

# FINDINGS

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The Magazine of the Association for Contemporary Jewellery

**New Designers 2013** Zimmerhof Schmucksymposium Electrolytic Etching Make Your Business Press Savvy **STAIN-LESS** Behind the Scenes David Bielander Natural Histrionics Book Reviews

# CONTENTS

## FINDINGS Autumn 2013

- 2 Letter from the Chairman
- 2 Letter from the Editor

## Features

- 3 New Designers 2013
- 8 Zimmerhof Schmucksymposium
- 10 Electrolytic Etching
- 12 Make Your Business Press Savvy
- 13 STAIN-LESS

## Exhibition Reviews

- 15 David Bielander
- 16 Natural Histrionics

## Book Reviews:

- 18 Jewellery Design and Development from Concept to Object
- 19 Aftermath of Art Jewellery



# LETTER FROM THE CHAIRMAN



In previous letters I have noted the predictable and repetitive aspects of our year – the peaks and troughs that are inevitable whether we are making, selling, buying or teaching. So, after such a glorious summer we find ourselves in Autumn fast turning into winter again.

We have just enjoyed a wonderful series of exhibitions including graduate shows and our own STAIN-LESS. On so many levels, STAIN-LESS has been hailed as a great success – the only issue was the three-week duration being perceived as too short.

One unconsidered consequence has been the formation of the ACJ Sheffield regional group. I am so pleased with this particular outcome because it reaffirms my belief in the importance of individuals coming together face to face; the generation of 'buzz' and the ability to respond immediately to that exciting creative enthusiasm. I believe, for this reason, that regional groups are one of the strengths of the ACJ, even more so in an age of digital communication that can be faceless and uninspiring.

I am also pleased to report that, following on from our two previous members' exhibitions in 2012 and 2013, we will hold another in 2014. Look out for details in the e-bulletins.

*Terry Hunt*

# LETTER FROM THE EDITOR



Hello and welcome to *Findings 57*, the first under my editorship. I hope you all find plenty to enjoy here. Firstly, I would like to thank the outgoing editor Muriel Wilson for all her hard work, over many years, single-handedly producing *Findings*. I would also like to thank her for all the help she has given me during the handover period. I am also extremely grateful to Linda Lambert, who has stepped up to the plate as Copy Editor, without whose help these pages would likely be a nightmare of spelling mistakes and typos.

What have we got in store for you in this issue? Well, this time of year is the aftermath of degree shows and the voices of new artists and designers are beginning to be heard in the outside world. The new ideas coming out of the various colleges from across the UK are often exciting, usually fantastic, universally beautifully-produced and occasionally a bit weird (but in a good way). This issue has a review of New Designers from those involved in it – the tutors, students and visitors. I promised myself when I left college I would make the pilgrimage to New Designers every year to make sure I avoided falling into a rut and I have always been galvanised by the passion and vision of the students at every New Designers I have attended.

When I visited it this year, I found the work was its usual high standard (I was very impressed by One Year On in particular) but the number of colleges attending was dramatically down on 2007, the year I exhibited. In 2007 there was hardly space for everyone but in 2013 the evidence of educational cuts and the economic downturn were depressingly evident in the amount of floor space visible. I'm hoping this will be a temporary blip, the world of Contemporary Jewellery is a small one and one that does not need to have its lifeblood of new talent restricted.

*Poppy Porter*

Cover: Mah Rana, *Jewellery is Life* badge, 2013. 25mm steel and paper. Photo: Mah Rana.

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# NEW DESIGNERS 2013

## Emerging Creative Voices

Those most closely involved with New Designers pick their favourite new jewellery artists

### Elizabeth Campbell

Student Edinburgh College of Art and winner of the 2013 ACJ Mark Fenn Award

**Resin, cement, titanium, ceramic, paper, fur, bone, bubble gum – the list of alternative materials seen at New Designers 2013 is endless, yet all of these objects could be seen used in stunning contemporary jewellery pieces from some of the UK's best graduate designers.** My favourite designers all use materials with inspiring innovation and demonstrate the beauty of the non-precious or the alternative.

I could not help but be drawn in by the colourful and playful work of **Yuanying Cai**, a graduate from Birmingham School of Jewellery. Her work uses tastefully coloured silicone, moulded into tactile droplets and bubbles, combined with hand fabricated metal elements. Her work is inviting, delicate and wearable – these are pieces of jewellery intended to be worn and enjoyed.

The simple whiteness of Glasgow School of Art's **Mirka Janeckova's** pieces made for an eye catching collection – no one could resist stopping to take a closer look at her beautifully fragile necklaces, snow white brooches and sculptural rings. Her quiet elegance and spectacular innovation with materials led her work to be the favourite of many, myself included.

The One Year On section proved very popular as a wonderful opportunity to see some familiar faces and find out how their work has developed. **Heather Woof's** 'Windswept' collection combines precious metals with steel and anodised titanium, creating sophisticated designs that show the beauty of non-precious metals. The hand-cut titanium forms graceful waves of blue and indigo which gently sweep across the design to create simple yet striking asymmetrical necklaces, brooches and earrings.

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Mirka Janeckova, White Collection brooch, 2013. Porcelain, silver. Photo: Mirka Janeckova.

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## FEATURES

> continued from previous page

**Ami Victoria Peppa** Student, Birmingham School of Jewellery

**My reflection of New Designers 2013 is based on the work of three artists: Charlotte Mary Pack, Megan McGinley and Emma Lawes.** Their collections are not just about the aesthetic aspects, but offer insight into the maker's personal world and awaken an emotional response.

Increasingly the topic of extinction is all around us. The collection by **Charlotte Mary Pack** represents 196 critically endangered mammals. These hand-built characters are high-fired paper porcelain and finished in a subdued white palette. Displayed in a large herd and then decreasing into a subtle whisper, each mini-sculpture holds character and worry on its face, witnessing their extinction to us all.

**Emma Lawes** captures the obsessive topic of 'X?: A Question of Gender' flawlessly through metalwork and the power of abstraction. Lawes evokes not merely moods, but physical sensations. Subtly tracing male and female parts within her sculptures the subject of 'Why are some humans male and others female? And why does this often determine the way that we are perceived sexually? Emotionally? Socially?' This timeless topic is cast once more in a different light.

Lastly, squeezing past stands led me to **Megan McGinley's** beach. This honest installation opened my eyes to the makings of the collection. An intrinsic personal response to the Scottish coastline is translated and poetically composed into sculptural jewellery. McGinley's fondness for gathering objects and observing the landscape is amplified by her intuitive response and emotional state expressing her genuine admiration for the preciousness of nature.

