

findings

Issue 58 Spring 2014

The Magazine of the
Association for
Contemporary Jewellery

ICONS:
The ACJ at The
National Centre
for Craft and Design

Goldsmiths:
Pioneers of Patronage

Schmuck 2014

Collecting
Conversations:
Tuan Lee

Giovanni Corvaja

Kevin Coates:
A Bestiary
of Jewels



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LETTER FROM THE CHAIRMAN



The Association is pleased to enter 2014 with, not only a new-look magazine, but a commitment to a future programme which includes annual exhibitions, symposia, more events for non-makers, a strengthening of regional groups, as well as a conference in 2017. In total, a number of very positive outcomes from themes originating and developed at September's Discussion Day.

We are extremely grateful to the Goldsmiths' Company for their grant that allows us to sustain and develop Findings over the next four issues. This should enable the new editor to establish and exploit an appropriate distinction between our print and digital communications, in terms of content and depth. The last issue, number 57, was warmly received and indicated some of the thoughts Poppy has for future direction.

When you read this, our 2014 members' exhibition, ICONS, will be opening in Sleaford, Lincolnshire. Early indications are that, as in previous years, the members' exhibition will display wit and wisdom, plus not a little artistry and skill, across a wide range of materials and techniques. With such a broad theme as ICONS there is a wonderfully diverse range of individuals' idiosyncratic celebration of their hero/heroine/exemplar/ideal. Do see it if you can.

Terry Hunt

LETTER FROM THE EDITOR



I suspect you may have noticed that *Findings* looks a bit different this issue. A bumper issue at 32 pages and a fresh new look that shows off the images and insights provided by our contributors. This issue covers a wide range of subjects contemporary and historical including discussions with curators and collectors and looks at public and private collections. Karen Del Armi, Patricia Gallucci and Sophie Main take us into their journeys creating new work with special technical challenges. Stephen Bottomley recounts discussions held at SOFA on the resurgence of Scottish craft and Jo Pond reports from Schmuck (there is some further interesting discussion about Schmuck and how it communicates with the world on the Norwegian Crafts website look for "After the End of Contemporary Jewellery" by Andre Gali.) We also have an abundance of exhibition reviews from Rules of Adornment at the V&A to The Cheapside Hoard at the Museum of London.

I'd like to say a big thank you to everyone who has helped get this almost double issue out in time to coincide with this year's ACJ exhibition; Icons, all our contributors, corporate members, our designer and copy editor and I would like to say a special thank you to Tamizan Savill who joins our *Findings* team as Advertising Editor, she has taken this on in addition to her role as Projects Manager so I am particularly grateful to her for agreeing to help.

I hope you enjoy this refreshed and expanded issue of *Findings*.
Poppy Porter



Cover: Dauvit Alexander, "Fashion Victim - In Memoriam Alexander McQueen" 2014. Photo: Andrew Nielson

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PIONEERS OF PATRONAGE

Jewellery in Goldsmiths' Hall

Muriel Wilson

In 1928 the Worshipful Company of Goldsmiths' policy for its modern silver collection was stated as 'assisting in educating the public taste and showing itself a patron of the best of contemporary work'. This sounds quaint now, but these primary aims remain broadly unchanged and the Company (which received its Royal Charter in 1327) fulfils this in various ways, and has built up what is now regarded as one of the most comprehensive collections of fine metalwork in the country. Historically the collection covers domestic and antique plate, but a considerable part (and some of the most spectacular pieces) is dominated by the ceremonial plate used for the Company's formal occasions, much of it specially commissioned at the time. In addition to 459 pieces of silver, the Modern Collection now includes 514 pieces of jewellery in precious metals, and since 1973, 198 art medals.

Until the last century jewellery was regarded by the male-dominated Company and its Wardens as just those trinkets that the ladies like to deck themselves with, bless 'em, but it now forms a significant proportion of the modern collection. The breakthrough on this daring new direction came in 1961 when the then Art Director Graham Hughes organised the 'International Exhibition of Modern Jewellery, 1890-1961'. Those few survivors of its crowds of visitors still remember the dazzle (there were plenty of diamonds), the quantity and international scope of styles, and especially the elegant triangular glass pyramid display cases, spot lit under the huge chandeliers of the Hall.

The exhibition proved a turning point for the Company. De Beers Consolidated Mines Ltd generously offered £10,000 as prizes in a competition for British jewellers,



Sheila McDonald "Bird Brooch",
2011, sterling silver, enamel.
Photo: The Goldsmiths Company

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FEATURES

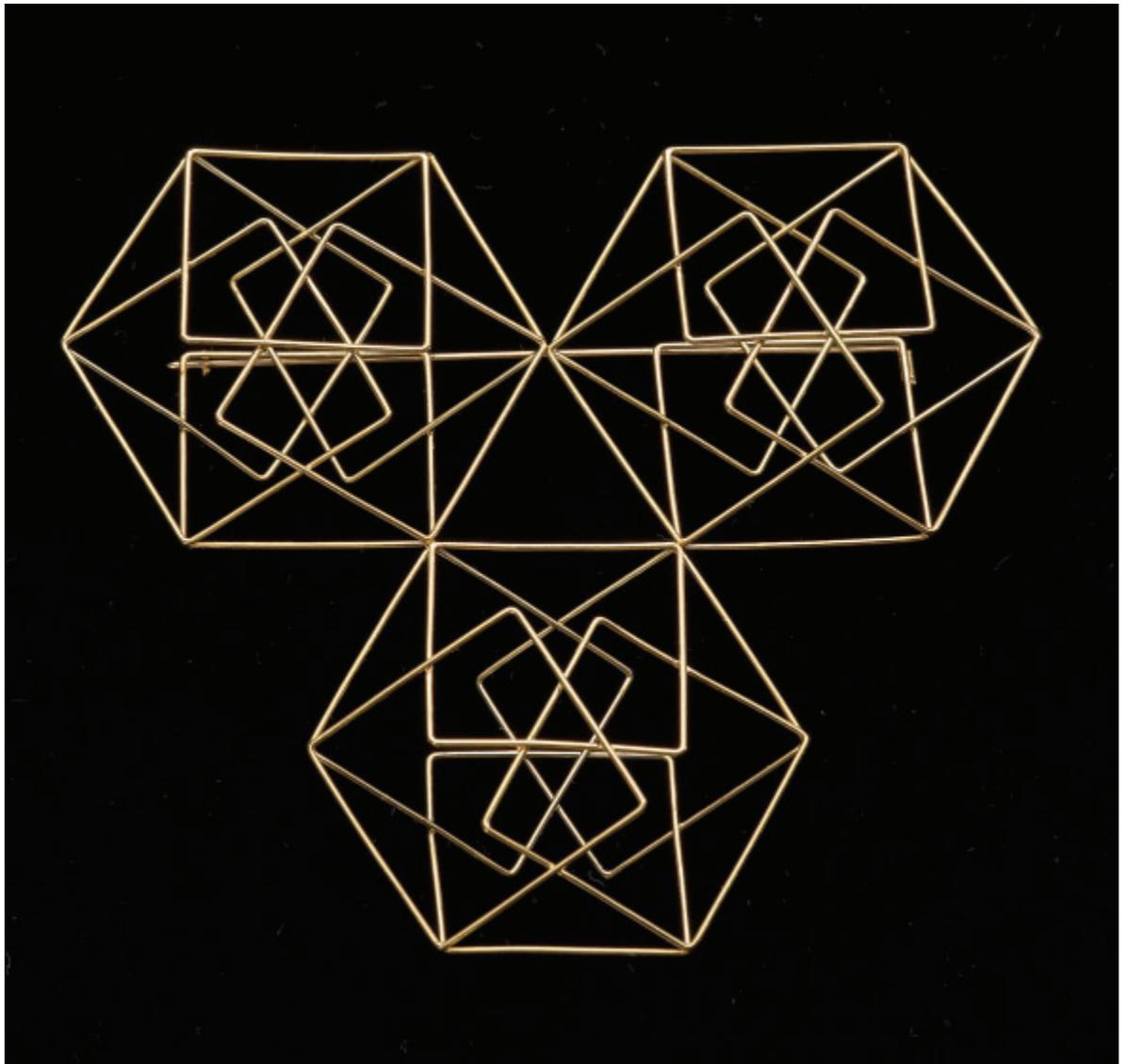
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and presented specially commissioned pieces to the Company, as the nucleus of a new collection of fine jewellery. Modern jewellery was henceforth seen as an important constituent of the collection, and featured in many subsequent exhibitions at the Hall or touring overseas as an important means of demonstrating the quality of British Design. In the mid-1970s Graham was able to institute 'Loot', a series of annual popular selling exhibitions at the Hall, which remain vividly in the memory as reflecting the characteristic, often whimsical, figurative styles and new materials explored by designer-jewellers of the day, many of them emerging from the invigorated art colleges, and reinforcing the Company's commitment to jewellery. These were the seeding agent for the present Goldsmiths' Fairs, and provided opportunities for modest and younger collectors.

