

Issue 70 Spring 2020

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LETTER FROM THE CHAIR



The first draft of this letter, written before the lockdown, mentioned the possibility of normal life being suspended. Everyone's life has now been affected by the pandemic: one wonders how the losses and behavioural changes that we've all had to experience will influence our future interactions, not only interpersonal, but commercially in the wider world.

To all those, across different countries who may have suffered personal loss, whether of loved ones or livelihood, may I, on behalf of the ACJ team, extend our condolences and offer best wishes for a better future.

On a positive note – jewellery will *always* be made and worn! And another one – our Association continues to thrive! Throughout the lockdown, Haru, Tamizan and Rebecca have maintained online contact and updates with members and encouraged our creativity through the weekly challenges. My thanks to them.

Though our *Connections/Concessioni* exhibition had to close early at its Glasgow venue, we are still hoping for an Italian iteration later in the year. This year's members' exhibition *glasshouses* will now definitely be an online-only show, scheduled for September.

So, there is still plenty to look forward to! Staying safe and maintaining connections through our social media sites remain important.

Terry Hunt

LETTER FROM THE EDITOR

First of all, I have to apologise that this has turned into a Summer rather than a Spring edition. There's an unpleasant virus going round... and it got me. I wasn't very well for a while, but, on balance, I consider myself lucky. I would like to join the rest of the ACJ team in offering condolences to those of you who have lost loved ones. I have been enjoying seeing the fruits of the ACJ lockdown challenge (see pp3 – 6) and keeping up with the weekly bulletins from ACJ. Our focus this issue is on materials, but we also have an article about how to present yourself when making applications (p20) and some early information about easing out of lockdown (p30).

We are looking for stories and reports about responses to coronavirus for the autumn issue – perhaps you are teaching online for the first time? Or you are a collector navigating online fairs and exhibitions? We would like to hear from you. We are also looking for contributions relating to colour for the autumn issue. Please contact us at findings@acj.org.uk. As ever, we are happy to talk to you if writing isn't your thing.

Jo Lally



Cover: Paula Isola - The Words I II III. Photo: Juan Gimenez Zapiola

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ACJ LOCKDOWN CHALLENGE

Kate Bajic



This issue focuses on materials and how we use them in contemporary jewellery.

The ACJ Lockdown Challenge provides a perfect visual narrative of material use in contemporary jewellery. It has demonstrated the creativity and flexibility of contemporary jewellers, and produced much more imaginative pieces than many exhibitions – perhaps because we have been playing and have let go of our inhibitions?

In terms of materials, submissions included beautiful, thoughtfully-crafted and well-designed items made from: the inside of toilet rolls, beer mats, a three-pin plug, gooseberries and a thistle. It is impossible to include all the pieces we loved, but we wanted to share the excitement and the variety.

Many thanks to Rebecca for coming up with such great ideas and keeping the social media going, and to Haru for compiling the weekly lockdown bulletin: you have both helped us to keep a little bit saner. ¶

‘produced much more imaginative pieces than many exhibitions’

Nicola Fabian



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THEME

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Jo Lally: I haven't had a go, because I have been focusing on breathing. **Lynne Bartlett's** *'Feeling mostly together but frayed around the edges'* pin really spoke to me with its strong colours and odd angles. **Rachel Hearne's** sugar ring and **Nicola Fabian's** crown also appealed to my aesthetic sense, and showed good use of materials.

Lynne Bartlett



Helena Symes

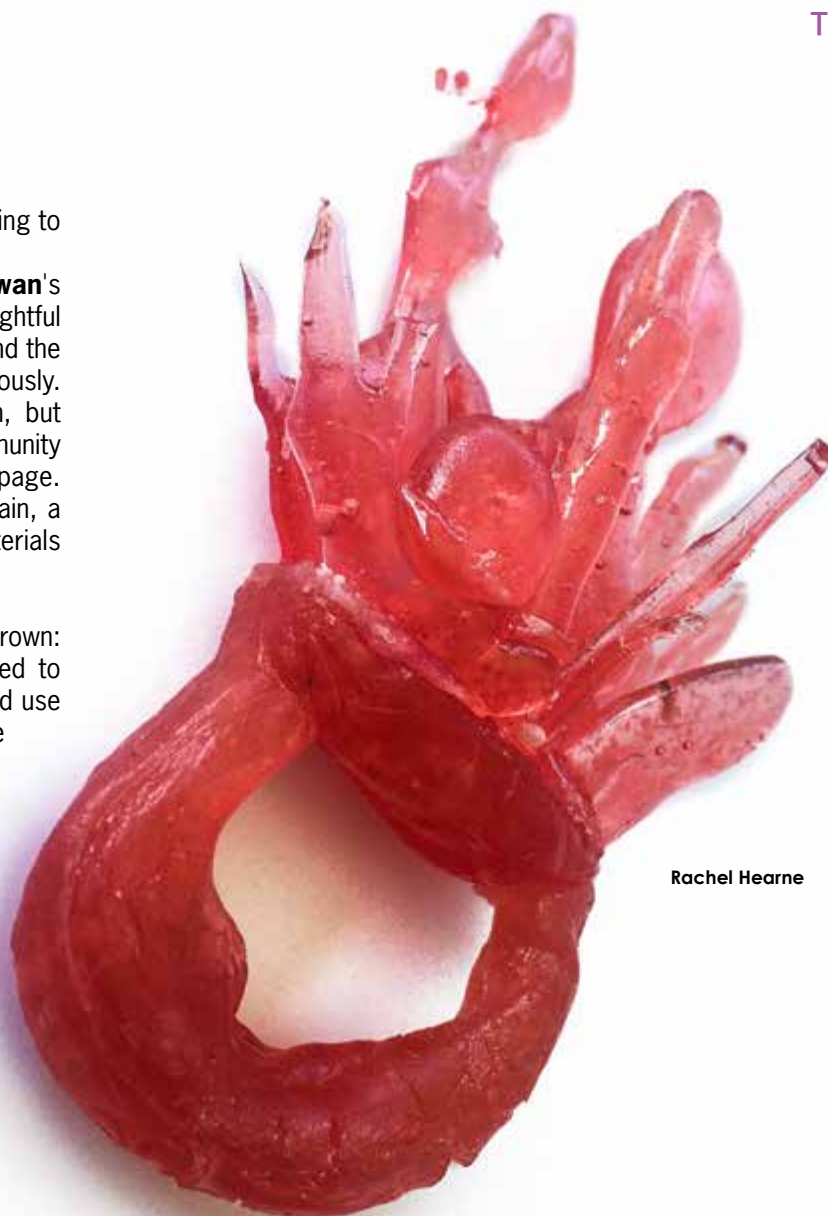


Lynne Bartlett: It's been fun and challenging to have a go each week.

The two pieces I choose are: **Tara Shunwan's** *Moody* brooch. Such a simple but thoughtful idea. I always like movement in jewellery and the liquid moves and catches the light continuously. We don't have a photo of Tara's brooch, but videos have been posted on the ACJ Community page on Facebook and the ACJ instagram page.

Helena Symes paper bead necklace. Again, a lot of thought into using very simple materials with a detailed construction.

Tamizan Saville: **Kate Bajic's** bottle cap crown: The ways the caps have been manipulated to resemble traditional chain is pleasing. Good use of recycled materials. **Rosie Elwood's** bottle top ring: Excellent forms and volume, not instantly recognisable as recycled bottle caps. **Irmgard Frauscher's** paper bangle: the layering of cut shapes and resulting textures are interesting and the piece is well designed and made.