The work of these artists highlighted for me some of the very exciting work that was being shown.

[www.charlottemarypack.co.uk](http://www.charlottemarypack.co.uk)

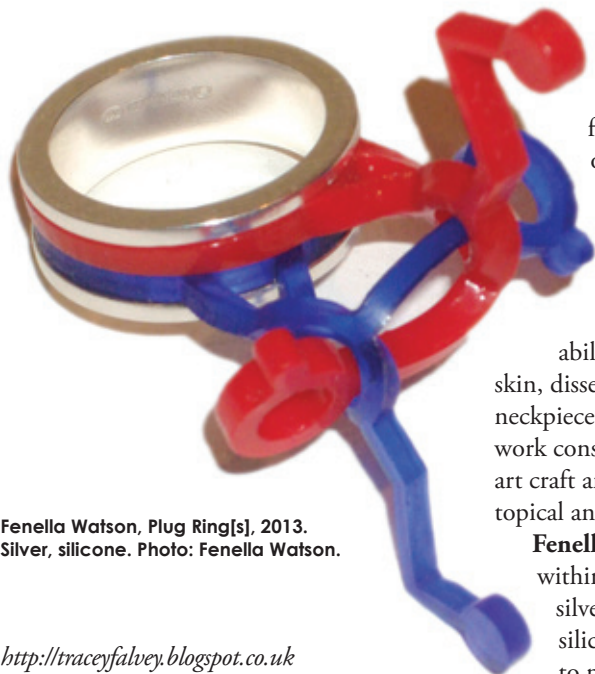
[www.meganmcginleymetalwork.co.uk](http://www.meganmcginleymetalwork.co.uk)



**Megan McGinley, *Beyond the Sea*, 2013. Found object, silver. Photo: Megan McGinley.**

### **Arlette Mclean, Lisa Larcombe and Marie Godfrey**

Students, University for the Creative Arts, Farnham



**Fenella Watson, *Plug Ring[s]*, 2013. Silver, silicone. Photo: Fenella Watson.**

<http://traceyfalvey.blogspot.co.uk>

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Fenella Watson Twitter: @FWJewellery

**At New Designers 2013, Tracey Falvey, from the University of Plymouth, showed an exciting collection of jewellery whose purpose is to explore and challenge the preconceptions of identity.** The inspiration for her work comes from architectural structures, which she interprets into over-sized rings and neckpieces. The work has an urban, contemporary feel that is enhanced by the use of vivid colouration and the use of recycled silver.

**Victoria Billingham**, from Sheffield Hallam University, uses her work to explore the wasteful, disrespectful and often hypocritical attitude towards meat within Western consumer society. She infers that it is time to re-evaluate attitudes to corpora-reality and its predisposition to disposability. Billingham's main statement piece 'Re-use-a-rat' comprises a rodent skin, dissected, cured and pinned out on abattoir-like hooks. It is worn, as a bib-like neckpiece, suspended on a forged brass spiculum. Billingham in her concept-based work considers 'meat as precious material' treading the contentious boundary between art craft and jewellery. In the current economic climate her work is both poignant and topical and justifiably worthy of contemplation.

**Fenella Watson** manipulates silicone sheets into laser-cut forms, normally hidden within a plug. These soft, pliable, silicone components can be added to Fenella's silver rings to create unique designs that beg to be played with. The plug-inspired silicone shapes can be twisted, turned and pulled, thus enabling the wearer to personally interact with the ring. Well-crafted, exploiting the potential of modern material and thought-provoking, these fun rings challenge us to think about all we take for granted in the world around us.

**Melanie Eddy**

Contemporary Jeweller, ACJ Member, Creative Facilitator

**There are three designers this year whose work stood out for me: Arturo Borrego, Elizabeth Jane Campbell and Sam Richards.** I was most struck by **Arturo Borrego's** work, an exhibitor with One Year On. What I enjoyed about his work was his controlled use of colour, his composition of form and his strong graphic language. The mix of materials and colours gave a rich textural quality to his pieces, which due to their geometric nature and selective colour palette could have otherwise seemed overly constrained and contrived. Wood, plastics, resin, lacquer, enamel, precious metals and more industrial metals are combined to great effect in his compositions, with him layering them and combining them through various methods of lamination and inlay.

While it is always exciting seeing the new crop of talent at New Designers, I always particularly enjoy the One Year On section of the event where you can see how exhibitors are beginning to hone and refine their concept and practice. Arturo has developed a strong body of work with a clear, consistent voice. His collection of brooches were like miniature sculptures and while I enjoyed the focus of his exploration of his concept through the form of the brooch, I would be interested to see him apply his approach to pieces that interact more intimately with the body.

There might have been other individual pieces in the show, which I could have considered as favourites but as a unified, strong collection with a clear voice, with his combination of materials and processes in the realisation of his pieces I felt that Arturo was well on his way to an exciting and dynamic practice in contemporary jewellery.