The 1961 exhibition kick-started the collection of modern jewellery at the Hall, and the Company has sustained its commitment to what it now regards as an

integral part of its remit alongside its acquisitions of new silver. Catalogues of exhibitions from the collection demonstrate its consistent quality. In the year 2000, Goldsmiths' celebration of the Millennium took the form of a large-scale exhibition 'Treasures of the Twentieth Century', curated by the Goldsmiths' Company's Curator, Rosemary Ransome Wallis, and showing acquisitions including a substantial section devoted to jewellery acquired since 1961. The splendid catalogue illustrates work by many of our present 'senior' designer-jewellers and their mid-century predecessors. The list of jewellery accessions since 'Treasures' includes many pieces by newer jewellers as well as more recent work by the earlier stars. The collection now truly represents the very best of British jewellery design and workmanship in precious metals. Characteristically, the emphasis throughout is on the innovative working of metal rather than prioritising the use of gemstones, in contrast to jewellery designs in the trade.

Kamila Ruberg,
"Anamorphic
Brooch", 2009, 18ct
yellow gold. Photo:
The Goldsmiths
Company



The process of acquisition is the same as for the collection's silver, for the art medals, or for the modern jewellery. Choices are made by the Modern Collection Committee, instituted in 1982 and consisting of six experts currently chaired by Prof. R. L. Himsworth, from work recommended by the Curator and supported by her jewellery maker adviser. This duo haunts jewellery exhibitions, galleries, open-studios, workshops, fairs and even college degree shows and New Designers to keep up to date with new and future developments and identify designers worth watching. Almost all acquisitions for the collection are by established or mid-career artists usually with a substantial track record of consistently highly skilled work, and all working in this country. Many of the pieces are directly commissioned by the Company, thus providing a free rein for the designer to offer her masterpiece. The more eye-catching are worn by Court wives at Company dinners in order to sensitise husbands to the attractions of jewellery (but retrieved at the end of the evening and returned to the safe).

Strict criteria determine the decision to add a piece to the collection. Paramount in this is the highest standard of technical skill, indeed of virtuosity, both in the structural form of a piece, and also in surface treatments, textures, colours of alloys, settings of stones, clasps and fastenings, and every detail of design and making counts towards success. Works must be individual, often experimenting with new and challenging techniques, or made possible through new technology, mostly using 18ct gold. In 1961 the designers numbered a majority of men, but significantly since the 1970s women have dominated the lists.

During the last decade, around 65 pieces have been acquired, from a wide spectrum of makers, some quite new, such as Anna Wales, others, like Jane Adam, represented by a new development. Complexity in the construction of a piece, by makers such as Catherine Martin, Sue Cross, Andrew Lamb or Jo Hayes-Ward, characterises many of the acquisitions, and for Kate Smith or Kamila Ruberg it is the simple elegance that appeals. An average of only two to four works are accessioned each year, and with so much irresistible work constantly appearing, choices must be increasingly difficult for the Committee. Its concern is to build a collection of jewellery of the highest possible quality, expressing the values of an institution dedicated to maintaining optimum standards in fine metalwork.



Catherine Martin, "Double Shell Necklace", 2012, 18ct yellow gold.
Photo: The Goldsmiths Company

SCOTLAND: Crafting a Renaissance

Stephen Bottomley

Scottish Craft and Design stood out among the 70 top international galleries which exhibited Sculpture, Objects, Functional Art & Design at November's 20th anniversary SOFA CHICAGO.

Two stands from Scotland represented craft and applied arts: **Craft Scotland** (returning to SOFA CHICAGO for a second consecutive year) showed 16 craft artists alongside the invited Jewellery & Silversmithing department from **Edinburgh College of Art (ECA)** which exhibited 50 pieces of work by 19 graduates and staff from the past five years.

Alongside the main exhibition, SOFA coordinated a two-day series of lecture talks. Craft Scotland and ECA collaborated on a panel discussion 'Scotland: Crafting a Renaissance', chaired by Stephen Bottomley, Head of Jewellery and Silversmithing at Edinburgh College of Art / University of Edinburgh. The panel consisted of designer makers Jennifer Gray, Grant McCaig, Susan O'Byrne and Amanda Simmons.

Fiona Logue, Acting Director of Craft Scotland, introduced the talk, initiated as one of their 'inspiring initiatives that place Scotland at the front of a global craft revolution'.

Craft Scotland are fierce and loyal promoters of the crafts in its breadth and diversity, presenting their *raison d'être* that day as wishing 'to unite, inspire and champion craft through creating opportunities for makers and audiences'. Craftspeople are often not the best champions of their own practices and the powerful title of the talk certainly had been effective at raising eyebrows and interest within Scottish makers even before arriving at the fair. It now fell to the panel to give greater credence to these claims under the scrutiny of an overwhelming American audience and explore the surrounding themes in greater depth.

Our starting point was to explore the term renaissance or 'rebirth' and begin with the premise that a renaissance does not come into existence in cultural isolation. What were the



Audiences enjoy the ECA exhibit at SOFA

other factors – cultural, economic, political or geographical that might contribute to the rise and increased visibility of the Crafts in Scotland?

There has been a significant growth in the number of urban collectives in Scottish cities. These often centre round successful artists studios such as WASPs, supported by Creative Scotland, who now have 19 building across Scotland to smaller independents such as Coburg House, the Precious Metal Studio and the recent Edinburgh Contemporary Crafts (to name but a few in Edinburgh alone). Other leading starter studios such as Vanilla Ink in Dundee provide excellent opportunities for emerging makers alongside long established university artist-in-residence schemes, first begun at Edinburgh College of Art, which are now integral parts of courses both in Scotland and England.

The adoption of new digital technologies, through initiatives such as the growing network of MAK Labs bring people into vibrant networks involving technology, design, engineering and coding. Thriving Scottish design courses, HNDs to university degree and postgraduate research, showcase a remarkable level of quality of education for a small country which repeatedly produces leading designer/makers at the ‘cutting edge’ of craft.

To the panel’s credit themes were discussed carefully and thoughtfully. The experienced silversmith Grant McCaig raised the question of the relationship of Edinburgh as a capital city to what may be perceived as a far better connected London gallery scene and a broader international stage. The forthcoming vote on Scottish independence was also mentioned in this context, without any clear resolution on how it might affect the crafts in Scotland that already has its own separate Creative Scotland to the Arts Council England.

The concept of size and geographic location was explored further in the context why makers, such as glass artist Amanda Simmons, would relocate to Scotland from the rest of the UK. Possible reasons including a strong sense of community, city size,



Beth Legg “Northern Stone Brooch” silver, stone steel, photo Beth Legg

research and academic centres, studio spaces, quality of light, time and of life, were all raised.

Jenny Gray, a Scottish born maker who has embraced digital techniques with craft practices to help shape her dramatic jewellery and objects, spoke passionately about her extensive range of projects with clients and collaborators (including National Museum of Scotland and the Sir John Soane’s Museum, London). Gray perceived craft as a subject very much in forefront of the public’s perception, possibly due to its very materiality and identifiable cultural and historical significance as evidenced by so many museum collections. It seems we are in our hearts ‘Homer Faber – the creator’, with a shared in-depth kindred for tools and materials.

