previously didn't fit, or ideas that couldn't be seen.

There are certainly treasures to be found in this wonderful, atypical gallery space, with frequently rotating, often challenging and always fascinating exhibitions.

What caught my eye was *Stone*. As a gemmologist, and general stone lover, who has rather a large collection of stones, from beach pebbles through mineral specimens to Munsteiner-cut gems, how could I resist? The exhibition foregrounds the stone carver, with emphasis on the integral role of stone in human culture and consciousness, and presents works by some of my favourite jewellery artists, including David Bielander, Lin Cheung and Bernhard Schobinger.

Stone presents objects carved in stone as well as items which can be worn, or which play on our notions of what jewellery is (or should be?) There are carved stone bowls, a rock crystal biro, a 'distorted' smoky quartz facet entitled '*Maybe Tonight*' by Julia Maria Kunnapp (which I admit that I haven't fully understood yet) and my personal favourite, '*Aire Verde*' by Alejandra Solar, in which a landscape is printed on fractured agate, showing (to me at least) the disjunct between the human environment and our natural roots.

Stone overlapped with a solo exhibition of Jonathan Boyd's wonderful work and following that, a solo exhibition of New Zealand jewellery artist Lisa Walker's thought-provoking, investigative practice. It's definitely worth visiting the gallery – whatever is on, you will certainly find food for thought.

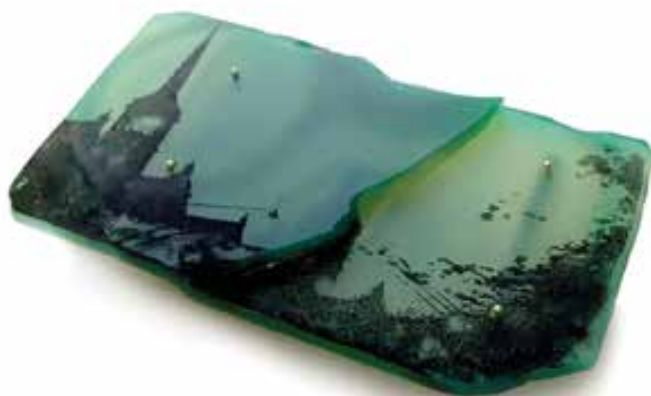


Warwick
Freeman
Hand Bird, 2019
Jasper
3,5 x 3,5cm



Joe Sheehan
The Quick And The Dead,
2013
Carved Basalt, Argillite,
Greywacke
13.5 x 5.5 x 1.5 cm

Alejandra Solar
Aire Verde, 2017
Coloured agate,
silver and print
7,5 x 4 x 0,5 cm



New Makers at the Bluecoat Display Centre, Liverpool

Anthony Wong

The '*New Makers*' exhibition presented by The Bluecoat Display Centre (BDC), in Liverpool city centre celebrated the work of 10 recent graduates and newly emerging makers chosen for their innovative design qualities and making skills.

The Bluecoat – both intimate and international

The BDC originated in 1959 as one of the UK's earliest independent craft shop galleries, occupying one of original buildings of formerly The Bluecoat School. It is now an international arts centre known fondly as 'The Bluecoat' and houses a labyrinth of performance and gallery spaces, private courtyards, café, bistro bar, and various studios.

The BDC is a non-profit arts organisation and has built a fantastic reputation. It is a treasure trove of the highest quality applied contemporary crafts. Beyond this, the director, Samantha Rhodes, and her dedicated team present a varied programme at the gallery including education outreach and public events. They provide 60 local, and over 300 national and international applied artist-designers a platform to display and sell their work within the North West and on-line.

The charming gallery space at the Bluecoat Display Centre in Liverpool has a great loft-height ceiling, but a gentle domestic ambience about it. The intimacy of this display mode allows the visitor to experience quietly these precious objects in an unhurried way.