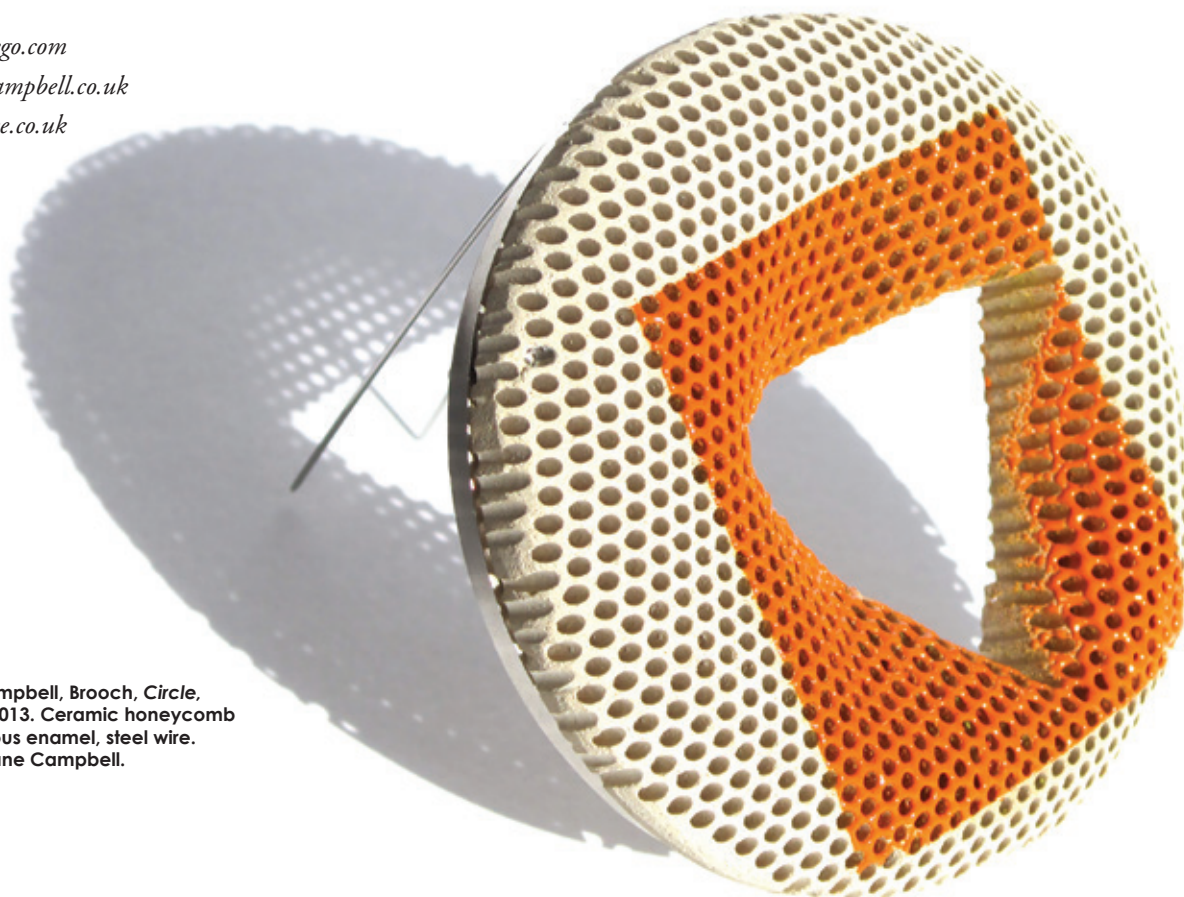
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**Arturo Borrego, Blue Star Brooch No. 1, 2013.**  
Ebony, magnets, silver, resin, aluminium, lacquer, steel.



**Elizabeth Jane Campbell, Brooch, Circle, Square, Triangle, 2013.** Ceramic honeycomb block, silver, vitreous enamel, steel wire.  
Photo: Elizabeth Jane Campbell.

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## FEATURES

> continued from previous page

### Rebecca Skeels

Tutor, University for the Creative Arts, Farnham

#### Being asked to select from the jewellers at New Designers this year was hard.

Although fewer universities and colleges were exhibiting, there was a lot of high quality work, using a wide variety of different materials, processes and techniques. To help with my selection, I decided to go to the One Year On section. Jewellers outnumbered the other One Year On exhibitors this year, and like the recent graduates showed work which incorporated a large selection of materials, inspirations and ideas all of which were produced with great craftsmanship and dedication.

The work of **Carrie Dickens** caught my eye and made me linger. Here was an artist who had embraced new technologies and spent time reflecting on, designing and developing something outside of the ordinary. The pieces that drew me most were her light titanium neckpieces – beautifully tactile and pleasant to handle, they had strong geometric patterns that flowed, and the pieces sat on the body with comfort and lightness. They were also reversible with a more delicate pattern contrasting with bold, brighter coloured leather panels for other occasions. These are a new development from Carrie's previous work though they very much reflected her eye for detail, her consideration of how things are worn, and the elegance of her style. I am looking forward to seeing more from Carrie Dickens and now that she has shown what a bit of time, thought, effort and dedication can achieve, I hope others will follow her lead.

[www.carriedickens.co.uk](http://www.carriedickens.co.uk)



Carrie Dickens. Top: Tactile titanium collar, 2013. 3D printed titanium, leather. Middle: *Precious Pebbles*, 2013. Silver, porcelain, silk. Bottom: Tactile collar, 2013. 3D printed nylon, silk, crochet. Photos: Michael Lau Photography.

**Bola Lyon** Student, University College for the Creative Arts, Rochester

**My selection can be loosely connected by a thread of nature and decay.**

**Kirsten Manzi** uses interesting techniques of layered etching and mixed media, to deliver mementos of her travels to New York. The jewellery has a rustic feel with tarnish in and around the etching and a muted pallet of varying metals. It beautifully echoes the New York skyline with groupings of square tubes lying along the neckline, with intricate window patterns etched into their surfaces. Another thing that drew me to Manzi's work was the unusual use of findings. She has produced a rectangular double-sided brooch, where the pin runs along the top and down each side, allowing it to be worn both ways.

**Alma Geller** has a wide range of rings, which mainly focus on how we interact with our jewellery. The pieces that stood out personally were her square collection. One square fits around the finger and another is perched on top. The top square is highlighted with a granular texture appearing to grow like moss around the angular form, inviting the wearer to investigate its tactile properties. Her fidget rings were also intriguing. There is a plate on the ring, from which quills of varying metals protrude. Fixed by a technique similar to riveting, they cleverly move in position, again inviting the wearer to interact more closely with their jewellery.

**Megan McGinley** utilises found objects to construct her jewellery. The objects and her inspirations lie in the beautiful but harshly sculpted Scottish coast-line. She cleverly connects the silver elements and pieces like drift wood into organic looking forms, which in themselves appear like outcrops of basalt rock, one can wear on the body. The manmade elements of her work have been

well considered and appear as organic as the found objects. This is due to the finishing of the metal, in places it has been given a patina of rusting green and in others bright silver reticulated for a rougher appearance.

[www.kirstenmanzi.co.uk](http://www.kirstenmanzi.co.uk)

[www.almasophiadesign.com](http://www.almasophiadesign.com)

[www.meganmcginleymetalwork.co.uk](http://www.meganmcginleymetalwork.co.uk)

**Alma Geller, Fidget Ring, 2013. Silver.**



**Poppy Porter** Contemporary Jeweller and Editor of *Findings*

**The new voices that spoke most clearly to me at New Designers 2013 displayed the diversity that makes contemporary jewellery such an exciting art form.**

The ultra urban and ultra violent subject matter tackled by the work of **Amy Spawton** showed the frustration, decay and a seamy underside of British life most of us would like to be able to ignore. Her use of form, technique and colour to present her sometimes obvious but sometimes more subtle motifs speaks on an instinctual level that only visual art can. My particular favourite was *The only difference between this place and hell was gravity* with subtly pierced bare footprints hinting at the softness of human physical fragility in amongst the sharp and hard realities of an urban hell.