Economically Logue had informed us that there are 3500 professional craft businesses in Scotland generating over £75m annually to our economy. Scotland is also awash in the range of industries lining up to claim ‘Craft’ as a byword for describing its manufacture process or the ‘provenance’ within the production line, with the term being applied to industries for brewing, distilling, or farming.

Above all perhaps the landscape and stunning beauty of Scotland is its greatest asset, with its wealth of rich indigenous material ranging from stones, woods, textile, leather, horn and metal combining with a formidable local talent to fashion beautiful artefacts.

‘Scotland: Crafting a Renaissance’ took place on Friday 1st November 2013, 5 - 6pm at the Navy Pier, Chicago

Stephen Bottomley has been Programme Director of Edinburgh College of Art’s Jewellery and Silversmithing department since 2008 and regularly exhibits his jewellery internationally

ECA JEWELLERY AND SILVERSMITHING exhibits at SOFA Chicago

Rhona McCallum

SOFA (Sculptural Objects Functional Art), held annually at Chicago's famous Navy Pier, is one of the largest contemporary craft events in North America with seventy galleries representing artists across disciplines including jewellery, silversmithing, glass, ceramics, textiles and furniture. In celebration of the 20th anniversary of SOFA, the 2013 event included the introduction of CONNECT, a series of design environments created by students and graduates of five invited art colleges.

Edinburgh College of Art was the only non-US college in the group, which also included 3D design and interior design departments from Pratt Institute, University of Illinois, University of California and University of Iowa. The range of disciplines allowed for a diverse and fresh

collection of exhibits, with the colleges working to each fill a designated 50 square meter space with an immersive installation representative of their skills.

Edinburgh's twenty exhibitors comprised of fourteen graduates of the jewellery and silversmithing department spanning the last five years, including undergraduate, post-graduate and doctorate work, as well as six members of staff. The work selected showcased the diverse approaches to design and making by Edinburgh graduates.

I completed an MA at ECA in September and was delighted to be able to exhibit a selection of my graduate work and attend the exhibition to assist with the set up and invigilation of the stand. The feedback we received from some of SOFA's 34000 visitors was incredibly encouraging, with many



Marine Stampfli "Untitled Neckpiece", pearls, resin, cotton, silk thread, silver, photo Matt Lambert

people particularly taken by the broad range of work, quality of making and the individual styles and inspiration of each maker, visible in the bold and bright jewellery of Mariko Sumioka and Ciara Bowles, Polly Collins' playful tableware, Heather Woof's windswept pieces in titanium and Marine Stampfli's tactile resin and textile neckpieces to name just a few.

For the design of ECA's stand, head of department Stephen Bottomley worked with product designers to develop a simple and elegant presentation, allowing the wooden display cases to double as shipping containers for the work (and also allowing us to spend less time assembling an exhibition stand and more time seeing Chicago!) Spaced in a grid, the display referenced the layout of Chicago's streets and drew inspiration from modernist design.

Exhibiting at SOFA was a fantastic opportunity to help the graduates involved gain exposure to an international audience, and to increase the department's international profile. It was a privilege to be able to exhibit my work as part of this group and represent ECA at such a prestigious exhibition in such an exciting city.

Participants:

Alumna: Stacey Bentley (MA), Kirsty Sumerling (MA), Beth Legg (PhD), Jeehyun Chung (MFA), Marine Stampfli (MA), Rhona McCallum (MA), Cristina Zani (MFA), Mariko Sumioka (BA), Ciara Bowles (BA), Heather Woof (MA), Alice Bo-Wen Chang (MFA), Kelly Munro (BA), Polly Collins (BA), Hazel Thorn (MFA)

Staff: Stephen Bottomley, Susan Cross, Grant McCaig, Elizabeth Turrell, Jessica Turrell, Jo Pudelko

ECA team Jo Pudelko, Stephen Bottomley, Rhona McCallum, Marine Stampfli



Ciara Bowles "Trina Earrings", aluminium, enamel paint, leather, suede chenille, silver.
Photo: Aleksandra Kocela



CRAFTS COUNCIL FELLOWSHIP: UK Artist at Penland 2013

Sophie Main

Following graduation from the Royal College of Art, London with an MA in Goldsmithing, Silversmithing, Metalwork & Jewellery in July 2013, I travelled to America to complete a short course at Penland School of Crafts, North Carolina. I was the first UK Artist to be awarded the new Fellowship between the Crafts Council and Penland School of Crafts and I was very excited to be a part of something fresh and invigorating, particularly after Show RCA 2013.

I was first introduced to Penland while studying a short course under the professorship of Robert Ebendorf at West Dean College in 2009. After spending five days tutoring me as part of the course Design on the Edge: Jewellery as Personal Adornment he suggested that it would be the perfect place for me to visit and work and since then I had been keeping my eyes open for an opportunity to visit the Blue Ridge Mountains.

I selected the course Kinetic Adornments tutored by Israeli industrial goldsmith Amir Friedman. The eclectic mix of jewellery and small metals techniques available on this course would push my practice further, and I knew from experience at West Dean College that the isolation and calm of an intense course in a location such as this would make a dramatic and necessary change from working in London, particularly after graduation in June. I expected my work to develop not only in a technical sense but also that, through networking in a new part of the world, I would find new audiences and opportunities for the future as I had only so far explored the British craft scene and the European contemporary jewellery market.

Upon arrival at Penland it quickly became clear to me how special this place was. Set high up in the mountains the view from the window next to my jewellery bench was stunning. And the workshop in which my jewellery bench was housed was extremely well-equipped with hand tools, small-scale machinery, and, to my relief, low on digital technology.

It was easy to settle in to the daily routine of Penland. There is a very hard-working ethos present, which I had previously only ever experienced at the Royal College of Art, except at

Sophie Main - Using a Drill as a Lathe



Penland Campus



Penland it seemed healthier and beneficial beyond the work being produced. At first, the work that I produced during the course took very simplistic forms, using the materials and techniques demonstrated by the tutor Amir Friedman. But as the course developed over the two-and-a-half weeks I found that my work was absorbing elements of my surroundings. I was introduced to native American woods such as Purple Heart which a fellow student had brought with him and I began to consider the pieces I was making as a record of the experience of the fellowship. My time at Penland was exciting and rewarding and it has opened new horizons in my jewellery making.

Sophie Main - Work in Progress - Using a Drill as a Lathe



Sally Cox



Bex Bardon



Emily Knight



Cathy Sutherland

For the last thirteen years Kath Libbert Jewellery Gallery at Salts Mill has every spring featured **The Alternative Wedding Show**, Yorkshire's largest and most distinctive annual selling exhibition of precious contemporary jewellery and this year the spotlight is on the Gallery's in-house talent introducing work by four young up and coming Yorkshire jewellers and silversmiths . . . **A Marriage Made in Yorkshire! 13th April - 13th July www.kathlibbertjewellery.co.uk**

Picture left to right: Cathy Sutherland; Sally Cox; Kath Libbert; Bex Bardon and Emily Knight with their tool 'bouquets'.

TECHNICAL UPDATE

Patricia Gallucci Guides Us Through Her Work With Porcelain.

In April 2013 I was invited by the School of Jewellery (part of Birmingham City University) to be an Artist in Residence (2013-2014). Being the first Argentinian contemporary jeweller to do a long-term residency I was very nervous, but I saw it as a good opportunity to focus on my artwork and do some related research.

I am an Industrial Designer. During my training I studied fashion design, ceramics and photography as well as traditional jewellery skills and contemporary jewellery. I have always been very curious and enthusiastic about experimenting and working with different materials. My biggest interest lay with porcelain clays. In 2004 I started an introductory course on clay research methodologies. During the following two years I made my own porcelain clay recipe, because in Buenos Aires you couldn't buy porcelain clays in the ceramic shops. I found dealing with porcelain bodies very frustrating. At the same time I experimented with ash glazes.