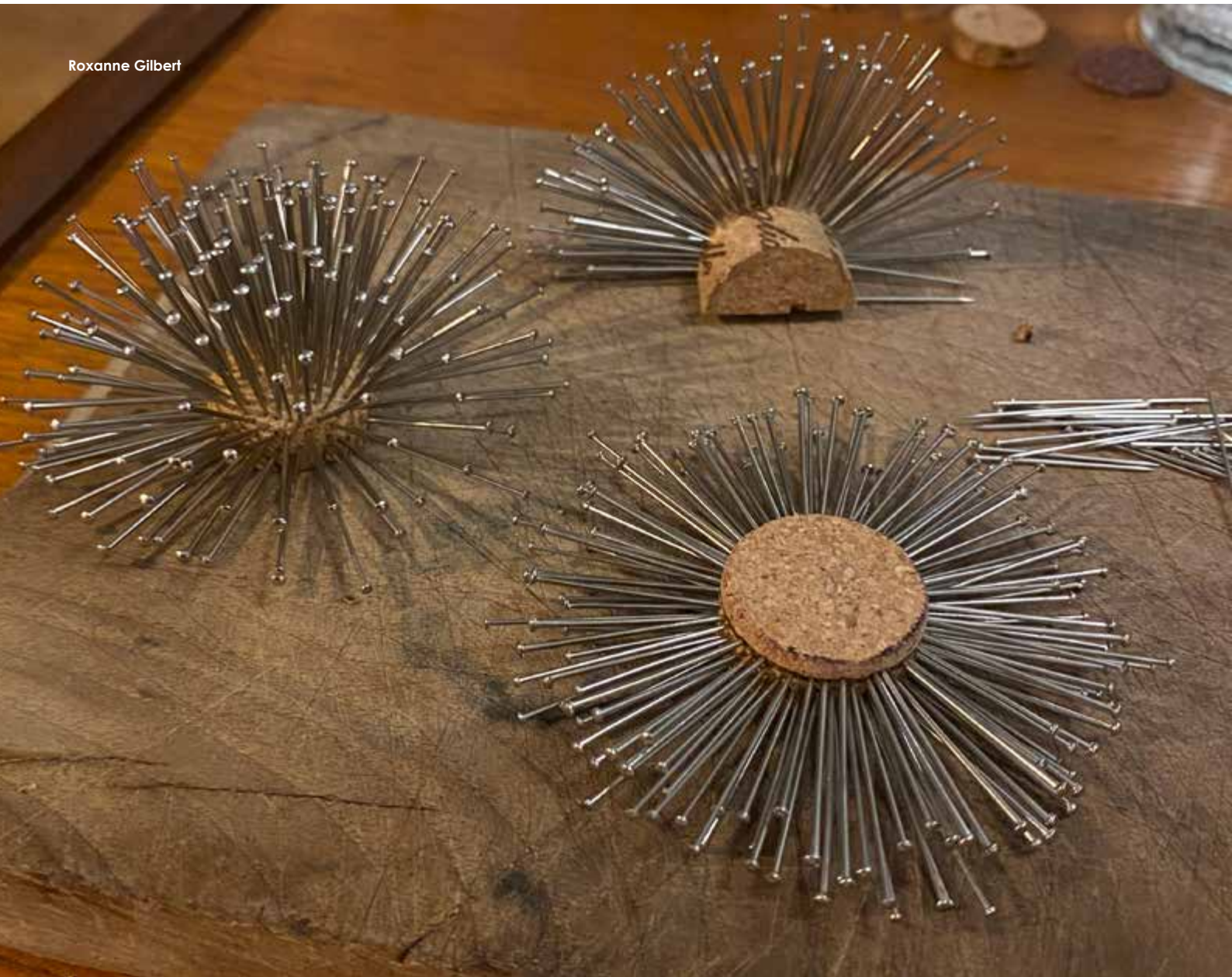
Rachel Hearne

Irmgard Frauscher



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Roxanne Gilbert



Haru Sakai: Roxanne Gilbert's cork and pin brooch. A simple idea with lots of impact and the pins catch the light beautifully. I also like the juxtaposition of the delicacy and toughness of the pins.

Rosie Elwood

Window on the World: Australia

Gemstone Illustration on Leather

Jennifer Rowland

Creating my Leather Gemstone Illustration pieces started with a drawing challenge.

I wanted to develop and extend my rendering and illustration skills but also find a topic that I enjoyed investigating so I set myself a 100 day drawing challenge, requiring a new drawing every day for 100 days in row. While I worked through the drawings, I covered a variation of topics, but I kept coming back to diamonds and gemstones. As a qualified jewellery designer my work didn't always allow me to spend a lot of time investigating and exploring amazing gemstones in such extensive detail but through this exercise I ended up with a large selection of gemstone illustrations.

I had previously worked a lot with pencil and gouache but while I was working through the 100 drawings I found myself leaning towards alcohol markers which are a very untraditional medium for a jewellery design/ illustration. This new medium provided a change of scale and a freedom on the page. I found the alcohol markers provided me with a medium that communicated my appreciation for diamonds and gemstones and allowed me to create bold statement illustrations. With every illustration I aim to create a realistic representation of beautiful gemstones, capturing and highlighting those amazing details. The markers allow for a large coverage of bold colour and I love the way this medium layers and blends allowing me to represent the facets and light within the stone.

My process when drawing/ illustrating a gemstone of diamonds starts with a few reference gemstones. I find myself drawn to stones that have sharp, clear lines and large facets with bold blocks of amazing colour. Currently I find myself drawn to and inspired by freeform cuts, fancy cuts and step cuts. While I have a small amount of diamond grading experience, gemmology and an understanding of gem cutting has always been of interest to me and I feel that with every diamond/gemstone illustration I learn and understand more and more.

I start a gemstone illustration by mapping the major facets and marking the darkest and lightest facets. I then work to capture the colour range and movement of light within the stone, this is often done in the smaller facets towards the outside of the stone. This stage often requires the largest amount of time and ensuring this stage is developed correctly is really important to the realistic finish. The next step often involves adding and blending unexpected colours,

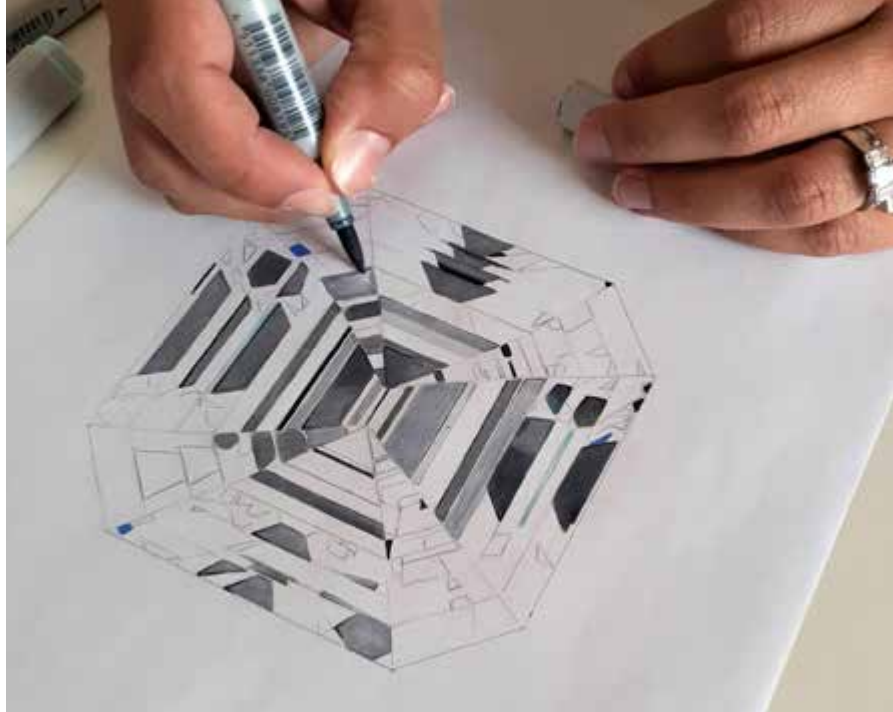


‘This new medium provided a change of scale and a freedom on the page.’

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‘I then work to capture the colour range and movement of light within the stone.’

generally only tiny flashes of contrasting colour but they can impact the stone greatly. In the last stage I go back over the stone working and defining the extra fine detail, this is often done with a dark grey/black superfine marker and white gouache paint. this ensure the crisp clean finish that you would find in a beautifully cut gemstone or diamond.

With a small understanding of leather crafting I wanted to combine the 2 worlds and use my illustrations with leather to create wearable art. After a lot of experimenting I have found a technique that allows me to create small batches of unique earrings and brooches. My process involves transferring my illustrations onto leather. Once the image is transferred, I laminate the original piece of leather to a second layer. The second layer of leather provides durability, but it also allows me to attach the finding internally to provide additional strength. I like the idea of having an internal finding for appearance and finish of the piece, while this adds a lot of additional time to my process, I feel it is important in order to create a clean finish. Both layers are then finished, and the edges are sealed to achieve a clean finished product. This allows the gemstone illustration to be the only focus. The finished product is a super lightweight and easy to wear statement piece. ¶