**Elizabeth Campbell** from Edinburgh School of Art is a worthy winner of this year's ACJ Mark Fenn Award. Her bold use of colour and unusual materials to create striking and beautiful work makes her a jeweller to watch for the future. The ceramic honeycomb blocks she enamels give her work a three-dimensional and structured, modern simplicity which is instantly appealing to the eye.

Contrasting again is the delicate work of **Bola Lyon** who focuses on the hidden structures of human anatomy. She takes inspiration for her fragile looking forms from the bones and veins of the body echoing their construction using porcelain and silver, the fragile and the strong. A coherent and deeply thought out collection of beautiful pieces.

**Amy Spawton, *The only difference between this place and hell was gravity*, 2013. Copper and gold plate. Photo: Amy Spawton.**



[www.youngbritishjewellers.co.uk/amy-spawton](http://www.youngbritishjewellers.co.uk/amy-spawton)

[www.elizabethjcampbell.co.uk](http://www.elizabethjcampbell.co.uk)

[www.bolalyon.com](http://www.bolalyon.com)

# ZIMMERHOF SCHMUCKSYMPOSIUM 2013 - Mind Your Language

Jo Garner and Elly Corp investigate the language of contemporary jewellery

## Jo Garner

**Each year in a quiet and secluded area of rural Germany the Zimmerhof SchmuckSymposium takes place.** It is a weekend of thought-provoking lectures and talks organised by jewellers for jewellers and yet, with students and professionals alike travelling from across Europe and often further afield, it still manages to hold on to its intimate bohemian feel. Both of which are enhanced by the fact that it all takes place in a barn. This year's theme was the language of contemporary jewellery and with help from ACJ I was lucky enough to be able to attend the 2013 Symposium.

The first presentation I attended was by Birmingham School of Jewellery graduate, Panjapol Kulp (or Pai as he likes to be called). His talk was on his MA project and his current work which involves seeing your own experiences as a piece of jewellery. The project – Jewellery is at My Feet – is concerned with memories and their preciousness. Would-be participants in the project can write to him and receive their beautifully packaged memory kit, consisting of a small plastic bag to place your memory objects inside and instructions on how to record these memories. The participants then record their memories using various formats and media and send the enclosed memories back to Thailand, where he is currently based. He uses these memories as inspiration for making his jewellery. These memories are then exhibited and showcased around the world. The exciting thing about this project is that he has found a way of capturing a person's emotions by creating a physical representation of the person's own very personal memory. Therein lies a collaboration between maker and participant which is not too far removed from that of a traditional jeweller.

Another interesting presentation was by Patrick Letschka, not a jeweller but a woodworker and senior lecturer at the University of Brighton and visiting lecturer at the Royal College of Art. Patrick is passionate about the art of drawing. The role of drawing as a thinking and expressive tool are fundamentally central to Patrick's practice. He discussed an exciting collaborative project that he ran between the art and medicine departments of Brighton University. Both sets of students were brought together and through a weekly programme based around life drawing, explored differing ways of recording and understanding anatomy. Exercises included drawing conversations, where each participant responds to each other only by making marks on a piece of paper, and that old art college classic, drawing without looking at your paper. Through the use of these alternative ways of looking and exploring the body, both groups of students reported a deepened understanding of anatomy. Collaborating with a group whose studies require them to think in a different way and using different mediums created an enhanced learning

experience for both groups and more specifically, the art students. Letschka reported that those who took part in this exercise created more accomplished and exciting end of year work as a result.

The work of Kulp and Letschka highlights the inherent need for the artist to think and push themselves out of their comfort zone. In her powerful keynote lecture, Liesbeth Den Besten outlined the jeweller's manifesto in which she emphasised the need to 'focus on sharing and collaboration'. The artists I have discussed are both excellent examples of how it can work and benefit both parties. Artists can often have a tendency to work in isolation but in a world where everyone is now connected this is not the time to become insular. Collaborating with one another can reap all kinds of rewards from increased skills and knowledge to an increased profile. Collaborate with people from outside your discipline and open up your mind to new ways of thinking, new insights and new ideas. The Zimmerhof Schmucksymposium really reaffirmed this.

Huge thanks to this year's organisers, Laura Bradshaw Heap, Casey Fenn and Timothy Industries for organising such a thought-provoking and fun weekend.

The Jewellery Table - participants enjoy investigating each other's work.  
Photo: Jo Garner







## Elly Corp

**Before I attended Zimmerhof 2013 I was not entirely sure what to expect.** I thought it would be a group of jewellers coming together in a back to basics environment to both give and listen to talks by one another, discussing the language of jewellery, a field which we all have a fascination with. These preconceived assumptions about the event were correct, however once there it soon became clear that Zimmerhof was about far more than just talks and presentations.

Zimmerhof is an unusual mix of well-known, highly renowned contemporary jewellers and students trying to establish themselves in this field. This is an amalgamation that I have never found to this degree anywhere else. However, as a student myself I felt extremely lucky to be in a situation where I was able to have thoughtful and engaging discussions with people in the industry, whom I truly admire as well as have an insight into the way in which they work

Something else which makes Zimmerhof different to most other jewellery conferences is the very fact it is called a symposium, and how this dictates its style and feel. Tim, Laura and Casey managed to encapsulate a laid-back and friendly atmosphere which is at the heart of this event. Everything was organised and prepared, but not over-structured or contrived, allowing for ideas, conversations and friendships to form naturally.

The presentations are a key part, with jewellers, jewellery writers and many others travelling from around the globe to talk about a vast variety of subject matters, from their own inspiration to the difference between jewellery created by jewellers and artists. Additionally, this year there were student speakers as well as a fictional and controversial Irish artist, Sam Wall. All of the presentations were by individuals who work in different parts of the industry, making for diverse subject matters which questioned how we create, what we create and why we create it, and gave thought to other possibilities.

However Zimmerhof is not only about the daily talks, it is also about the many differing experiences gained whilst there which make it such a memorable and unique experience. From walks in the forest to sleeping in a huge barn or dancing the night away with new and returning faces. The situations experienced at Zimmerhof allow a relaxed way of thinking towards the organised presentations, while removing the day-to-day distractions of general life.