Since the beginning, I have been attracted to the properties of porcelain. It is very white, very hard, translucent and not porous. Its texture is smooth and what I liked the most about it is that it can be modelled very thinly. On the other hand, it is fragile and not very plastic, and so it is often difficult to model it at times. Porcelain also needs to be fired at very high temperatures.

To experiment with different ways of working with porcelain I made a series of vessels by casting the slip and adding paper, rice and other experimental organic materials, including soya and food and also rolling and pressing different materials into the clay to get some translucent patterns. Most of them deformed inside the kiln causing very spontaneous



Knowing the material. Throwing and pulling

Casting and twigs covered with porcelain



Detail inside a piece



shapes and amazing crystallised glazes. I have always been surprised by 'the magic of fire'. I liked the randomness that was produced. It is the same as life: you cannot have control of everything. At that point of my research I was producing very small objects and I thought that it would be a good idea to make some JEWELS.

I made my 'Manga' collection by extruding the slip using piping bags in order to create 3D textures, using the dot and the line as repeated elements. Some years later, when the Puyehue volcano started to spread ashes across my country, I thought it would be a good idea to mix the ash with my porcelain. Depending on the place where I collected it, the material reacted in different ways creating rare colours and textures. For me they were happy accidents. Even though I was mesmerised by the delicacy of the shapes, I was afraid that everything would break, and certainly this happened, so I tried to address this by making thicker pieces. But sooner or later I went back to the same place: my mind was telling me one thing, but my hands were saying the opposite. It was a comfortable and easy way to work, but I could not find myself reflected in it. I understood that beyond knowing the material, I needed to understand what I can expect from it (or not) but also to accept it.

During my residence at the School of Jewellery I spent some time considering this idea of the delicacy, fragility and

the ethereal. I comprehended that maybe those things that I was rejecting (the fracture of materials or its spoilage) were the most visible evidence of the delicacy that I was attracted to. I decided to continue working with porcelain and broken pieces. In England I now have the opportunity to work with commercial porcelain. Every time I begin some new research I enjoy finding associations between different disciplines. I can understand better the physics and chemistry empirically, so usually I test everything, even when in theory I know that something is not going to work. How and why are my favourite questions; what if ...? is my most frequent thought. I have been modelling, constructing, carving, wheeling and printing the internal surfaces of small pieces. Working with contradiction, I made moulds of rocks and castings, and also immersed organic materials into paper clay slip of different colours, as layers.

By pushing the material, the walls get very thin and become extremely fragile. You wear the jewel, but you will only have a complete knowledge of it when it breaks revealing to you something in its imperfect edges or inside. What next? ... Nothing. There is only contemplation. Alternatively, save the jewel as a treasure, or display it as a relic. Or you can throw it away ... why not? After all, objects only exist thanks to us.

5 Top Tips to Sell Expensive Jewellery Online

Patricia van den Akker, Director of The Design Trust

Although buying and selling online has become very popular over the years, many jewellers still wonder how to sell expensive jewellery online.

Tip 1: Show with your peers

Online market places, such as *Etsy*, are very popular amongst jewellers and clients alike as they sell a wide variety of handmade products. But if you are selling high end, quality jewellery then these outlets might not be right for you, especially if your £800 ring ends up next to some cheap earrings.

Don't just sell anywhere: What's 'expensive' in one place, isn't necessarily elsewhere. Have your galleries an online presence? Where do your peers sell? And most importantly: where do your potential clients buy?

Tip 2: Build credibility and trust – especially online

My marketing mantra is: *People only buy from people they know, like and trust.*

Especially online your potential clients will want to make sure that you are genuine. Fantastic images, great feedback or testimonials and a list of existing stockists will help. Using a well-known online market place will create trust. Include a FAQ (Frequently Asked Questions) to answer any questions in advance. Be transparent about your return policy. And have a list of exhibitions, open studios or selling events where people can see your work and talk to you directly.

Tip 3: Find out why and when your dream client buys

Clients who want to purchase more expensive jewellery often do that for a special occasion: a big birthday, to propose at Valentine's Day, to celebrate a city's bonus,

Do you know why your clients buy? Why they buy from you? The emotions they feel when they commission, buy or wear your work? Are there specific times in the year they are more likely to buy? Your branding, images, styling and key words need to reflect those.

And: **What is stopping them buying?**

Recently I worked with a jeweller who wanted to launch a collection of very expensive engagement rings. She quickly realised that the nervous husband-to-be might need a bit of hand-holding. On her website she now has a short empathic video, explaining the design process step-by-step in how she can create the best engagement ring for this couple. She includes a wonderful little wooden keepsake box too. Not surprisingly, her sales have gone up massively.

Tip 4: Tell your story

Your skills, materials and jewellery are of the highest quality. But do your clients know that?

Really communicate with beautiful images the brightness of your enamels. Show images of you at work in your studio, or share your passion in a video.

Stop underselling yourself. Show that your work is worth every penny.



Tip 5: Build a relationship

Buying or commissioning jewellery is very personal. Potential clients might need a bit of time before they decide. Your existing clients are more likely to come back if they loved the experience.

Staying in touch will mean that they will remember you when they are looking to buy jewellery again. Build a relationship with your clients: stay in touch.

People love an invite, so personally invite them to your exhibition or open studio. Six times a year send a nice email newsletter – focus on great images and the story, don't include too much text.

For more information on selling online, social media, and many other creative business topics to start or grow your jewellery business visit www.thedesigntrust.co.uk

Innovations in 3D Printed Jewellery

Karen Dell'Armi

A journey to Everest Base Camp for Marie Curie was the beginning of another journey for me. I was so moved by the glacial landscapes – the vastness, the colour, the light, the delicacy, and their history as well as the awe-inspiring beauty provided by Mother Nature that my new collection, 'Spirit', was born in the Himalayas.

I was excited to try working in new materials and with new technologies for this collection. However, as a self-professed technophobe, this was another mountain to climb. I shared my vision with others to ensure that I got the best partners on board and to reassure myself that my proposals were indeed innovative. Fortuitously, my enthusiasm was shared and the project began.

I was given a very basic introduction to the Freeform 12 3D design and haptic arm interface and then I was left to my own devices. Having not used any three dimensional design tools previously this was a steep learning curve. I loved how intuitive the haptic arm technology was. As with most investigations, the serendipitous moments came thick and fast. I had developed three dimensional printed prototypes in my initial investigative stage and I felt confident that the plastics and resins used in 3D printing were perfect for my new collection. 3D printing in jewellery is not new per se; however I wanted to produce pieces that were tactile and organic rather than the usual geometric, complex, fine jewellery which usually embrace these technologies for batch or mass production. This isn't to take anything away from the fabulous work in this field, it's just not what I was setting out to achieve.

I was drawn to the personalised, bespoke one-off production possibilities provided by 3D scanning customers to create perfectly fitting pieces. I was also shocked by how hands-on the actual production is – I handled each piece at every stage of the production process and hand finished every piece.

As with all my collections, I began with the most conceptual, larger pieces. There were logistics to research around material tolerances as well as customer comfort. Based with a team working alongside



Karen Dell'Armi
"Spirit Bangle" 2014,
resin powder.
Photo: Diana Oliveira

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maxillofacial surgeons was reassuring – if their 3D printed components stood the test of time then so should my jewellery. I was mindful of concerns around resin jewellery discolouring or degenerating over time as there is little research on this as it is a relatively new jewellery material.

'Spirit' is launching in a solo exhibition at Llantarnam Grange Arts Centre in Cwmbran on 31st May running until 31 July 2014. I will also be demonstrating at The Contemporary Craft Festival in Bovey Tracey 6-8 June 2014.

I hope to encourage other makers to explore new technologies in their practices, to view them as tools to be utilised as and when appropriate. I don't think they replace existing tools and methodologies but there may be something new out there that could help you innovate in your practice.