Jewellery from Recycled Post Consumer Plastics

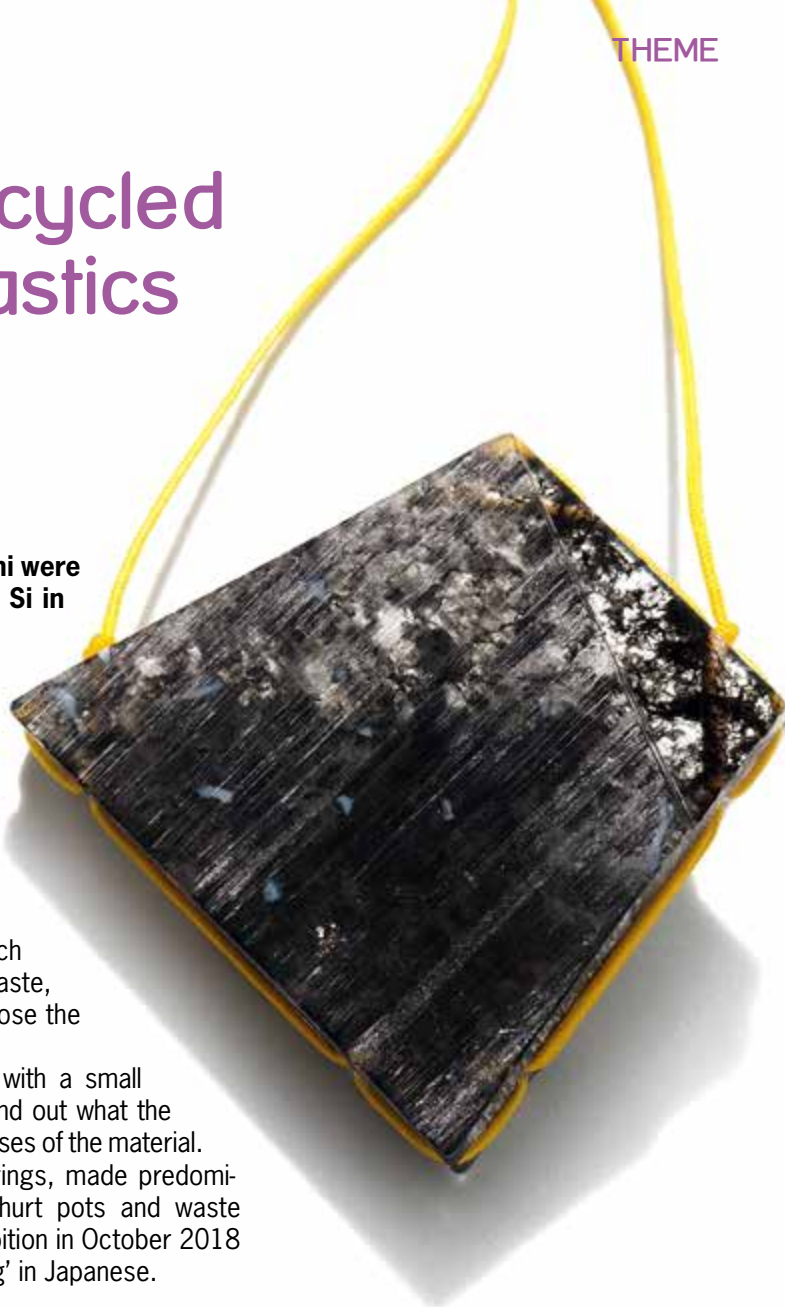
Gill Forsbrook

Last year myself and fellow jeweller Masako Hamaguchi were offered the opportunity of a joint exhibition at Gallery Si in Kobe, Japan.

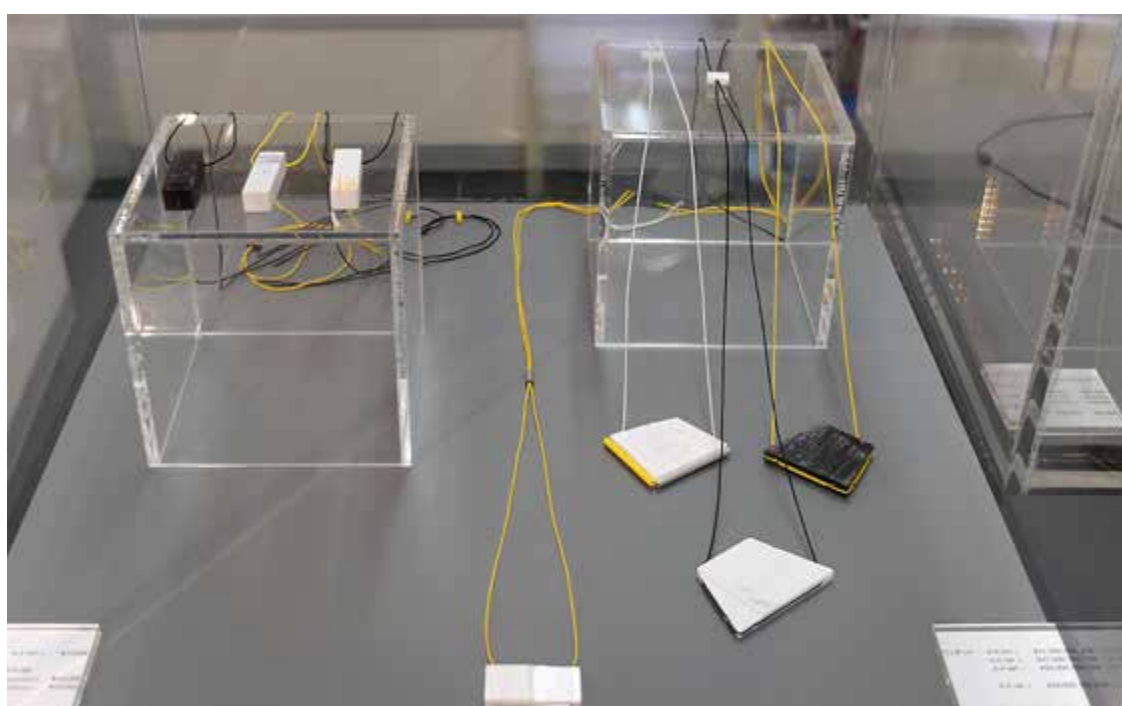
We were keen to produce new pieces for the show and began looking for a common theme such as a material, technique or approach to link our work. We had both been using various plastics in our work and, just prior to this opportunity arising, we had been discussing the growing awareness of the environmental impact of plastics and our own approach to and feelings about this. I had some recycled plastic sheet samples which I had been collecting but had so far not used and we decided it would be timely and interesting to explore some of this material alongside each other. We hoped to further our own views and learning about waste, re-use and the value of plastics, whilst attempting to re-purpose the post consumer plastic into wearable items with value.

We worked independently in our own workshops, each with a small amount of the same samples, and skyped twice weekly to find out what the other was up to and discuss the challenges, qualities and surprises of the material.

The resulting collection of brooches, pendants and earrings, made predominantly from plastic sheet material recycled from old yoghurt pots and waste packaging, formed the main body of work shown in our exhibition in October 2018 at Gallery Si, entitled UTSURIKAWARU, meaning 'Transitioning' in Japanese.



Above: Black and Yellow pendant.
Gill Forsbrook 2018
Recycled plastic and thread.



Gallery Si view

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Quotes from the catalogue

Masako -

'Most of the time I know what I want my piece to do, but not necessarily what it's going to be made of - a search for materials which could make the idea a reality begins. Quite often this or that plastic becomes a candidate; after all, plastics are designed with specific characteristics for particular purposes. After the phase of handling and experimenting with the few contenders to learn how they behave, I decide on the most suitable material. Often there are lucky surprises, too, discoveries which contribute to further developments of the initial idea.'

This time, however, my usual process is reversed: I'm starting with a new material without any clear goal in mind!

What I found most interesting was their thermoplasticity. These recycled plastics were made from post-consumer plastics which were collected, selected, cleaned, shredded, mixed, then formed into sheets by heat and pressure. I ended up tracing the process in a domestic setting: cutting up the sample blocks into small pieces, arranging them, and joining them by applying heat and pressure with an iron, eventually further forming the resulting sheets by putting them in an oven and pressing into moulds. The pieces which came out retained the traces of these processes.'

Gill -

'As a child in the 70s when plastics offered colour, brightness and a wide variety of more readily available objects, I grew up surrounded by discarded plastic household product prototypes brought home by my grandfather from the factory where he worked. Later as a student in the 80s, influenced by the New Jewellery movement, I decided to use non traditional materials. With a love of colour and light, plastics seemed to me the obvious choice and I enjoyed giving value to a material which was often perceived as being low value and throwaway.'

The plastics that we have used for this project, high impact polystyrene and polyethylene, have quite different properties from the polypropylene and acrylic that I am used to working with. I find the recycled plastic materials, to have a raw beauty, and I have therefore decided to do little to them. I wish the essence of the materials to be the focus of my pieces.'

Each piece of this recycled material is in my view precious, due not only to its inherent beauty but to the journey it has been on; it is to me, a symbol and reminder of the need for renewal and re-use.'

Conclusion

The project has reinforced our views that whilst the problems are undeniable, the issues and potential solutions are less simple than they initially appear. Can a material be inherently bad? Can we imagine a world without plastics? Are we prepared to live without the many benefits of plastics? Can we trust companies when they say their products are made from biodegradable materials or bioplastics, and what exactly does all this, sometimes conflicting, information and confusing terminology really mean? Whose information can we trust when, daily, new plastics are invented and new evidence comes to light about the effects of our habits past and present? Whilst attitudes are changing, and new solutions proposed, the need to keep up the debate and continue to question seems vital if we are to attain a more sustainable and responsible future. ¶



Gill Forsbrook Brooch 2018
Recycled plastics, stainless steel

Nicky Lawrence: Glass and Copper

Nicky Lawrence making coral in the hot shop. Photo: Beytan Erkmen

Why have you chosen to work with glass and copper?

I have always been drawn to glass. I love the versatility of it, the fact that you don't know exactly how it's going to turn out. I like the combination of metal, which is so robust and glass, which is so fragile. In my current work glass helps to reinforce my message about the coral reefs being fragile. I have tended to use copper with the glass as copper can withstand the temperature that I take the glass up to in the kiln. I would love to use Sterling silver, but it would make the pieces very expensive, given that I have quite a few failures (where the glass has cracked, or the glass has dropped through too far).

What technical challenges have you faced, and how did you overcome them?

As I mentioned above, I get a lot of mishaps still. It took about 50 tests, opening the kiln at different temperatures to get the kiln programme right. I wanted the glass to drop through the holes to about 1 cm - so the glass could be wearable (ie not too fragile). Different colours have different viscosity in glass, so that also effects how the glass flows through the holes. Initially the glass was shrinking at the edges, where it touched the copper. I now use a resist and that seems to have solved that issue. Once I had got all of these issues 'sorted', I had the problem of fittings and findings. I spent many weeks trying to solve this.



Nicky Lawrence jewellery bench. Photo: Beytan Erkmen



What's the inspiration for your work?