The sociable exchange of ideas over coffee at the Zimmerhof Schumuck Symposium  
Photo: Jo Garner

# ELECTROLYTIC ETCHING

Dauvit Alexander takes us through developments in his alternative to acid etching since his talks at *Crossings* the ACJ conference in 2010

**Some of you may remember my talk at the ACJ Conference on my researches into the process of electrolytic etching metals using salt water and an electric current in place of acids, making the process simple, safe and environmentally responsible.** Since that talk, I've been updating the process regularly and have made a couple of discoveries.

Before continuing, the process can be described briefly as follows: metal is prepared for etching in exactly the same way as for acid etching. The advantage of electrolytic etching is that softer resists can be used – indeed, 'Sharpie' markers can be used as a resist. The metal plate is then attached to the positive terminal of a DC power supply and the plate is immersed in a strong solution of a conductive salt. Table salt is the usual solution, acidified with a touch of vinegar or lemon juice. A stainless steel plate or plate of a similar metal – which remains untouched – about the same size as the plate to be etched is connected to the negative terminal and the unit is turned on. At a current of around 1Amp at 9 Volts, the etching will be substantial in about 20 minutes. The solution can be re-used and if it gets too messy, can be filtered and poured safely and legally down the sink, the filtrate being mostly metal and metal oxides which can be recycled.

## The discoveries are as follows:

### Mobile Phone Chargers

Almost everyone has old mobile phone chargers lying about in their home and they can be used as the power supply for the etching process, generating 0.6A at 6-9V, which may lead to a slightly slower etch. Cut the connector off the cable and the RED wire will be the positive terminal which should be connected to the metal. The black wire is negative and should be connected to the other plate. If your wires are not coloured – as in some Samsung chargers – you can test the polarity with a



Electrolytic etching a test piece from Dauvit's 2010 *Crossings* Conference workshop. Photo: Poppy Porter

multimeter. Note that old Apple chargers will not work as they contain proprietary circuitry.

#### **Etching Silver efficiently and reliably**

silver can be etched with slightly acidic salt water but the process is much more reliable if a nitrate solution is used. At some concentrations, the salt forms a 'crust' of silver chloride on the surface of the silver which stops it etching. Sodium or potassium nitrate work really well instead. It can be hard to find these chemicals but they are both sold as garden plant food and if all else fails, can be found in 100g packets on Ebay for a reasonable price. Silver nitrate can be used but is prohibitively expensive and degrades rapidly at room temperature and in the light.

I will be writing this material up more fully with illustrations in the near future. Keep an eye on the ACJ e-bulletin for links to the article which I will be making available to all members of the ACJ.

*www.justified-sinner.com*

**Electrolytic etching detail showing visible pixelation from the original computer printout used as a test image.  
Photo: Poppy Porter**



# MAKE YOUR BUSINESS PRESS SAVVY

Tips from journalist and business coach Mary Murtagh

## Five reasons why you and your jewellery business should be PR-savvy:

- Editorial has four times the value of advertising because it's trusted and independent. So a page lead about your latest exhibition in your local weekly paper has more impact with your potential customers and clients than an advert of the same size on the same page.
- PR is free (once you learn how to do it properly).
- If your competitors are getting media coverage, and you're not, they are stealing a march on your business.
- You have lots of great stories in your business that deserve to be shouted about and no one else is going to blow your trumpet for you.
- PR allows you to punch above your weight. So even if you're a recent graduate in your first year of business your media coverage can help you compete with businesses far bigger than yours.

## Five things you can do right now to get PR-savvy:

- Use social media. What are the journalists you'd like to court saying and doing on social media? For example, *Daily Telegraph* feature writer Harry Wallop is a BIG Tweeter. If the average *Daily Telegraph* reader is your perfect customer then following Harry on Twitter will give you a much better idea of what stories he's interested in so that you can tailor your press releases accordingly.
- Think like a journalist. You want your jewellery to appear in the pages of *Vogue*? Then read *Vogue* to figure out what they want and how they write about and photograph jewellery.
- Be creative. Don't leave your imagination behind in the studio. A good story well-told is the essence of a good press release so start thinking about what's newsworthy in your business. Do you have a good yarn about an unusual material you've sourced? A heartwarming story about a customer who has commissioned a piece for a special occasion? Have you landed an exciting piece of work from overseas?
- PR begins close to home. Think about the PR opportunities right under your nose. If you are a member of a trade association, Chamber of Commerce or Federation of Small Businesses then use their print or online media outlets to send your press releases to. You're reading this in *Findings* magazine so that's a good place to start.
- Kickstart the PR for your business at my free 'How to do your own PR' taster sessions across the UK, but quarterly in London and Chester. In this fast-paced workshop I share my ten top tips for killer press releases and share real-life examples of past delegates' media coverage and the positive impact it had on their business.



To book visit <http://howtodoyourownprfreetastersessions.eventbrite.com>.

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# STAIN-LESS: behind the scenes at the exhibition

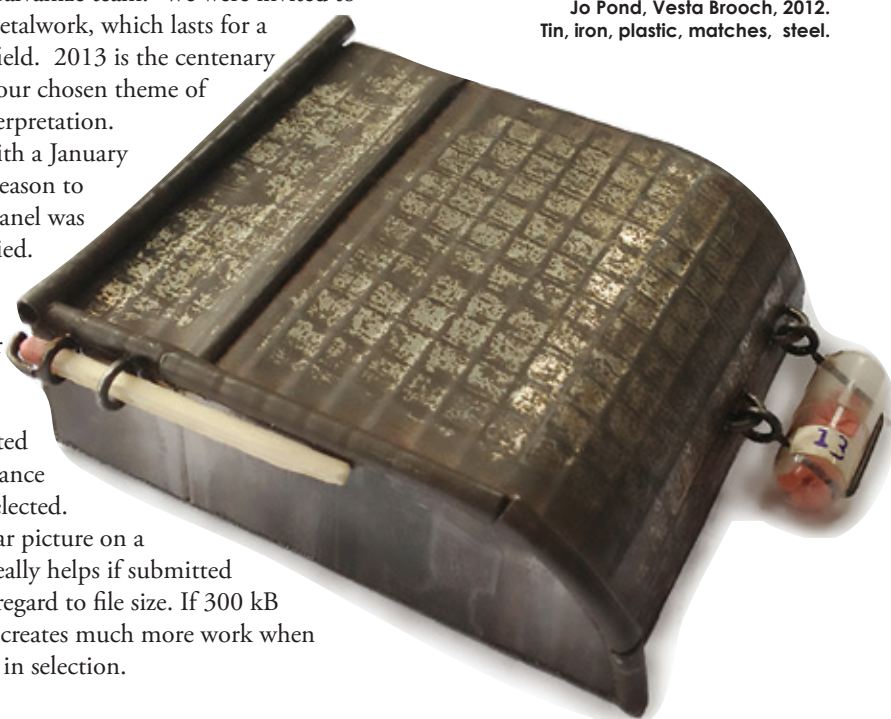
Tamizan Saville brings us insight into how STAIN-LESS was turned into such a success