The new makers

'*New Makers*' 2019, curated by Assistant Director Kate Moulton, presented a collection of makers of glass, soft furnishings, ceramics, jewellery and shelving. The jewellers represented were Hayley Grafflin, Carolyn Kinnaird and Ella Fearon- Low.

Hayley Grafflin, is a BA graduate of Sheffield Hallam University.

Through the eyes Grafflin, we are reminded of our city landscape in layers. The worn and bloomed paint of girders and gates, the soft bricks and mortar of our urban landscape, weathered by the northern winds. These plains of texture and flat blank weather beaten steel surfaces, are rendered static in each piece. We spy small snippets of buildings, through the frames made by others, some now very far from their original grandeur; imaginings of another time, melancholic memories of another city.

Hayley Grafflin. Photo: Niamh Cleary



New Makers Private View. Photo: Anthony Wong

Carolyn Kinnaird, a Design and Applied Arts BA graduate (2011), Edinburgh College of Art, showed work that reflected aspects of her research, travel and residency experiences, including a residency in Melbourne, Australia, at NorthCity4 studios, finally returning to Edinburgh in 2016.

Drawing on the traditional textile patterns of Peru, jewellery and tribal tattooing of the Berber people in Morocco her work is kinetic, interconnected chainmail and metal is treated similar to beads. Designs are mainly metal-based, with hints of colour added it is bold, simple, repetitive with tactile mark making apparent.

Ella Fearon Lowe trained at Morley College, and won Bronze at the Goldsmith Craftsmanship Design Council Awards, 2018.

Lowe celebrates 'understated sumptuousness' in her jewellery. It simmers with intrigue, exuding opulence in the best way possible, using a mix of materials such as Lucite, pearls, brass, silver and gold. None of these surfaces are rendered harsh, garish or bright, they are treated with the utmost care of preparation, each piece and layer is hand-pierced, honed and polished. This fact alone takes Lowe's pieces into that world of the precious. The determined deliberation over material mixes, scale, motif and colour, shows itself quietly through these pieces reminiscent of Baroque and Renaissance jewellery, I can see these worn and admired, lit by the candlelight of an intimate dinner party they appear as pieces who have already had an interesting life, and whisper to be worn again to continue collecting their stories ...

Ella Fearon Lowe

Carolyn Kinnaird



Small-Scale Silversmithing

F.J. Whitelaw

Jo Lally

After an introduction and a chapter on Getting Started, the book includes 11 chapters focussing on specific skills such as Forging and Hammering Techniques. The focus of the book is on developing silversmithing skills in order to 'gain confidence with the basics of manipulating metal'. There are nine basic projects, with references to how the reader can develop these.

The author clearly knows what she is talking about, and provides explanations about how and why the processes work, which is satisfying. However, the work would be easier to access if the main sections were separated into 'Why it works', 'What to do' and 'Teacher's extra tips'.

For me the main weakness of the book lies in the images. It would be good to have more images in with the general instructions. For instance, the section on hammers would have been more meaningful to me if each hammer had been pictured and named, with images as well as description of how they affect the metal.

Rings of the 20th and 21st Centuries: The Alice and Louis Koch Collection

Beatriz Chadour-Sampson

Jo Lally

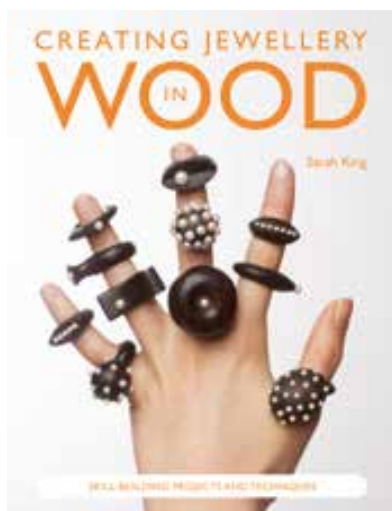
What a beautiful book! I keep coming back to the sheer beauty of the book – it is a large, glossy volume with clear photos of absolutely stunning rings by some of the most skilled and imaginative makers of the last 120 years. However, as a catalogue of an important collection written by a renowned jewellery historian, it is not only beautiful, but also informative, interesting and thorough.