My two most recent collections, 'Coralscape' and 'Vertical Reef' have been inspired by the coral reef and its demise due to global warming. I am a keen diver and am shocked at the change in the state of coral reefs over the last 20 years. For Coralscape I designed a collection of wearable jewellery (pendants and brooches), inspired by nudibranchs (sea slugs) which sat, when not being worn, on a bleached coral reef sculpture - in glass. For Vertical Reef, I have blown a series of white coral sculptures which are back lit and mounted in groups on the wall. The light fades in and out, reflecting the state of the bleached reef.

What would you do differently, if you could?

I would outsource more. I've tried to do everything myself, which has been incredibly time-consuming and probably not a good use of my time. I have really struggled over lighting, for example, for the Vertical Reef.

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Nicky Lawrence: Nudibranch

What's next?

I am lucky to be Artist in Residence at the University for the Creative Arts in Farnham so I will try to make some large pieces, whilst I still have access to the facilities and the Hot Shop. I would love to extend Vertical Reef, so that it starts off as a vibrantly coloured reef and gradually shifts to a ghostly white reef. Each piece of reef is approximately 20cm in diameter and weighs 1.5kg so hanging it will be a considerable undertaking. The LED lighting will also be complicated.

This was going to be my best year yet, with 5 exhibitions, The Oxo Gallery in London with Transition and Continuum, The Pyramid Gallery in York with Contemporary Glass Society, ACJ's touring exhibition, Connections-Connessioni, and the Artists' in Residence Exhibition at the University for Creative Arts. Sadly all have been postponed due to Covid-19. I am now busy updating my websites and trying to make without a workshop at home.

Who is on your shopping list?

I love Dale Chihuly's work. His installations at Kew Gardens were spectacular. However, I think he'll have to remain on the 'dream list'. I really like Laura Quinn's wearable glass pieces and I am thrilled as she has just been appointed glass technician at UCA, Farnham. Andy Cooperman's jewellery is very me and I'd love to own an Alexander Calder piece. ¶

'It took about 50 tests, opening the kiln at different temperatures...'



Nicky Lawrence making coral in the hot shop. Photo: Beytan Erkmen

Window on the World: Australia

Ling Jun Sun: Corian, Aluminium, Opal

Corian, aluminium and opal ring
Photo: Lewis Rhodes

How/why did you start to work with corian, aluminium and opal? It's a wonderful and mesmerising combination.

As an opal dealer and cutter from Australia, I love and am proud to use this unique gem in the ethical gem mining trend. Both aluminium and corian are easily sourced from electronic scrap and interior off-cuts, which is sustainable in terms of recycling. Aluminium can be given bright colour which contrasts opals' vibrant tones. Corian is relatively light, strong but easy to work with, a beautiful carving material that gives a stage to allow all colour playing on top of it.

What are the properties of corian, aluminium and opal that draw you to them? Do any of these properties provide particular challenges?

As mentioned above, these materials' accessibility, workability, colour options and the ethicality and sustainability are the main properties I am looking for.

Since I use recycled material, also need some particular 3D forms and colour on the aluminium parts of my jewellery, I had to spend months to research and develop stable methods to join the metal and anodise it with countless failure.

What are the challenges of combining these materials?

Opal is relatively fragile gem; aluminium cannot be soldered through traditional methods; Corian is a stone-like material with limited flexibility. I had to develop different methods and adjust my designs to tackle those challenges.

Corian, aluminium
and opal brooch
Photo: Lewis
Rhodes



What excites you in your jewellery right now?

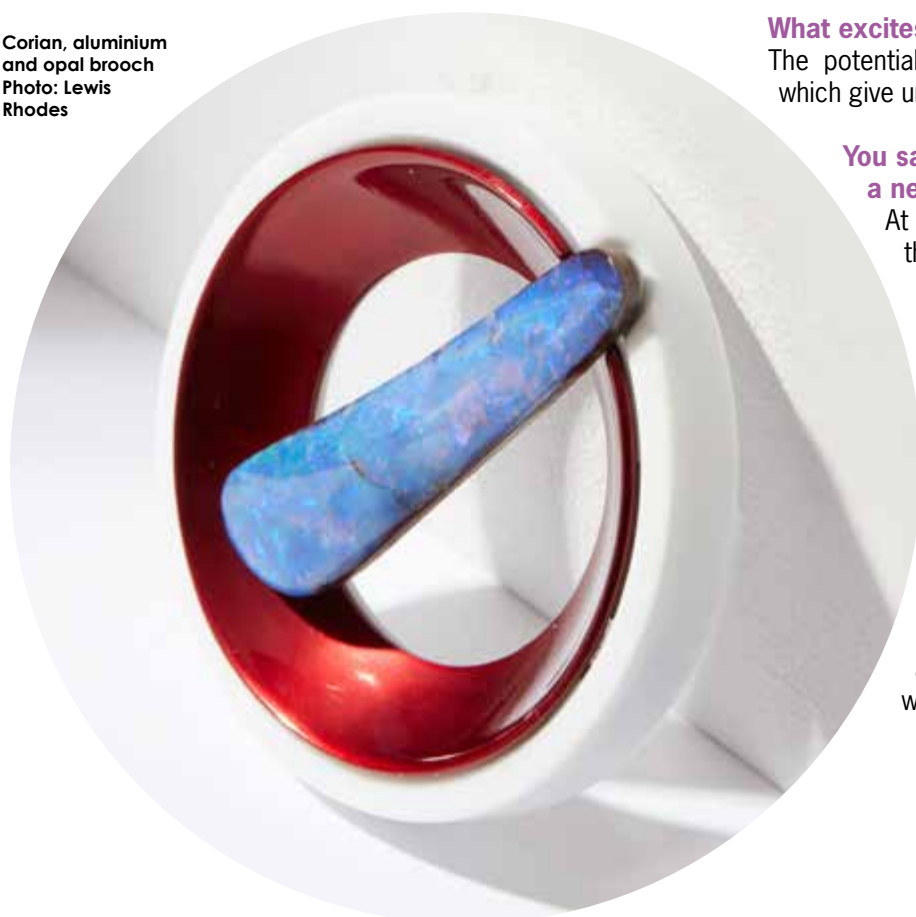
The potentials of current and future material choices which give unlimited possibilities to develop my designs.

You say you want the audience to see opal in a new light - can you say more about this?

At beginning, my idea is to showcase opals in their 3-D forms than their commonly known coloured face with my cutting and carving skills. During the design and making process, I realized less common material combination can definitely be additional excitement for the audience.

Why do you think it's important to be sustainable?

We are consuming our planet or in other words, our future. As an individual designer who supports sustainability movement, I am trying to excise it and raise the awareness to the audience in many possible ways through my own interpretation.



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Corian, aluminium and opal earrings
Photo: Lewis Rhodes

What are the sustainability challenges with your materials?

Australian opal as a well-known ethical gem unfortunately is still earth mined, though Australian government has very strict rules for environment protection; so I am trying to use as much off-cuts as possible in my jewellery. Corian is a resin related material which may challenge biodegradability as well as some concerns in the process of anodizing aluminium, thus recycling industry waste of these materials are my approach to sustainability.

Which two things do you think that jewellers can do to be more sustainable in the workshop?

Reduce as much as possible disposable material/tool using and use reclaimed materials.

Which jewellers are on your shopping list?

Loren Nicole, Paul Wells, Suzanne Syz, Ingo Hann. ¶

Window on the World: Argentina

Paula Isola: Words

You work a lot with words in your jewellery, and this relationship between words, images, the body and other aspects of jewellery fascinates me. Can you talk about this part of your practice?

For the Guarani (people from northern Argentina, southwestern Brazil and southern Paraguay) "man" is translated as "standing sound". Words define our humanity. Whose words are they? They were there before we were born and will remain when we leave. However, they are ours. Our creation, our permanent construction. Old, new, every day and hidden words, float within our reach. Each instant someone is constructing the world with words, reinventing it. I have always been attracted to words. I underline, cut, write, copy, paste. Everything that is written and said around me leaves its imprint in my work. For some pieces I have directly taken the pages of a book I adore: *The Lover*, by Marguerite Duras. Pages are dismembered, texts flow and intertwine: new readings arise through the form. The words that surround our body, model it, mark it, sustain it or overwhelm it, but they are always there. It is this issue that interests me especially.

I am starting to think that words are a material we can work with as much as silver or thread or plastic. What do you think about this idea? How might it relate to your practice?

For me words are really a working material, tangible, precious. They are the contemporary gold. They can take the form of the texts that each being reads and interprets from their own version of life and also, in a more profound and less perceptible manner, through the marks that the words leave on us. I started working with texts taken from magazines, with a certain methodology, small poems within texts of other authors and various topics. Then I digitalized them and used tracing paper and laser cut to develop a series of pieces of open construction to read and to wear.



The Words of Others. Photo: Pablo Mehanna

I think that I still have a lot of research and elaboration ahead. At this moment I am working on a series of brooches where the words aren't present explicitly, but are however still present in the manner of irreversible prints.

I would be interested in how you choose and combine your materials. Do you know which materials you are going to use, and develop the idea from there? Or does the idea come, and you look for materials which help you to realise it?

Most of my work begins with ideas and sketches. First the conceptual development, something I wish to express and then I start to look for materiality and forms. That does not prevent my parallel search for new materials and techniques that I will have the opportunity to use at some moment. When I began with CJ I worked a lot with metals. I later incorporated wood and that process opened the doors to think about the choice of material as a fundamental part of the idea. Only then could the words appear. And maybe also a certain tension between materials as an expressive element.