**ACJ's 2013 exhibition was the culmination of a year of hard work, and here's a glimpse of how we did it.** The initial proposal came in March last year from ACJ founder member Maria Hanson, on behalf of the Galvanize team. We were invited to stage the flagship show of this biennial festival of metalwork, which lasts for a month with multiple shows and events across Sheffield. 2013 is the centenary of Harry Brearley's invention of stainless steel, and our chosen theme of STAIN-LESS offered a range of possibilities for interpretation.

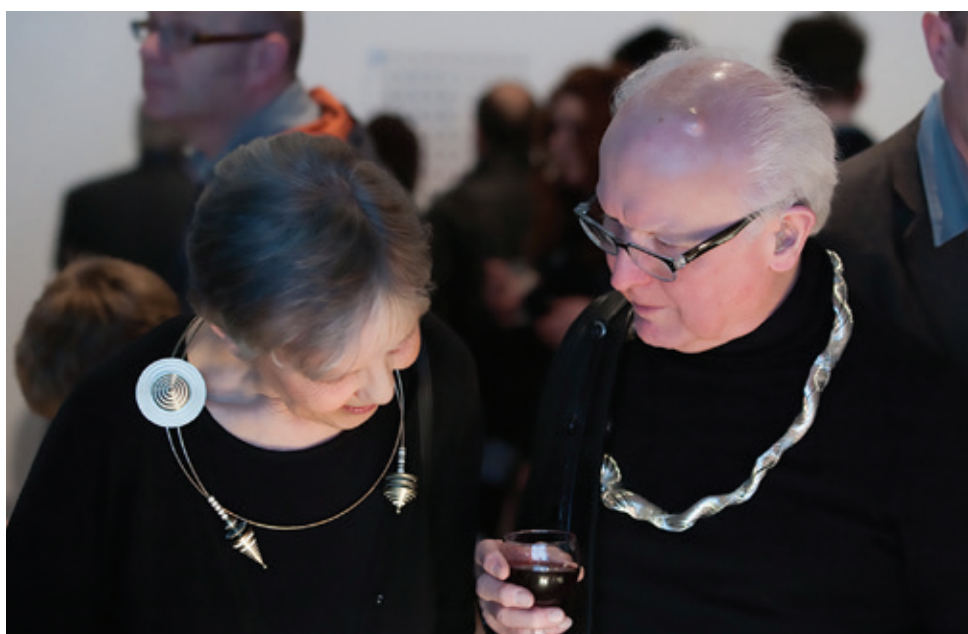
The initial call for entries went out in August with a January deadline, deliberately avoiding the autumn selling season to encourage more members to apply. The selection panel was given a clear brief, and criteria were rigorously applied. A certain standard of technical skill and design is expected by all such panels; aesthetic decisions may vary according to individuals. Chaired by Professor Jack Cunningham, the panel included curators Amanda Game and Deirdre Figueirido, and ACJ advisors Joanne Garner and Mark Lewis. They exerted much effort to ensure coherence and thematic relevance throughout, and about half of the proposals were selected.

The quality of photos is always important: a clear picture on a plain white background is much preferred. It also really helps if submitted images are in the format requested, especially with regard to file size. If 300 kB is requested, it is careless to send a 7Mb file, which creates much more work when compiling the powerpoint presentation that is used in selection.

Jo Pond, Vesta Brooch, 2012.  
Tin, iron, plastic, matches, steel.



Alan Firth discusses the display  
with Judith Wolf. Photo: Jacqui Bellamy



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**Davit Alexander, *Empire State Human - a Post-Industrial Codpiece*, 2013. Set of Viner's of Sheffield stainless steel knives, reclaimed from a burnt-out house; corroded iron spring washers from a derelict factory; silver 40/60 Shibuichi, cubic zirconia.**

Things started to move very quickly after selected members were notified. To allow the maximum making time, the schedule from delivery of work to opening was just three weeks: photography, graphics, proofing and printing of the catalogue, and installation of the show all had to be completed in that time. The logistics were complicated, but made possible by a helpful and efficient team of volunteers. Annette Petch received the work, and ferried it to photographer Jerry Lampson; Chair Terry Hunt worked swiftly and accurately to design and compile the catalogue (which looks beautiful). Maria Hanson liaised with Galvanize and the very professional Sheffield Institute of Arts Gallery, and set up the exhibition with the help of Chris Boland, Chiara Bet and Jessica Briggs. One valuable result is the new ACJ-Sheffield regional group, kickstarted by this show.

Galvanize had successfully applied for funding from Arts Council England, including some for this show, and for a professional graphics and branding company. Careful management combined with a small application fee happily resulted in a balanced ACJ budget, but we did not cost in an enormous input of work from the Board, the members, Administrator Sue Hyams and me as Development Manager.

The show looked great. There was plenty of space both within and around the cases, showing off an interesting and varied array of work, as documented in the catalogue. The Private View was busy since it opened the whole Festival. For a jewellery spotter it was a glittering occasion: collars of office worn by the Lord Mayor, Master Cutler and the Assay Master; some very large neckpieces on graduating BA students; a Wendy Ramshaw collar, a large bangle by Maria Hanson, and of course ACJ members present were modelling their own work. It was a shame Davit Alexander's codpiece stayed in the case – it would have looked splendid if worn by a visitor.



**Left: Students enjoy the display wearing their own work. Photo: Jacqui Bellamy. Top and bottom right: The STAIN-LESS private view was well attended. Photos: Chris Boland**

## DAVID BIELANDER - KOI FOR JOY AT GALLERY SO, BRICK LANE 3 May–30 June 2013

Lynne Bartlett visited and was enchanted

**It was with some reluctance that I set out on a sunny Sunday at the end of June to view the last day of the David Bielander exhibition at Gallery SO in Brick Lane.**

Why had I let myself be persuaded to do it? The day did not start well. Firstly TfL had closed the nearest exit for Brick Lane at Aldgate East underground station. Then I walked right past the gallery into the miasma of the food stalls at the end of the street. However my mood changed completely when, having found the correct address, I entered the cool, bright space of the small but excellently appointed gallery.