My partners have been amazing and really supportive. Thanks go to PDR (National Centre for Product Design & Development Research), Cardiff Metropolitan University; Arts Council of Wales; Design Wales; Llantarnam Grange Arts Centre & The Contemporary Craft Festival.



Karen Dell'Armi
"Extruded Spirit Ring" 2014,
resin. Photo: Diana Oliveira



Karen Dell'Armi "Spirit Rings Selection"
2014, resin. Photo: Diana Oliveira

Pearls at The V&A and The Cheapside Hoard: London's Lost Jewels at The Museum Of London

Dauvit Alexander

Rather like the proverbial London buses - where it is said that there are none for ages and then two come at once - over the last six months London has been privileged to host two exhibitions of major importance to both jewellers and those who are interested in jewellery. While both exhibitions have very different agendas, they both showed broad similarities in approach to the materials being displayed, rather cleverly using signifiers of "value" - the ornate miniature safes in the V&A and the vault-like turnstiles at The Museum of London - and low lighting to induce an atmosphere of hushed reverence and concentration in the viewers. It was pleasing to see an intelligent and subtle use of video and technology in both exhibitions too.

"Pearls" at the V&A (21/9/13 - 19/1/14) was a joint event in conjunction with the Qatar Museums Authority and rather ambitiously sought to explore the production and use of pearls in jewellery throughout the ages, from pre-history to the most recent developments and designs. Despite the enormous subject matter, the exhibition managed to be tightly-focused, interesting and overall satisfying.

From the point of view of the jeweller, the start of the exhibition may have been of less interest than the rest, exploring and explaining the science of the pearl, the process of fishing and the way in which the middle-east became a centre for dealing in pearls. I found the range of pearls which have been found - abalone, conch, melo... - to be fascinating and to have the chance to see fine specimens of each was an important part of the show for me.



The Cheapside Hoard: A Colombian emerald, diamond and enamel Salamander brooch

The exhibition progressed in largely chronological order, showing how pearls have featured in jewellery through the ages, including the grisly delight of the earring from the head of the decapitated Charles I, the hollywood glamour of pearls worn by Marilyn Monroe and Elizabeth Taylor, Andrew Grima's organic forms from the 1960s up to the sophisticated subtlety of contemporary designs by "Yoko". It was pleasing to see that this history included many works from the middle- and far-east and the Ottoman jewels of the 17th Century were especially fascinating.

The book which accompanied the exhibition contains photographs of the main exhibits as well as many more and gives an excellent background to the subject.

One final point on "Pearls": while I wholeheartedly applaud the banning of cameras from exhibitions, a colleague of mine was forbidden from taking notes, making me question exactly what the V&A thinks is the purpose of an exhibition like this. If we are to be forbidden from using public exhibitions for research, what is the point of them? I am unclear if this is V&A policy or an over-enthusiastic attendant as I was not stopped from taking notes and making sketches during my own visit.

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“The Cheapside Hoard: London’s Lost Jewels” at The Museum of London until 24/4/14 pulls together the dispersed collection of Elizabethan and Jacobean jewellery which was found in the 1920s by workmen excavating a cellar in Cheapside, a priceless hoard which has not been seen together since exactly one hundred years ago in 1914.

Every part of this exhibition is fascinating. Every item on display resonates with interest to the practicing jeweller: the reconstruction of a 17th Century jeweller’s workshop, the finish on the enamel surfaces; the cutting of the stones; the linkage of chain elements... Possibly the most incredible aspect of the work is the condition in which it has been preserved, making it possible to see exactly how the jewellery has been constructed.

Without a doubt, the star of the whole show is the emerald-cased watch, an incredible construction of a pocket-watch encased in a carved emerald crystal, set with an enamelled emerald-green dial and it is hard not to be dazzled, to miss some of the “lesser” achievements of the unknown makers who created the work on show. This is an exhibition which demands lengthy study. Several visits would be rewarding.

The exhibition is organised in sections dealing with forms of jewellery, so the chains are all together, the rings, the cameos and so on, which makes it easy to analyse what is being viewed but which also makes it very hard to develop an overall impression of the exhibition. One tends to focus on individual items, individual styles and even individual techniques leaving the exhibition hall, head slightly dizzy with impressions.

An unexpected delight lurking in the wall by the scent bottles is a little door which can be opened and sniffed, releasing a waft of the rich, spicy scent of the sort which would have been carried in the bottles. I went back to this door many times.

Once more, the exhibition is supported by a thoroughly-researched book which, as stated in the introduction, “is not a catalogue” but which seeks to analyse the find, giving it historical and social context.

The exhibition runs alongside “Made in London”, a review of some of the more interesting contemporary jewellers working in London today, featuring the work of Jordan Askill, Husam el Odeh, Noemi Klein, Imogen Belfield, Duffy, Rachel Boston and Frances Wadsworth-Jones.

Cheapside Hoard Exhibition



Rules of Adornment

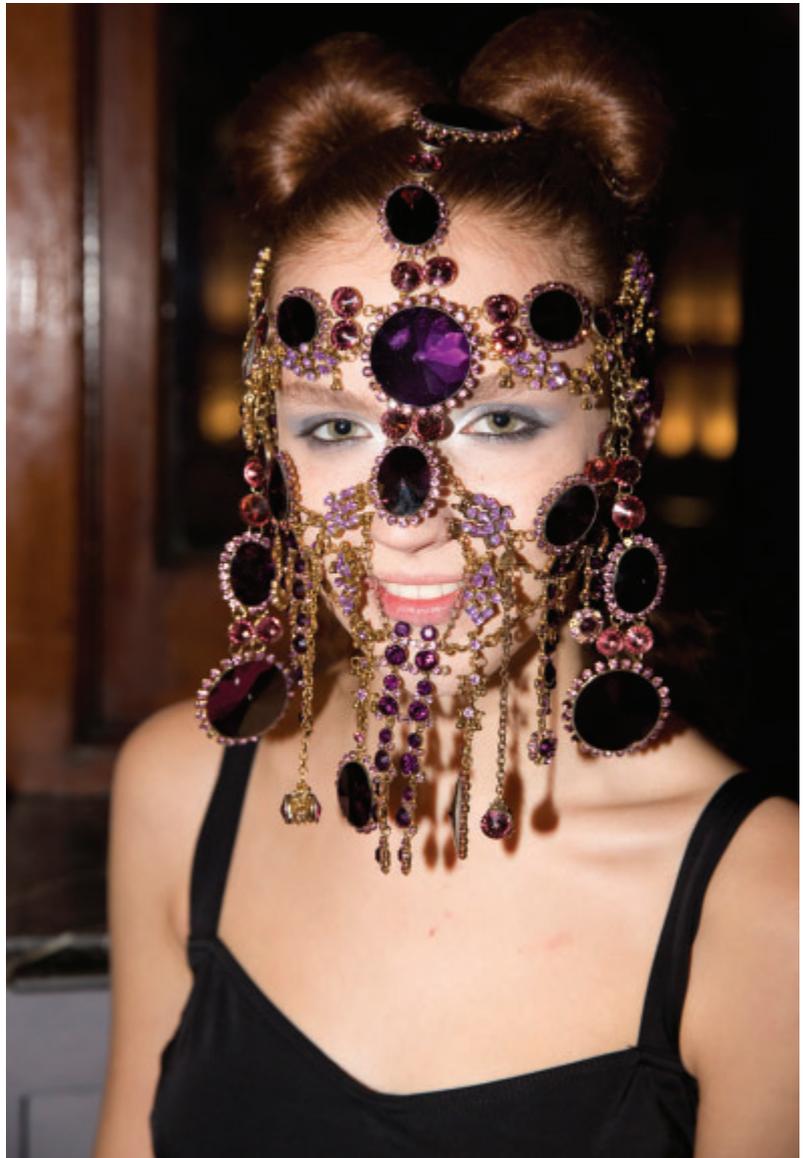
Victoria and Albert Museum, 29 November 2013

Muriel Wilson

The Museum remains open every Friday evening until 10pm, partly to enable those unable to visit during their working day to see exhibitions, to enjoy displays and special events and to socialise on these 'Friday Lates'. On the last Friday of each month a themed programme of events and activities is on offer, and has proved very popular with all age groups, though it is principally aimed at young professionals in the design world as well as more generally interested visitors.