In the brooches of the collection The Lover the fragility of porcelain is opposed to the texts, dense and superimposed, that surround the female figures; also the "unwritten" vs the excess of information that society sends us minute by minute. On the other hand, in The Lover bracelets, words become ethereal, they spread, can be read between the lines. In tune with what happens with the words, the jewels that we make represent what we wanted to say but they also have latent in their interior what others will find in them, what will make it desirable to wear them. ¶

'First the conceptual development, something I wish to express and then I start to look for materiality and forms.'

The Lover. Photo: Geraldine Rychter



MaterialDriven: bringing cutting edge materials to market

Adele Orcajada

MaterialDriven is a design consultancy and materials library, founded in 2016, and is based in the UK, and US.

We are a strategic interface between the developers of innovative and sustainable materials, and the studios, brands or institutions seeking to learn about and apply them. We have an in-house, continually expanding materials collection of 300+ innovative, diverse materials, and we pride ourselves on our detailed materials knowledge and our strong relationships with makers.

How the MaterialDriven Consultancy works

At MaterialDriven, as a part of our consultancy services, we work closely with a designer or maker to help define their material needs and map out the alternatives and options that will fit these criteria. From bio-based composites that are degradable to solutions for waste materials, we will find the optimal materials to be integrated into designers' products, artefacts, and spaces. Our know-how embraces both young, fresh startups and large established suppliers – this enables us to deliver not only to a designer's material needs, but also to manufacturing capacities and required scalability.

Here are some of our favorite jewelry designers that are using materials in exciting, innovative ways.

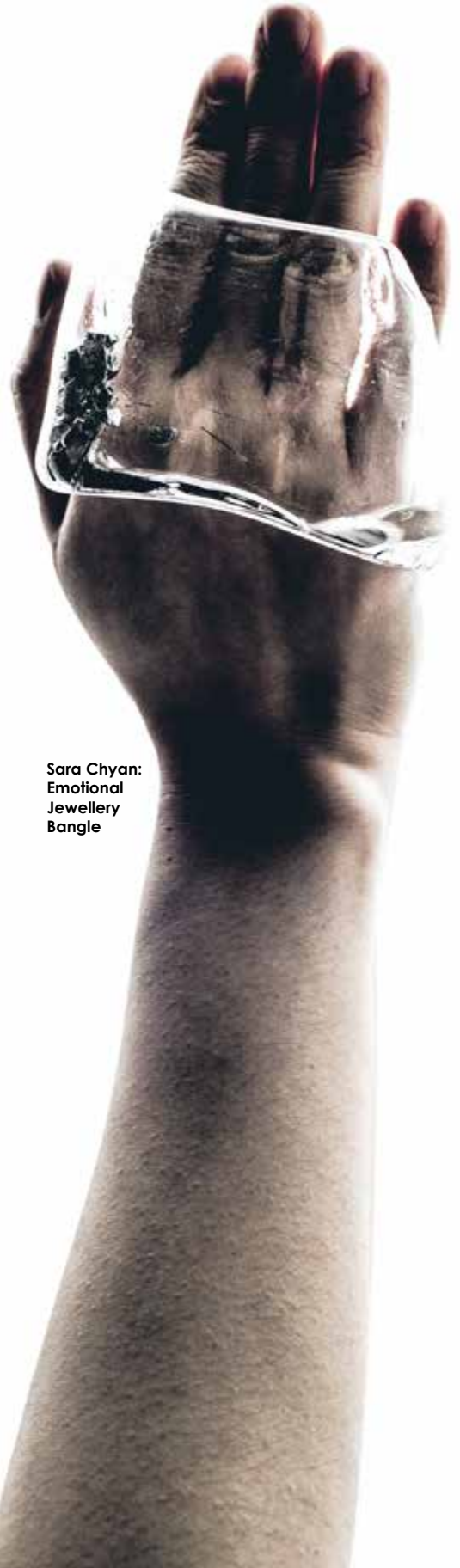
Sara Chyan

Emotional Jewelry

Royal College of Art graduate Sara Chyan believes "that jewelry is not merely an ornament, rather a medium for expressing one's individuality."

This belief manifests itself in all of her works, which engage with and highlight parts of the human body in intimate and sensory ways. Her projects boast unusual curving forms and clean geometric shapes which align themselves subtly with the body. They display rich textures and her investigation into materials is diverse – from Sterling Silver, to Copper, Goat Hair, Pumice, Resin, Magnetic Tape, Swarovski and metals such as Bismuth and Gallium.

The Gallium-focused works in her project 'Emotional Jewelry' include wearable pieces such as bangles and cuffs, consisting of Gallium encased in double-layered glass. When there is contact with the human body, changing temperature (and mood), or hot liquids and substances inside the vessels,



Sara Chyan:
Emotional
Jewellery
Bangle

the gallium inside these pieces shifts from solid to liquid state, and then back again. For the Bismuth-focused pieces on the other hand, Sara works with a rare property that it holds – it is a metal that has an unusually low-melting-point. It is commonly used in fire detection systems, electrical fuses, stomach medicines, cosmetics and pigments and bullets. However Sara soon discovered that the oxidation of bismuth is spectacular, producing natural crystalized forms, colours and iridescent surfaces that are ideal for stunning objects such as rings, bangles, pendants and more sculptural artifacts

Julie Usel

Cling Film Collection

For this collection Julie was inspired by the way a pearl is made – by a slow accumulation of nacre, layer after layer. Reinterpreting this process with her hands, she creates unique pearls that are made by cling film wrapped layer after layer in a slow and almost meditative process.

At the core of all of Julie's work is a physical and emotional journey, exploring and externalising emotions as objects, and invoking the tension we all feel concerning change. Her pieces reflect this process, containing elements of creation, destruction, metamorphosis and evolution. They invoke a range of anxieties by creating a tension between the wish to keep the objects intact or to reveal their hidden secret.

Daan Rosengarde

SMOG FREE RING

The SMOG FREE RING by Daan Rosengarde is made from smog collected by the SMOG FREE TOWER he installed in Beijing or Rotterdam. The pollution captured in a SMOG FREE RING is the equivalent of cleaning 1000 m³ of air. Daan Rosengarde suggests using this pollution to turn it into an engagement and wedding ring. The kickstarter campaign sales of the SMOG FREE RING was used to develop more smog free solutions.

Created in 2017, the ring was made up of collected smog particles, a transparent cube, stainless steel and other media. It was designed and produced at Studio Roosegaarde as a limited edition.



Daan Rosengarde: SMOG FREE RING



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THEME

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Rive Roshan and Ron Arad Collaboration

Rock Jewelry

Digitally printed patterns on fine silk are poured into silicone and cut up by Ron Arad in his collection for the Louisa Guinness Gallery London. For this collaboration, Rive Roshan supplied silks that were designed to be distorted in glass for his cut silicone jewellery.

Rive Roshan is the artistic practice of Ruben de la Rive Box and Golnar Roshan. The studio creates to connect with people intuitively through exploring visual wonder as a means to emotional well-being. Through experimental processes the studio designs immersive spatial experiences, materials and objects that enrich lives and create memories that we treasure

Lucie Majerus

Human Ivory

A suggestion to cherish our own "Material" instead of other species teeth and reconsider conventional preciousness. What if we mine our own ivory and turn it into pearls? The designer turns a moment of tooth loss into a more positive one. How personal can jewellery become? "Human Ivory" proposes an egalitarian jewellery collection, where the body is being adorned by it's own gem, polished from recognizable teeth into an abstract but familiar pearl shape. By the careful transformation of smoothening of the tooth, a possible disgust association of a human tooth evolves into attraction and beauty.

Martijntje Cornelia

Candy Candy Jewelry

Martijntje Cornelia (1990) is a specialist and obsessed in working with candy floss. A very unique process with endless possibilities. Martijntje creates colourful installations in public spaces, playful functional design and sweet jewellery. Candy floss fascinates her because of the unexpected shapes the material can bring. When you expose the fluffy sugar, known as candy, to a certain environment it will transform to a robust firm material. The fascination for these unexpected gradations in change, that can result in shapes that you can compare to coral, have convinced her that candy floss is an amazing product to work and create with.

With her work positioning itself throughout the worlds of large scale installation, designed objects, furniture, fashion and jewelry, one can only argue that Martijntje is truly an interdisciplinary artist and designer. Despite her diverse portfolio of work, it is all created using just one unassuming form of sugar—candy floss. Who would have thought that something as simple and every day as spun sugar could amount to such an array of artistic genius?



Rive Roshan and Ron
Arad Collaboration:
Rock Jewelry



‘a means to promote sustainable, circular and healthy design, and to support material-makers’



Sara
Chyan:
Emotional
Jewellery
Bangle

About the partners

Purva Chawla, Founder and Partner

After practicing as an architect in the United States and India, Purva founded MaterialDriven in early 2016. In launching the (then) online platform, her goal was to create a space where innovative materials and their making could be broadcast in an open-source format. MaterialDriven's growth into a consultancy, and physical materials library has become a means to promote sustainable, circular and healthy design, and to support material-makers in their journey from speculative prototypes to scalable products.

In addition to consulting and curatorial work for MaterialDriven's clients – ranging from fashion to hospitality – Purva pursues her passion for design education through lectures and workshops at universities, schools and conferences across the US and UK. She is a graduate of the University of Pennsylvania's School of Design in Philadelphia, and the Sushant School of Art and Architecture in New Delhi, India.