For me this was my first encounter with David Bielander's work and I was instantly captivated by the wit and humour displayed in pieces on show.

The range of subjects from a necklace of wooden frankfurters, crafted from recycled bentwood chairs, to the recycled aluminium teapots that had been transformed into quirky elephant vases, displayed his fine craftsmanship.

A native of Basel, Bielander had obviously developed his making skills to

the high standard one expects from a Swiss apprenticeship. The influence of a subsequent six-year study under Otto Kunzli at The Academy of Fine Arts in Munich could be seen in the diversity of materials and the wit of the subject matter.

Bielander's work is contemporary jewellery that doesn't take itself too seriously but also does not compromise on design or execution. Above all, for me it fulfils the essential definition of jewellery in that the pieces were eminently wearable. The deceptively simple images are given subtle twists so that the essence of the inspiring object is captured. What else to use for a pig brooch than pale pink fresh water pearls?

Unfortunately, I did not get to see the exhibition signature piece, the Koi carp bracelet made from humble drawing pins, as this had been sold to a collector in the USA but there were many other delightful, intriguing and covetable works to see. It is almost impossible to single out a favourite exhibit but for a London resident the rat neckpiece made from oxidised silver, with

the tail twined around the neck, captured the essence of our nearest neighbours. As it was a selling exhibition I got to try on the titanium snake necklace that coiled menacingly on the floor – a real treat for a titanium enthusiast.

Gallery SO in Brick Lane, London was opened in 2009 as a sister venue to the SO Gallery opened in 2003 by Felix Flury in Solothurn, Switzerland.

With exhibitions such as this it is certainly a venue to follow. Future exhibitions can be found on the gallery website [www.galleryso.com](http://www.galleryso.com).



Lynne Bartlett modeling *Blue Python* 2011 while enjoying the exhibition. Photo: Lynne Bartlett



## NATURAL HISTRIONICS

**Kath Libbert Jewellery Gallery, Salts Mill**

**11th July–29th September 2013**

Rachael Brame gets close to some wonderful works

**Situated in the World Heritage Site of Saltaire is the Kath Libbert Jewellery Gallery, probably the most prominent gallery in the North of England for bringing contemporary art jewellery to public attention.**

As a result of Kath's recent trip to Schmuck, 'Natural Histronics' is an accumulation of international jewellery artists with works inspired by nature and organic materials. Her careful selective process made sure all work on display was distinctive, unique and responded to the theme in a variety of ways. Some of the most visually striking pieces on display were those from German jewellery artist, Stephanie Hensle, whose Fox Fur neckpiece stole the show. Processes usually used for mass production enabled thousands of etched and stamped brass segments to be painstakingly assembled to construct this one-off piece. Her 'The Catch' and 'Dead Bird' necklaces from the same collection were also presented and delivered the same level of accuracy and laborious workmanship that makes the collection so exquisite.

Alongside Stephanie was South Korean artist Hyorim Lee whose incredibly tactile leather pieces had my admiration. In delectable colour palettes, her feathered neckpieces and brooches made me feel as though I was sprouting wings! Jie Suns 'Big Fish' brooch made from hand carved wood and lacquer provoked a similar connection with the wearer, as it looks to swim into the body.

As well as the visual representations of nature, works inspired by natural materials were an opulent sensory experience. Anja Eichler's use of quail eggs, Konrad Laimer's goat horn and Susanne Elstner's charcoal jewellery reinforced my belief that unconventional materials can be just as, if not more, beautiful and imaginative than gemstones and precious metals.

Dorit Schubert with her mind-bogglingly intricate floral jewellery inspired by traditional German lace-making techniques had me in awe, as did the work of award-winning jewellery artist Nel Linssen with her superbly refined paper folding techniques.

The exceptionality of Kath's exhibitions is the way in which she makes art jewellery accessible and desirable to the general public, as well as collectors and enthusiasts. The 'Histronics' part of the

exhibition title is a clever play on words referencing the drama and theatrical element of the show; where the public is asked to try on a piece, and declaim their enthusiasm for it in a video compilation which is then played throughout. For me, this is such an important part of bringing contemporary jewellery to the wider audience, helping the public to overcome their reservations and connect to the work in a relaxed and humorous environment. Kath Libbert fully understands that art jewellery must be taken out from behind the glass and worn on the body to fully understand and appreciate the craftsmanship of the piece and design methodology of the maker.



Stephanie Hensle, Fox Fur Necklace, 2012. Etched brass. Photo: Janusch Tschsch.



# HEART OF THE HEART

Exhibition of Contemporary Enamelling  
School of Jewellery, Vittoria Street, Birmingham B1 3PA

11th November - 13th December 2013  
Monday - Friday 10.am - 4.00pm

This exhibition covers the range and variety of contemporary enamelling, exhibiting the work of twelve major artists, prominent manufacturers of Birmingham's Jewellery Quarter as well as members of the Guild of Enamellers and the British Society of Enamellers

Full colour catalogue for sale.



# JEWELLERY DESIGN AND DEVELOPMENT FROM CONCEPT TO OBJECT

by Norman Cherry. Bloomsbury, 2012. £24.99. ISBN 978-2-940114-94-8

Reviewed by Shelby Fitzpatrick

**What a brilliant way to write about jewellery design and development – to have the makers themselves lead us into their intimate worlds through their own words.** Norman Cherry's introduction sets the scene for his 17 chosen jewellers who prove not only hugely articulate but who describe their inspirations, work processes, and materials with an infectious passion.