'Rules of Adornment' last November, taking its cue from the successful 'Pearls' exhibition running in the museum at the time, was all about costume, make-up and disguise, jewellery, and all kinds of body decoration, with T-shirts emblazoned with the rather baffling slogan 'A Pearl for a Pearl'. The publicity said 'With the Pearls exhibition in mind we invite you to question why you choose to wear what you do. Why adorn yourself with jewellery, accessories, technology and tattoos? Is it about status or personal expression?' The ground floor sculpture galleries were thronged with exotically dressed figures of all sexes, in vivid colours and sparkly jewellery and accessories, some in groups linked by a fantasy or historical theme. And there was music, as always on Friday Lates evenings.

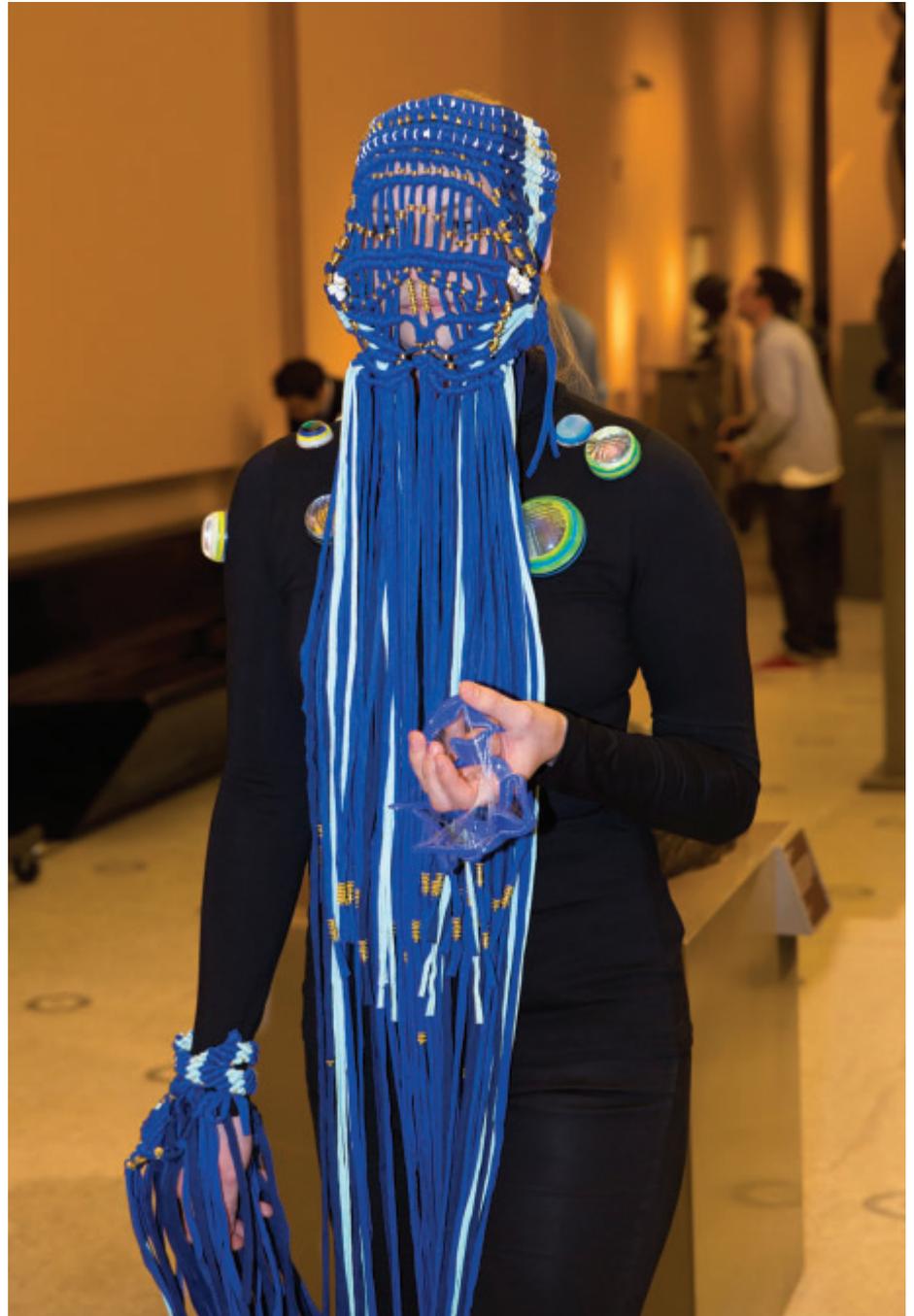
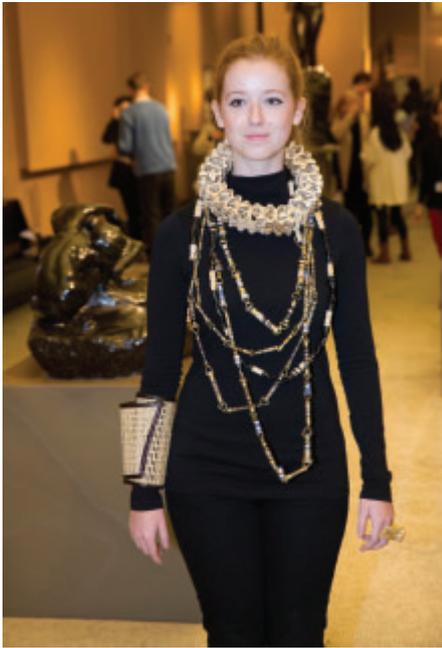
Elsewhere, in the Sackler Centre, the Museum's educational wing, there were crowded classes eagerly fabricating accessories, designing statement jewellery, printing fabrics, trying on adhesive tattoo patches and generally exercising a newly discovered creativity or developing an existing skill of whatever kind that could be applied to body adornment. There were lectures in the Hochhauser Auditorium in the Sackler Centre, including academic and art historian Matt Lodder on 19th-century tattooing practice in Japan, the Brothers of the Stripe collective running a tattooing workshop (using stencils and drawings on the skin), and Lebanese artist Zena el Khalil, who works on canvas with glitter, sequins, feathers and plastic, talking about her work with V&A curator Rowan Bain. There were films, videos and photographs in the Museum's main entrance, by The Alternative Limb Project, showing aesthetically beautiful prosthetic limbs modelled by their owners.



Lara Jensen Jewelled Head Piece created for Inbar Spector
AW 2012 at Friday Late with Mastercard at the V&A.

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Above and right - work in progress by UAL London College of Fashion's BA (Hons) Fashion Jewellery course at Friday Late with Mastercard at the V&A.

The UAL College of Fashion was prominent with several spectacular catwalk performances including work in progress by students using traditional and non-traditional processes and constructions, and another parade of 'green' clothes. Central St Martins mounted an exhibition project 'Pearls Variations', fronted by Caroline Broadhead and Giles, with CSM students, three of whom had responded to the honour of having their designs made up in multiple editions for the museum shop. A long queue of visitors was asked to inscribe a 'line of wisdom' in a large book, receiving in return a pearl on a string, to exemplify the T-shirt motto of the evening.

Elsewhere Richard Edgcumbe, head of jewellery at the V&A, talked about Tudor jewellery in the British Galleries, a

tribute perhaps to the concurrent exhibition 'London's Lost Jewels: the Cheapside Hoard' at the Museum of London. In the 'old' Lecture Room, Dr Beatriz Chadour-Sampson, co-curator of the 'Pearls' exhibition, was in conversation with Dr Najla Ismael Alizzi (from the Qatar Museums Authority, partners and principal lenders to the exhibition) discussing jewellery and textiles from Qatar and its historical heritage from antiquity, and demonstrating the universality of the appeal of jewellery. Dr Alizzi was able, in addition, to demonstrate the use of henna as skin decoration and the use of special perfumes for weddings.