Adele Orcajada, Partner

Adele has a background as a fashion accessories product developer, sourcing materials to transform them into products for global high street fashion brands as well as fair trade artisan communities in South America. Adele lectures at various fashion and design schools, in Spain and in the UK, where she shares her expertise and knowledge with students and makers. She has worked as a material consultant and curator for various UK material libraries, before she became a partner at MaterialDriven, where she continues to investigate material solutions for brands and institutions. Adele also regularly contributes to talks and conferences on cutting edge topics such as innovation, sustainability and the circular economy. She has an MA from Central Saint Martins and Istituto Europeo di Design, Madrid. ¶

Sara Chyan: Materiality



continued >

Applying for Exhibitions

How to best represent yourself and your work

Melanie Eddy

Read Instructions And Information Carefully

INSTRUCTIONS: Read carefully the instructions for submission. Usually there will be **A Call for Entries** document or section to the application. This will outline the nature of the exhibition, the theme if any, usually some context behind the theme (the circumstances for the hosting or setting of the exhibition), some insight into possible approaches to the theme, the number of pieces possible for entry and any stipulations or specific criteria around the pieces eligible for entry. Dates for submission, timing of selection announcements, work to be delivered and show opening times and dates are usually also included here. It usually will outline any costs associated, commissions for the gallery and potentially guidelines around suitable prices for the particular exhibition. It is important that you read through this carefully and make sure you understand the information provided, if you are unclear or unsure you can always address questions to the organizers or you can ask another maker with more experience of applying to exhibitions for help.

Theme/Brief: Most exhibitions have been designed around a particular theme or approach. It is important to read carefully the information the organizers have given about the nature of the exhibition and select your intended pieces for submission accordingly. Many exhibitions or showcases might be open in their call in which case you have some freedom in terms of what you are selecting but even in those cases there are other factors to keep in mind and information you should be taking on board in regards to the pieces you make or select for submission. Which takes me to the **Do Your Research** tip, which I'll come back to later. In the meantime we'll focus on exhibitions with a brief or theme. Read the brief carefully as it will contain cues on what the selection panel is looking for or keen on. Often the brief will even include descriptors to guide you, for example: conceptual, colourful, innovative etc. If time allows you to design and make pieces for the exhibition think carefully about your own approach to the brief or theme. What can you add to this conversation, how can you approach this through your current ways of working or is this an opportunity to challenge your practice. If you aren't able to make specifically for the exhibition, honestly assess your (current) body of work and collections to consider if you have work that fits the theme or brief outlined. Taking your current body of work, and concocting a long statement that connects it tenuously to the theme is not a good strategy. Whilst it's great to be proactive in applying to exhibitions do think carefully about whether the opportunity presented is the best fit for you currently. Does the exhibition have a more commercial remit, if so work that is approachable and within the guideline price points stipulated in the Call for Entries is suitable. If the exhibition has a more conceptual bias and is more centred on an art jewellery one-off piece focus, then think about what piece or approach is best suited for that scenario. Be your own critic (or co-opt in a jewellery friend) and really try to assess the work objectively you are planning to submit or make for the exhibition. Is the work exciting, is it well made, is the execution of your concept effective, has it been designed well etc.?

‘the brief ... will contain cues on what the selection panel is looking for’

Terms and conditions of participation: This information will usually outline the criteria and/or parameters for submission: for example, maximum number of pieces per entrant, clear photos of each piece proposed, the time frame in which the work has had to be completed (i.e. in past two years), and any other stipulations pertaining to materials used or quality of making. It will also outline the application procedure, what kinds of formats images are accepted in, how the photograph files and application documents should be named or labeled. It will stipulate information about the length or word count of personal statement or biography.

Other information included might be:

how work is to be displayed; any terms in regard to the sale of pieces and payments; postage considerations, stock sheets or labeling etc.

As important as this information is for you about the exhibition it is also clear guidance on what actions you need to take as part of the application process. This is not like the fine print T&C's many of us ignore tagged onto the various forms or documents we receive, full of legal clauses etc. This is KEY information, ignore at your peril! Prepare clear photos, on appropriate background in the requested format and file size. Always white background for these kinds of applications, these are not lifestyle shots for your social media feed...No thank you to the atmospheric blurred focus shots. Likewise to model shots where the work is so miniscule in the image that the photo has to be zoomed in exponentially in order to accurately view the piece worn. Model shots are fine if they are scaled appropriately to showcase the work in the context of how it is to be worn. Essentially, make sure you've selected images that show your work at it's best. There is no point sending images that show glaring errors in manufacture or damage to a piece. Importantly, make sure your photos are labeled as requested. White background does not have to preclude an unexciting shot, think about angle the piece is viewed from, the lighting and any considerations needed for a dynamic shot.

‘work in response to the brief or theme in a provocative way’

Do your research: What do you know about co-ordinating the exhibition or the gallery/shop where it will be shown? If you are familiar with their approach then make sure you are responding to that, either by working in tandem with the objectives they espouse or working in response to the brief or theme in a provocative way. If the way of working is unfamiliar to you then try to find exemplars that are working successfully in this way, not to copy mind but to better understand the context for the work. If it is a members exhibition, are you a paid up member? If you aren't a member, find some more out about the organization or their exhibitions from current members before applying.

Communicate Effectively

When filling out your application make sure you fill in as much information as you can, that you are clear in your communication, and that you have given all of the details requested. It is imperative that the information you are providing is in the correct format for submission and clearly labeled as per instruction.

‘Your statement should outline clearly, in simple language, why you do what you do and how you do it’

Artist statement: A clear and concise statement can be a useful tool in your arsenal. It is also something you should update and refresh. In regards to your work think about it essentially answering the questions:

What are you doing?
Why are you doing it?
How?

Your statement should outline clearly, in simple language, why you do what you do and how you do it. Essentially your goals with your work, your decisions pertaining to your work and what informs that and any relevant insights into your work – what are you exploring, attempting or challenging through this work. Brevity and efficiency of language is key. This is not just for those selecting work for the exhibition; normally artist's statements will be on view alongside the work so it should be approachable to a general audience.

Most importantly submissions for exhibitions need not be stressful they should be and can be fun, engaging and exciting too!

Much of the above is relevant for applying to competitive retail/trade fairs/shows both in regards to researching the show and the typical participants and the nature of work included before your application for a stand. The same for applications for awards – make sure you read the criteria carefully and that you are clear in communicating your intentions. Thanks are to be given to Tamizan Savill who is the co-ordinator for submissions and calls for entry to ACJ exhibitions, Haru Sakai who co-ordinates submissions to ACJ Awards and Sarah Burns of Gill Wing Jewellery for their insights and feedback on the topic of this article. ¶

ACJ – Creative Development Award

Funding Report

Ella Fearon-Low - June 2020

With the help of a Creative Development Award from the ACJ I spent a term studying advanced jewellery with Zoe Arnold one day a week at Morley College London during Spring Term.

The overall outcomes of my term were somewhat curtailed by the fact that I had suspected Covid-19 for the final 3-4 weeks of term. Despite this, studying with Zoe was exactly as I had hoped; playful, technical, and challenging to my design instincts – I only wish there had been more. In fact, I was so sure of that this I signed up to continue in the mornings for the summer term. Obviously, this has not happened due to Covid-19.

During my term with Zoe I found myself exploring a range of techniques and ideas. I wanted to play, to broaden my creative horizons and not to be so focused on outcomes as I am normally.

I explored:

- The use of holes in metal, seeing what effect piercing tiny holes into the surface of different gauges and shapes of metal has.
- I explored weaving my children's hair in and out of these holes – making a fine, almost imperceptible texture. I love the idea of working with hair and this was my first-time trying to incorporate it into metal pieces.
- I played a lot with press forming – exploring both traditional hollow forms and shallow relief patterns. I later incorporated fused gold into these pieces before creating the shallow relief – pattern and texture. I also explored press forming over precious 'found' objects – exploring breaking them through the use of force in the press whilst at the same time preserving their form in metal. I would be interested to look into the art of Kintsugi to repair the broken shards after pressing. Creating both a repaired original and a shadow form in metal. I could see these forms mounted as diptychs on a pairs of brooches.
- In the weeks preceding my being ill I was starting to get back to some wood carving with the intention of making a trilogy of painted and gold leafed wooden brooches incorporating a relief of found and made components riveted to the surface.

'I wanted to play, to broaden my creative horizons and not to be so focused on outcomes'



Messy workbench – week 3



Sketches with hair – week 1



Starting to play with holes – week 2

At the end of my term with Zoe Arnold I feel I have started a number of different creative process and ideas which are yet to be resolved. I know for certain that some of these ideas will appear in my work at a later date. It was a wonderful experience and a much-needed creative boost after three years working flat out developing my new business.

One immediate outcome is that the exploration of holes will be used in an informal collaboration that I have started with embroiderer Richard McVetis. ¶

Thank you to ACJ for your support of my development.



A whole lot of press forming play

Sustainability in the workshop

Danielle Keller Aviram

In recent years the topic of sustainability is attracting a lot of attention in different media channels all around the world but although this topic is discussed in many places and in different occasions still sometimes it's not clear how to implement sustainability within our everyday work life.

This starts with the fact that sustainability is a bit complex topic or phrasing, what I find the most helpful is to use this definition that in my opinion sums up the main ideas.

Treating The World As If We Planned To Stay.