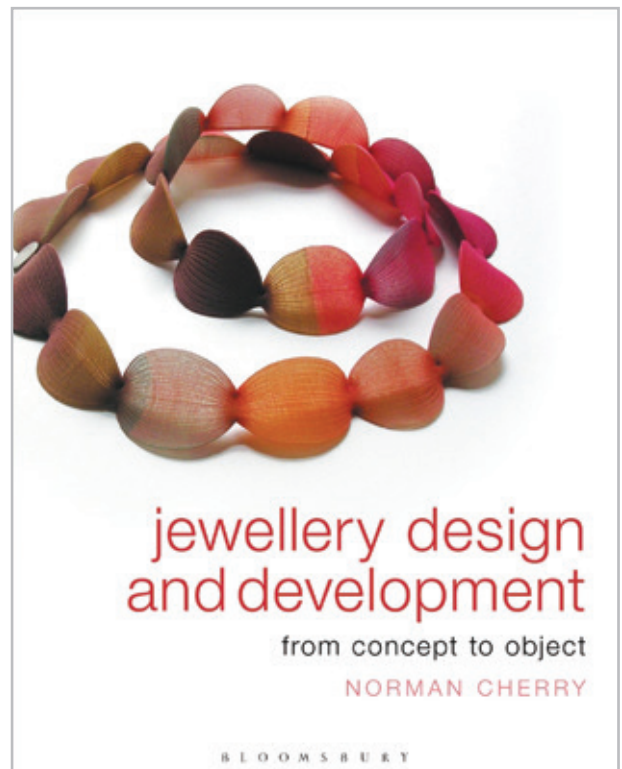
As expected from his international connections, Cherry knows the makers and his selection is both wide and oriented to give a diversity of perspectives. Culturally connected to Europe, Japan, Australia and the USA, all have crossed paths and studied or exhibited in the UK, so they will be familiar to us at least in publications. Their experiences and ideas are beautifully articulated and inspiring and read like wondrous short stories.

They write of the origin and evolution of their ideas, their connection to their materials, the importance (or not) of drawing on paper, computer, or in the mind, their experimentation, their learning through a variety of approaches, their sense of balance and their choice of materials, of the transformative nature of working and experiencing, and much, much more.

After a preface summarising the background to the book, the introduction explores the processes and methodologies of creativity and the cumulative knowledge acquired through experience and intuition which impacts on and forms concepts leading to the development of work. There is a point at which a warning is given of government support for Science and Technology replacing that for the Arts and Humanities, and so sacrificing the creative arts in mainstream education. I am reminded of Radio 4's *Start the Week* (19/11/2012) on the 175th anniversary of the Royal College in which Andrew Marr spoke with Christopher Frayling, Ron Arad, Antony Gormley and Sarah Teasdale on the importance of craft to a nation – to this nation whose government has taken the disastrous decision to withdraw official recognition of craft courses in secondary schools. This is well worth a listening, on <http://www.bbc.co.uk/programmes/b01nx5jv>.

My own favourite stories of design and development are from Lisa Juen, Rien de Jong, Sigurd Bronger, and Mizuko Yamada, though every other jeweller in the book has a relevant and important journey to relate. Relish these personal tales, of distinct methods of searching and formulating ideas, of abandoned or diverted paths to a finished piece, of expectations, of accumulating knowledge and skills, then applying this library of ideas to developing objects. They all lead to an appreciation of the perseverance of personal directions, of independent thinking, and the freedom of following one's own ideas rather than trying to accommodate a market.

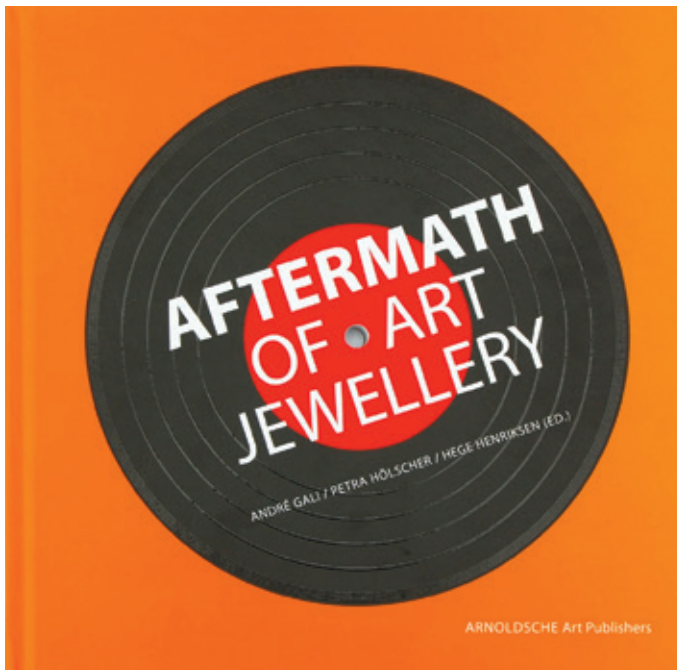
This book is an affirmation as well as an inspiration. Thank you, Norman Cherry.



## AFTERMATH OF ART JEWELLERY

By Andre Gali, Petra Holscher and Hege Henriksen. Arnoldsche Art Publishers, 2013, £20.  
ISBN 978-3897903791

Reviewed by Frances Julie Whitelaw



Before even seeing this book I was intrigued by the title and wondered in what way could the potentially apocalyptic 'Aftermath' be coupled with 'Art Jewellery'. This is immediately addressed at the outset with various meanings discussed and rejected, before settling with 'that which follows what has gone before', or 'the second harvest'

The design of the book itself is rather charming with a nod to (old fashioned!) vinyl records indeed the Rolling Stones album *Aftermath* is referenced. In size it's a little larger than a 45-rpm single so more of an EP than an LP complete with a hole in the centre.

The questions asked in book are answered by eight jewellers: four women, four men, half Norwegian or based in Oslo and the other half educated or based in Munich. They are: Sigurd Bronger, Eun Mi Chun, Lisa Walker, Reinhold Ziegler, Stefan Heuser, Runa Vethal Stolen, Ingeborg Resell Elieson and Norman Weber.

This gives the book a fairly tight focus for what could have become an unwieldy and rambling theme. However there are eight voices and thankfully although they overlap and converge, they do not all agree, even on the definition of what art jewellery is or whether it is a valid term.

Apart from the general enquiries about each individual's sources of inspiration, the content and meaning of their work they are also asked to reflect on the relation between art jewellery and contemporary fine art. This is the core of what the book is exploring but I cannot help feeling that if this were asked the other way round would any contemporary fine artist have an opinion about art jewellery?

I enjoyed learning about some of the makers who were not well-known to me and the illustrations allowed me to match their work with some of their ideas.

This book will be of particular interest to those with an academic or curatorial interest in current jewellery developments in Europe as well as students of all ages.

In spite of the conceptual nature of much of the discourse throughout the text the question that unites most of these jewellers is 'Can you make a living as an artist?' Seven out of eight replied that, 'No, they could not make a living from solely relying on their art jewellery practice', but this was not seen as any disadvantage. Indeed, the desire to pursue individual creative and artistic goals appears to be worth more than gold. In the end this book is about the search for artistic integrity and what it means to these eight makers of different ages and backgrounds.



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