Alice and Louis Koch collected rings from antiquity to their own contemporary period. The fourth generation of the family has substantially added to the collection, starting from 1900, when Alice and Louis Koch stopped. Over 600 rings by artist jewellers have been acquired in the last 25 years.

There is an introduction to the collection. The catalogue of works is separated into before and after 1945, and the post-1945 rings are organised by country. Chadour-Sampson provides informative and interesting background to relevant aesthetic movements and the jewellery-historical situation in each country represented in the collection, and brief notes on each ring offer nuggets of insight.

From Lalique to Nora Fok, from Hermann Jünger to Mariko Kusumoto, from Karl Fritsch to Emmeline Hastings, there are joys and delights, familiar and unfamiliar, on every page.





Creating Jewellery in Wood

Sarah King

Jo Lally

The book approaches working with wood from a jeweller's point of view. It is accessible to new jewellers as well as the more experienced. Following an introduction and a short section on basic techniques there are more developed sections on Shaping Wood, Connections, Surface Treatments and Tools and Materials. The main sections include short introductions to techniques, step by step guidance to a number of projects and studio jeweller profiles.

Initially I was sceptical about the project approach, thinking that I would prefer more detailed guidance to various techniques. But in the end I was convinced. Why? Because the instructions and images are so clear. Because the projects are clearly carefully chosen to illustrate skills and combinations of skills. And (mainly) because the author makes it so clear that the projects are only starting points and includes many tips on how to include variation or to go beyond what is presented. It makes me want to play!

Colour and Textures in Jewellery

Nina Gilbey and Bekkie Ora Cheeseman. Crowood Press Ltd 2019.

Rebecca Skeels

The book includes many great images, instructions, information and food for thought, covering a lot of processes in a relatively short space.

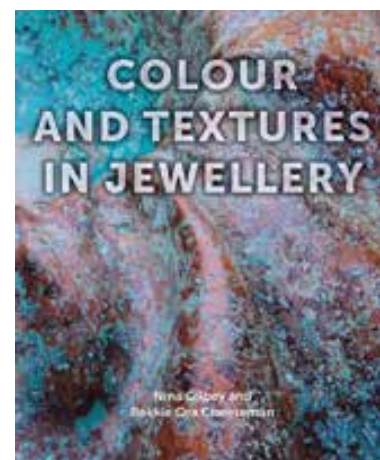
Section one is an overview of technical information including tools, design process and processes used in most items of metal jewellery.

Section two concentrates on texturing. Chapter one covers a variety of embossing processes including hammering, stamping and rolling. Chapter two covers hand engraving and etching and chapter three covers reticulation, granulation and casting.

Section three focusses on colour. Chapter four covers combining metals using keum bo, layering, wire inserts, inlaying, plating and gilding. Chapter five focusses on patination, chapter six on enamelling and chapter seven on mixed media including resin, wood, glass kiln work, glass microwave work, anodising and stone setting.

Each process includes images, including processes, samples and a gallery, as well as boxes containing either technical tips or health and safety guidance. Most finish with an exercise to encourage use of the process that has been explained.

This book is a good introduction to a lot of processes used in contemporary jewellery today, giving inspiration and technical instruction to combine materials and techniques to produce individual pieces of work.



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Submit one design or photo of a finished piece (can be a phone snap) on the theme of Difference – being different, making a difference – creative interpretations are welcomed.

Submit entries to **findings@acj.org.uk**

Deadline for entries: **15 January 2020.**

Finished pieces must be available for photography by 15 February 2020.

All entrants must be ACJ members. The judges' decision is final.

With thanks to www.neilsonphotography.com

Carnele Celochon Collection
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