Altogether, a dizzying range of fun to be had during the evening, and the exuberant crowds provided an enthusiastic response to all that was on offer.

Schmuck 2014

Munich, 12-18th March 2014

Jo Pond

Although the exhibits have been taken down, the exhilaration of Schmuck 2014 is still being communicated amongst social networkers.

Housed within a huge exhibition hall exemplifying the handmade, the International Handwerksmesse presents selected young talent alongside established makers, from a multitude of creative genres. From brush makers to spectacle framers, product designers to instrument crafters, this show has something to entertain even the most unsuspecting of husbands! Housed within a corner of this hall, the distinguished showcases of Schmuck (which have earned their place as a curating icon) are animated with the networking of those with a passion for 'art jewellery'.

A gathering made up of makers, enthusiasts and gallerists travel to Munich each year from across the globe for a weekend which promises a comprehensive number of exhibitions, pop-ups and openings. This 'Clasp of Jewellers' (easily identifiable by their eccentricities and their jewels, the latter of which are paraded like membership badges) are easily tracked to the next pop-up exhibition or Bierkeller, where you will likely discover that you and they are already electronically acquainted.

Being selected to exhibit this year was the icing on a pre-baked cake. My tickets were already booked to participate with a pop-up exhibition, as part of the 'Made to Make' collective, made up of Birmingham's School of Jewellery MA alumni. It is a challenging and exciting experience setting up a show with limited props, no DIY store and a diverse range of jewels, especially when you can't put a nail in the wall! Curated by Farrah Al-Dujaili and Natalie Smith, 'Destination Schmuck' shared a shop with resident, upcycled clothing makers HeimatPunk und Luxusbaba who allowed us to transform their space temporarily, in order to greet a multitude of anticipated and unexpected visitors.



The MadetoMake Collective exhibition.
Photo: Jo Pond

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Petra Bishai of Dialogue Collective presenting work in Galerie Hell. Photo: Jo Pond.

My weekend highlights included the London-based 'Dialogue Collective', whose exhibition boasted their five years experience of taking a show abroad, with only hand luggage and imagination for props. This interactive exhibition provided a performance of narrative, played out at the reception desk with a bell for the observer to ring when ready to experience the next item. The collective bought life and intimacy to their works, which were delivered to the desk on a tray; served up like courtroom exhibits, cleverly doing away with the need for wall displays and formal gallery labels. The collective, adorned in white coats, welcomed willing participants into their dimly lit surgery, for a sinister insight into their outcomes. Motivated by the crimes of Jack the Ripper, these creations were presented befittingly in Galerie Hell.

Alongside exquisite collisions with gallerists such as Mike Holmes from Velvet Da Vinci, and Atty Tantivit from Atta Gallery, I had the pleasure of meeting Herman Hermesen over a pint at a jewellery punk-night. I had been admiring his work only hours before in Spektrum, alongside a curious train-line installation by Helen Britton. I even had a spontaneous critique of my works in Schmuck from Otto Kunzli, who incidentally, between pauses for thought, used words such as 'odd' and 'they remind me of first generation iPhones'. Certainly quotes to utilise on the website!

As Schmuck pencils its way into the diaries for 2015, I have a head buzzing with design ideas for next year's installation. Exhibiting or not, the atmosphere of this jewellers' festival is a tonic for the creative amongst us. Whether mounted like paintings, suspended from wires, loitering on lapels or lurking in backpacks, the array of jewels at this annual weekend will not disappoint!



Jo Pond "Made In England Brooches" selected for Schmuck 2014, repurposed elastopast tin, steel. Photo: Jo Pond.

Collecting Conversations

TUAN LEE

Poppy Porter



It is a short walk from St John's Wood Tube station to Tuan Lee's London flat, past that crossing on Abbey Road where an endless stream of Beatles pilgrims and tourists recreate the shot from that album cover while a resigned white van driver or two look on. The concierge calls up ahead of me and I am met at the door by a friendly and already chatty Tuan.

You may have seen her out and about visiting a jewellery show or the Craft Council's Collect. She's a small Singaporean woman with bold tastes and a big enthusiasm for collecting jewellery, specifically contemporary or art jewellery but not exclusively. She is based in Singapore but she travels the world following her passion for new and exciting pieces of jewellery. She is a regular visitor to the UK and relies on public transport often taking the bus around London.

I am here to speak to her about collecting jewellery and have a look at some pieces from her collection. The collection itself was in evidence all over the flat it seemed every surface was covered in works by artists I recognised both displayed in cabinets and scattered across various surfaces. The dining room table was a cornucopia of rings and necklaces some just purchased in boxes some just taken off.

As she makes us both a coffee she chats freely about the latest galleries she has visited. We settle down in her living room on worn sofas surrounded by artworks, sculpture (including a Henry Moore), ceramics, paintings and of course jewellery. She started collecting ceramics and paintings before she collected contemporary jewellery and her introduction to jewellery came in Santa Fe in the United States. In the habit of buying a painting wherever she goes she had found one that caught her eye. However, ever keen to ensure a good price she was waiting for the gallery assistant to negotiate a price with the artist over the phone. A necklace grabbed her attention, a beautiful one with cloisnee butterflies and beads. She bought it on the spot.

Her collecting of jewellery in the UK started in around 1997 when she was encouraged to visit Lesley Craze, which by then had moved from its original Islington location to Clerkenwell Green in the east of the City of London. A little apprehensive about visiting that area of London she nonetheless followed her curiosity and paid the gallery a visit. She liked what she saw and came away having purchased two necklaces both by Japanese artists.

Right from the start of our conversation Tuan Lee is openly disappointed with the opportunities for collecting British art jewellery in the UK, it would seem we are hard to find; "My opinion is that [makers] can't show their work properly in London, you need continental gallery as there are so few places. They have no where to show, there is Collect but the Crafts council only showcase a couple of makers and it is mostly European galleries. There are very few places in UK for contemporary

A small selection of bracelets from Tuan Lee's collection.
Photo: Poppy Porter



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jewellery. There's Lesley Craze but I feel sorry for British, there is no where to show their work, the British market is timid." Her view is very international and that of the UK is a London-centric one, I am given the impression contemporary jewellery is rather hard to find in the UK even for a practiced collector.

Travelling round the world on a similar schedule each year, gallery owners from Galerie Ra in Amsterdam, Flow in London, Patina in Santa Fe, Helen Drutt in Philadelphia and Charon Kransen in New York would keep pieces back for her that they knew she would like. The method of payment is clearly important to her as she buys most of her art on her credit card so as to maximise the number of air miles she collects. Her jewellery collecting is clearly self propelling!

What comes across as really close to her heart during our conversation is the wearability of the jewellery she buys and the quality of the craftsmanship, "I don't see why I should buy a necklace and something goes wrong very soon and then I have to wait for it to be mended. I bought a collar of Super Man in New York and it looks quite nice. But it turned out there are three pieces of plastic that were not finished properly and they stick into my neck so it was not a good buy. [The maker] should have finished it off properly and it has gone out of shape."

Ease of wear is also a prime concern, "If I struggle and struggle and can't put it on I can't stand that. [Jewellery] has to be easy to put on or I can't wear it even if I want to!"

I ask her about what catches her eye when looking for new pieces, and her response is short and to the point - the more striking, bigger and more colourful the better. That is certainly in evidence around her flat, there are pieces by some of the best known names in contemporary jewellery. Two of my favourite makers Peter Chang and Adam Paxon are much in evidence but also contemporaries of mine, such as Regina Aradesian and new graduates, I recognise a couple of pieces from last year's New Designers in particular the

orange 3D printed collar by Carrie Dickens. She agrees to model a few pieces for me and explains how she has to leave Singapore to find the jewellery she loves, "They are only interested in fine jewellery not art jewellery in Singapore they consider anything not gold to be worthless. What is this trash? They say. So no museum in Singapore would be interested in my collection."