We all want to live healthy and flourishing lives and this is also what we want to pass on to our future generations, so we need to think about what we leave behind us after every step that we are doing. The same goes for your own jewelry business or workshop.

The first thing I would recommend is maybe the next time that you design or make a collection or a piece of jewelry start by checking if there are already materials in your studio or workshop that you bought a while ago but haven't used. Besides the financial benefits and efficiency, this would prevent consuming more and more new materials that put a lot of pressure on our natural and technical systems to keep up with the high demand for products that is so common these days.

The second phase is if you realized that there is a need to buy materials try and search for suppliers that sell fairtrade metals or stones these suppliers have high standards in regards to the workers working conditions and salaries but also environmental supervision or recycled metals and stones. Using materials that were already in use and now are waiting in boxes or small ziplock plastic bags and are not going to be decomposed ever is a much better use of resources.

Since jewelry design and production is a quite high intensive with the use of machinery and electricity as a result, replacing your electricity supplier to a one that uses renewable energy could be a good start for being less dependent on fossil fuels that have an enormous impact on our health and the planet.

Sustainability can be a great creative challenge and motivation force to plan products differently. In general, jewelry items have the potential to become one of the most sustainable products out there. Partly because these items have a high emotional value in many cases since they are related to meaningful events in life. These products are also quite commonly passed on from generation to generation. Still, the main reason that these items could be highly sustainable is that the materials that jewelry products are made of are strong and eternal minerals. Next time when you design and develop a jewelry item think about these materials next life cycle and how can you as designer create better use of these precious materials that are used in jewelry. This mindset is already integrated into the origins of the jewelry industry, and we all need to revive it.

These steps are really just the first steps in the direction of creating a more sustainable jewelry business or workshop but there are many more things that could be done even in really small levels since every small contribution is actually a big one. ¶



glasshouses

CALL FOR ENTRIES:

ACJ 2020 exhibition glasshouses

Earth provides enough to satisfy every man's need, but not
for every man's greed - *Ghandi*

The most pressing issue of our modern world is that of the climate emergency. With a continually increasing population, diminishing resources and the uncomfortable warming of the planet we call home, we must respond.

Through an exploration of materials, processes and/or concepts you are invited to submit work for the 2020 ACJ exhibition glasshouses. You may wish to consider themes such as growth, sustainability, fragility and transparency.

Deadline for applications is 31st July

You can use metals, plastics, paper and any other materials, but we encourage you to incorporate sustainably sourced and recycled substances.
This is a show of ideas and concepts, not a selling exhibition.

This is an online exhibition, since the public will have no access to the School of Jewellery for some time yet.

Further details in your e-bulletin and on our website: acj.org.uk

Connections | Connessioni

Tamizan Savill

When the last issue of Findings was published, this exhibition was still in preparation, and we had not yet received all of the work. Opening the packages at the Goldsmiths' Centre on the set up days was very exciting! There was a great range of types and sizes of pieces, and many different materials were used.

Organising a large exhibition for ACJ involves a great deal of work: issuing the Call, arranging the venues and logistics, transport & insurance if touring, the selection procedure, presentation and panel, budgets and funding, and all this before the hands-on part of setting up the display and arranging the PV. In this case, most of the preparatory stages were lengthened because it was a joint exhibition with our sister equivalent organisation l'Associazione Gioiello Contemporaneo (AGC) based in Italy. Geographical and language distances and dealing with two Boards meant a lot of emails! The whole process took more than two years from the initial idea at the 2017 ACJ Conference to the opening on 11th November 2019.



The Goldsmiths' Centre, London

Setting up took two days at the Goldsmiths' Centre; the ACJ team had help from the Public Programme Manager Charlotte Dew and a formidable team of technicians. Charlotte has (necessarily) high standards for the quality of the displays, and a couple of pieces took more than an hour to arrange.

However, the pieces were all displayed to their best advantage and the show looked really good as a whole, with the groupings reading well, and sufficient space for each work to breathe.

The day of the Private View was very busy! The ACJ AGM was well attended, and the Chair beat last year's record for the quickest AGM.

The "In Conversation" event was opened by the AGC Chair Corrado De Meo telling of AGC's history and development. Ute Decker, Marco Picciali, Nicky Lawrence and Stefano Rossi each gave a presentation about their work, then Chair Terry Hunt steered a guided conversation.

'Opening the packages at the Goldsmiths' Centre on the set up days was very exciting!'



[continued >](#)

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We had to cut the audience questions short, as guests were arriving for the PV party. Altogether we had about 100 guests, including some 30 AGC members and friends from Italy, LOOT Curator Bryna Pomp over from New York, and ACJ member Felicity Peters from Australia. A fine mix of people and languages, and much debate and laughter. ACJ's Shelby Fitzpatrick brought 50 jars of quince jelly, labelled little amber jewels, as gifts for participants.

The exhibition was open for six weeks at the Goldsmiths' Centre. We packed up early in the New Year for transport to Glasgow – astonishingly packing and labelling took less than 3 hours!

The Lighthouse, Glasgow

The Lighthouse is an early Charles Rennie Mackintosh building, designed for the Glasgow Herald newspaper over five floors, with a water tank in case of fire at the top of a beautiful spiral staircase. The building was adapted by the Glasgow Museum Service some twenty years ago, and it's now a vibrant museum with several exhibition galleries and a range of creative businesses as tenants.

The top floor Long Gallery stretches along floor to ceiling windows, with great natural light. Again, this was a two day set-up: Raymond Strachan Emma Kinnell and The Lighthouse exhibition team, and 4 ACJ members. Most of the work was displayed in table vitrines, three high cabinets were used for some of the larger pieces. Another well balanced display, with a few more pieces on show than the space in London permitted.

The set up finished just before our opening event. Simone Nolden and Anne Walker gave great presentations on their work and practices. There was a lively debate during the audience question sessions.

This was a smaller opening with some 60 people attending the PV party. There was a good number of jewellers from Edinburgh and Dundee as well as Glasgow.

The Lighthouse sponsored our collaborative education programme, which included these Artist Talks and also a Jesmonite for Jewellers one day course, taught by Anastasia Young at the City of Glasgow College, for 10 Scottish jewellers.



‘The Oratorio is undergoing restoration, and we have been offered space in early 2021.’

This was supposed to be a run of three months. However, just four weeks after opening, Glasgow went into lockdown with the rest of the UK. The Exhibition team at The Lighthouse moved the work to a secure storage area, and the show is still mothballed at the time of writing (early June).

The plan was to open in Livorno on 6th June, at the Museo di Storia Naturale del Mediterraneo, then move in the autumn to l'Oratorio San Rocco in Padua, a beautiful baroque space.

With Italy being locked down, the Livorno venue was cancelled. The Oratorio is undergoing restoration, and we have been offered space in early 2021. At this point it's impossible to give dates, so the work is still in storage.

We are fortunate to have had two great venues for this lovely show. The bilingual catalogue is a splendid record, available for £5 plus postage from Haru – enquiries@acj.org.uk.

The ACJ team has learnt a great deal about touring an international exhibition and we look forward to future similar collaborations. ¶



Jane Adam: Never the Same River

A retrospective solo exhibition of jewellery and mobiles

Jo Lally

A room full of sensual curves, overlapping hollow forms, glorious colours, and a touch of gold and silver, all formed with a high level of craftsmanship. What more could a jewellery lover ask for? Well, quite a bit, it turns out. *Never the Same River* certainly delivers more.

Jane Adam's major solo retrospective toured the Bluecoat Display Centre, Liverpool, and Ruthin Craft Centre in North Wales before getting locked down. It includes archive pieces from Adam's experimental work with aluminium over the past thirty-five years, as well as more recent pieces in precious metals and dyed anodised aluminium.

Adam – a founding member and previous Chair of ACJ – writes in the accompanying materials: "...what really interested me were the various ways in which people chose to express their individuality in an increasingly homogenised world ... To this day, nothing makes me prouder than seeing a piece of my work being interpreted by a stranger."

Central to the exhibition was a series of beautiful, intense portraits by photographer Robert Taylor of people wearing Adam's work – interpreting it in their own way. For me, this made *Never the Same River* stand out as genuinely exploring the relationship between jewellery, wearer and viewer.

My only quibble? That lockdown prevented me from attending the talk and archive sale at the end of March.

Jane's solo exhibition at CAA has been postponed but will hopefully be back in the autumn or spring. A new publication about Jane and her work, with an essay by Dr Elizabeth Goring will be available to purchase. ¶



Kitty-photo by Robert Taylor-2019



Robert-photo by Robert Taylor-2019

Magnitude: Cartier High Jewelry

François Chaille and Capucine Juncker



Jo Lally

Magnitude is a high-end catalogue to accompany Cartier's high-end 2019 collection, also called Magnitude. But this is not just a catalogue. It is a love poem to jewellery and its creation.

We see the drawings – works of art in their own right – sometimes with a faint grid visible to show the process. These images are on thin, matt paper, unlike the glossy photos, which works very well. There are photos of stones laid out over the drawings, photos of part-made pieces, and before and after images with and without stones. For the jeweller this is fascinating, and hopefully it will help collectors to understand some of the multiple skills and processes involved.

A real point of difference in this book is the focus on the stones. The collection itself uses stones more often seen in studio or contemporary jewellery, such as rutile in quartz, amazonite or opal in matrix, although only the finest examples, of course, and alongside more typical precious stones and the usual encrustation of diamonds. Perhaps the most exciting feature – certainly for the gemmologists amongst us – is the series of photos of the interior of the gems. Whereas fine jewellery would normally aim to minimise the presence of inclusions, this work celebrates them with microphotographs by Danny Sanchez, who excels in making the dramatic landscapes inside a stone visible.

As you would expect, there are stunning photos of the finished works, and the 2019 collection is set in the context of Cartier's history and style. There is insightful, although sometimes overly lyrical text to accompany the images. It is available in French and English. And the jewellery itself? It's well designed, the stones are stunning, but there are a few too many diamonds and layers of design complexity for my tastes. ¶

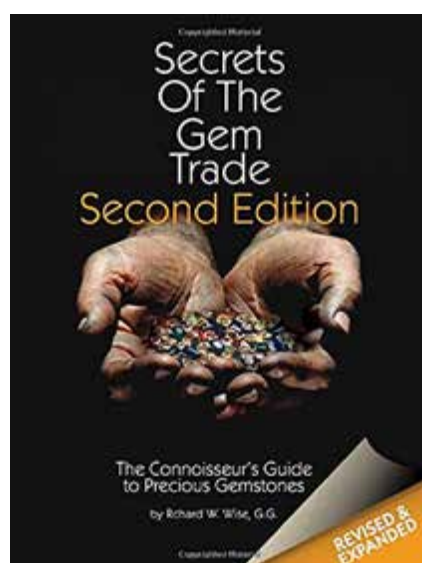
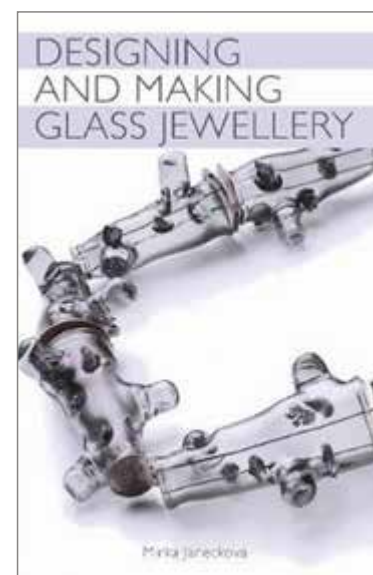
Designing and Making Glass Jewellery

Mirka Janeckova

Nicky Lawrence

Designing and Making Glass Jewellery is packed with tips and processes for the jeweller wanting to incorporate glass into their work, as well as beginner glass enthusiasts aiming to further their techniques. The book starts with an insight into glass as a material, then covers kilnworking, lampworking and coldworking. Each chapter includes tools and equipment needed, tips and techniques for the multiple processes covered. Janeckova not only provides simple illustrated and accessible instructions but also features contemporary glass jewellery artists from around the world and comments on their processes. I would highly recommend Designing and Making Glass Jewellery as a 'go to' reference book for beginner glass makers and jewellers.

Janeckova, originally from the Czech Republic, famous for its blown glass and, more recently, avant-garde glass jewellery, did an MA in Jewellery at Royal College of Art and now lives and works in Edinburgh. ¶



Secrets of the Gem Trade (second edition)

Richard W. Wise has updated his 2002 Edition of Secrets of the Gem Trade

Samantha English

This is not a book that can be easily flipped through, however it is Wise's clear love and forensic appreciation of gemology that makes the book not just an expansive reference resource but also a deep and fascinating dive into the world of gemstones. It serves both someone wanting to increase their gemmology knowledge or complete beginner equally well.

Wise covers a very wide range of gemstones and pearls, providing a comprehensive history of each gemstone as well as in-depth knowledge regarding colour, rarity, treatments, hue and production. He prefixes the sections on each stone with a detailed journey into the technical areas of gemmology, which should give those wishing to start buying gemstones a good degree of confidence and perhaps teach those who are already buying stones the information they need to expand their buying skills and increase their certainty and perhaps widen the scope of their purchases.

The book is not an art book, and does have a slightly old-fashioned feel, reminiscent of a 1970's encyclopedia, and the expansive use of white space certainly does nothing to make this book any lighter. However, as a tool for jewelers the book will certainly give you inspiration for including new gemstones in your designs. If you are looking for a practical guide to setting and cutting stones for your projects then this isn't the book for you but it will certainly give you inspiration. If cost is a consideration this book is not a cheap one however in terms of value for money it does deliver. If you already own the earlier addition of the book Wise has added considerably to it with the addition of five new introductory essays, ten new chapters and a plethora of new images. ¶

Making Form Contemporary British Fine Metalwork

Authors: Prof. Kenneth Quickenden & Lee Hewett

Rebecca Skeels



The first thing you need to know is that this book is digital only: you can read about it and the authors on the website <https://www.makingform.com/> and even download a sample before you buy.

There are big advantages to this not so new digital revolution; the cost of the book is lower, the cost to the environment is less with transportation, packaging and printing in consideration and the book is to be updated regularly either automatically or by pressing a

button. It also has some features that can't happen in a printed copy, such as it includes sound, videos, the ability to enlarge images and follow web links. I particularly liked that you can enlarge the images so much that you can scroll around them, it shows what great quality the image is and you can nose at details that wouldn't be usual in a printed book, but be careful you don't get stuck and not be able to find your way back to the text. Another feature is that you can add bookmarks and text notes, an advantage if reviewing the book, but also for this type of reference book that has so much information.

The book focusses on silversmithing and metalwork in Britain from around the 1960's and the revival and changes of the industries since they declined after the industrial age. The introduction explains what is to come throughout the book with images that enlarge, a short video and footnotes that expand when pressed. It concludes in highlighting quality, innovation, diversity and other issues that will be discussed throughout the book. Chapter five has included some of the work and developments in technologies that our ACJ chair, Terry Hunt was involved in, a real delight to get more of an insight into his work and interests.

The length of the short films seem to be just right, not too long to interrupt the reading flow, but short enough to provide good information. It also makes the book friendly with the speaker discussing and presenting to the reader, however some are just static images with sound, hopefully updates will add something to these, even if it is just a few static images showing what is being discussed. You can also use the footnotes and press links to go to websites, sadly some are no longer available which is a danger when using weblinks.

Reflecting on the book as a whole it is worth highlighting the amazing amount of information, images, examples and subject matter it covers in one place. It is easy to read and flows well and something I would definitely suggest to read if you are interested in views of where we are and why in relation to silversmithing, metal-smithing and metalwork industries. I do question if I will return to the book to seek out the updates or not, I think if I do it may be to have a peek at how updates and changes will happen, if they are obvious or just blend in. ¶

Responding to Covid-19

As we tentatively exit lockdown and prepare to do business in a Covid-19 world, the risk assessments are multiplying and becoming ever more complex, especially as jewellery is so tactile and so intimately connected to the body. In the Autumn edition, we would like to share challenges and solutions from as many ACJ members as possible – please get in touch at findings@acj.org.uk.

Our first Covid-19 Health and Safety report looks at cautious reopening measures. Most suppliers have now reopened, and in England at least, 'non-essential' jewellery shops (obviously they don't understand!) are welcoming customers again.

HS Walsh are working on safe reopening (at time of writing) and on stocking a range of PPE for retail jewellers. They have also sourced a cleaning fluid which should be useful for jewellers:

"The EC55 fluid, originally formulated for the Dental industry and already proven to destroy the Covid-19, can be used on hard metals such as steel, silver, gold and platinum as well as diamonds, rubies and sapphires. It is recommended that the fluid is used in a separate, dedicated ultrasonic unit."

All four **UK Assay Offices** have now reopened after lockdown closure. Any unhallmarked items sold during lockdown now need to be recalled for hallmarking. With reduced staff numbers, service is not as quick as normal, but hallmarking has resumed.

Anne Morgan Jewellery in Wales is preparing for opening. Anne writes:

We find ourselves still waiting for news in Wales, but making preparations. Alongside the deep clean, we are having a refit and new cabinets are being installed so that we can have more jewellery behind glass and less on open display. We are working on using disposable pads for placing jewellery on trays and hand washing before and after rings are tried on, for example. Overall, I'm confident that we can do this without it feeling like airport security. ¶

Competition:

Win £50 of HS Walsh vouchers.

First prize: **£50 of HSWalsh vouchers**

The winning piece and two runners up will be printed in the Spring 2020 issue of Findings.

Theme: Recovery

Submit one design or photo of a finished piece (can be a phone snap) on the theme of Recovery – obviously our minds might leap to coronavirus or exit from lockdown, but other interpretations are welcomed.

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

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

All entrants must be ACJ members. The judges' decision is final.
With thanks to HSWalsh

Autumn 2019 Winner

Kirstin Estaugh, 'Not for Eternity Ring'.

Due to lockdown the prize of a professional photograph has been delayed, so we are printing Kirstin's own snap, and look forward to seeing the professional photo in the autumn issue alongside the Spring 2020 winners.

"This piece reflects the difference of the preconceived idea of what an eternity ring is seen to represent and what it actually signifies. 'Not for Eternity Ring' expresses my awareness of mortality after my illness. The piece, however, is made to resemble a pitted bone, suggestive of the destructive quality of the illness, juxtaposed against the expectation of eternity." ¶





Scrap with a name you can trust

We accept all scrap, from bench scraps, lemelis and sweeps, through to clean and hallmarked scrap.