As her collection grows how to house it is clearly a problem. Her search continues for new pieces and the ones that have become an established part of her collection need to move over for the new. She is looking for museums to take part of her collection and has had some talks with MIMA but the most interesting developments seem to be with the Victoria and Albert Museum in London. They already have a couple of pieces by Adam Paxon and Jane Adam from her collection. She is keen her collection would be on display and not just in storage and has gone to some pains to negotiate space for it within the museum. There was tantalising talk of a whole room of 20th and 21st century jewellery design. Posterity is clearly important to her and her collection.

The conversation moves on to what pieces or artists she would most like to collect in the future? She reveals that her collecting is not planned, "As long as I'm around I will get new pieces, I buy what I like and see at the time. I loved a necklace ["Ring of Fire" in the V&A] by Marjorie Schick, I've looked at it and loved it, eventually Paul [Derrez] in Amsterdam had one I tried it on but did not like it! It was a stiff piece of wood!" She has lighted on that essential element of jewellery as an art form, the moment you know whether a piece is for you, the moment you wear a piece of jewellery for the first time. A moment so important that even the most desired piece of work by the most established and well known artist can fall at this hurdle.

Finally I ask her what her favourite piece is, her answer is instantaneous, "My favourite piece is always the new one! I always wear my latest purchase."

Treasure on the dining room table.
Photo: Poppy Porter



ICONS

The National Centre for Craft & Design
17 May - 27 July 2014

Laura Mabbutt - Exhibitions Manager

The National Centre for Craft & Design are delighted to be hosting the Association for Contemporary Jewellery's latest exhibition this May.

When asked to join the selection panel for this exhibition I was happy to accept and was excited to see what the ACJ members had to offer. They did not disappoint. The work within the exhibition is of fantastic quality in both a practical and conceptual sense, as we would expect from the ACJ.

The theme of the exhibition has allowed for wide interpretation, creating a cohesive and interesting narrative for the show without restraining individual creativity, allowing some very personal and unique work to be created.

There are as many ways of interpreting the brief as there are jewellers within the show. Many have chosen to take inspiration from an iconic personality, in a variety of ways.

This is evident in the works of two jewellers who have chosen Vivienne Westwood to inspire their work. It is fascinating to see the works of Emily Kidson and Jodie Hook who have crafted such contrasting objects. Hook's work is sleek, angular, sharp and made from a single piece of cold metal whilst Kidson has created a collection from warmer textiles and wood, using multiple soft elements.

Taking a slightly different approach to the icons brief, Lotus de Wit has chosen to create a piece to be worn and used by her iconic personality. Her humorous yet cleverly practical 'Wearable Water Filter Brooch for Sir David Attenborough' affords the well known naturalist the luxury of an ornate silver brooch coupled with the practicality of a water filter to be used on his many expeditions.

As well as iconic people, the world is also full of iconic objects. Products, buildings, toys and of course artworks themselves can all become icons and we see all of these reflected within the show.

Hannah David's 'Reflexions of the Shard' uses silver and lemon quartz to great effect to simulate the sun's reflection on this iconic piece of architecture.

Gill Forsbrook takes inspiration from a much smaller icon, the children's construction toy - Playplax. Rather than create a representation of her icon, Forsbrook cleverly uses the objects themselves to actually construct her jewellery, perhaps a suggestion of how important and stimulating creative play can be, not only as a child but also within professional practice.

With so many styles and materials represented throughout, the exhibition promises to be an interesting survey of current trends within the medium.

Emily Kidson
"Earrings for Vivienne
Westwood" 2014.
Photo: Ray Spence



Jodie Hook
"Bracelet for Vivienne
Westwood" 2014.
Photo: Ray Spence



Gill Forsbrook
"Playplax
Jewellery" 2014.
Photo: Ray Spence



Lecture by Giovanni Corvaja to The Society of Jewellery Historians January 28th 2014

Felicity Denby

"It takes time!" – *Giovanni Corvaja*

Members of ACJ were invited to attend this lecture, held at the Society of Antiquities, Burlington House. The Lecture Programme provided by the Society is always of great interest, but I have seldom seen such a crowd in attendance. The opportunity to hear an artist of this stature speaking about his work was not to be missed. I hope it is safe to assume that the readers of Findings are familiar with the work – I do not wish to make a descriptive list of the pieces – the lecture was about so much more than that. Many of us who went to Goldsmiths' Hall last year to see 'Gold: Power and Allure' are still talking about the woven gold handkerchief exhibited there – quietly taking its place in history with the absolute authority of a Masterpiece. During this lecture we heard how it came to be made.

Describing himself as averse to technology – he says he does not understand it (I do not believe him!). Giovanni does not like to depend upon a technician, and controls intimately every aspect of the fabrication over a great many thousands of hours and over periods of many years to create his remarkable materials and the tools and machinery with which to realise his dreams and visions of beauty. A metal which behaves like a fibre is the outcome of this recipe: gold + skill + time + love. Of all these, he tells us gold is the easiest to acquire. The other constituent resources are even more rare. Viewing a slide of this fibre under extreme magnification, I am irresistibly reminded of the poor miller's daughter in the Grimm Fairy Tale, commanded by the King to weave a huge pile of straw into gold. The way in which one material is transformed into another is alchemical in the truest sense.

It was charming to hear of a childhood spent collecting spent bullets and 'war type stuff', bits of metal and lead, and to learn how Giovanni enjoyed helping his brother to make tin soldiers: dealing with the foundry aspect of the fun, melting and pouring the metal. As a boy he had a mug of mercury – he used to dip his hands into this, now describing this as the only way to truly experience molten metal, impossible to achieve any other way because of the temperature. For his 11th birthday he asked for, and was given, an oxyacetylene torch! (and I thought I was lucky to have been given a carpentry set for my 11th birthday!). At the age of 13, a decision had to be made about his education, and he decided to "carry on playing" – and so he began his studies as a goldsmith. What came to pass is literally fabulous:

FABULOUS:

Mythical, legendary, astonishing, incredible: resembling a fable (The Shorter Oxford English Dictionary).

www.societyofjewelleryhistorians.ac.uk

www.giovanni-corvaja.com



Giovanni Corvaja
Circular Brooch, 2012
Enamel
Depth 2cm (7/8") Diameter 6cm (2 3/8")



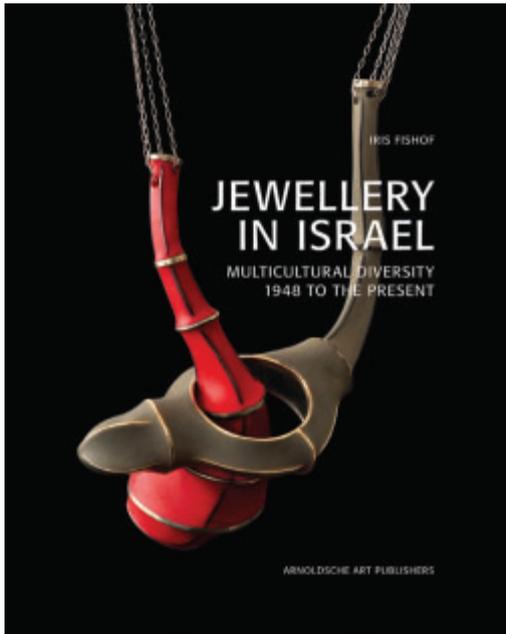
Giovanni Corvaja Workshop Portrait

Both images courtesy of Adrian Sasson

Jewellery in Israel: Multicultural Diversity 1948 to the present

By Iris Fishof, Arnoldshe. ISBN: 978-3-89790-396-8

Reviewed by Jo Lally



This book is worth buying for the stunning images alone. My personal favourites include the Yemeni silver and silver gilt filigree bridal jewellery (1930s), Leon Israel's award winning gold, diamond and emerald comb (1971), a series of forged gold brooches inspired by the Ramon Crater in southern Israel by Batia Wang (2000), Deganit Stern Schocken's 'Mouth' in stainless steel, polystyrene, gold, silver and zircon (2011, pictured) and Anat Aboucaya Grozovski's brooch from the series 'Homeland' in silver and lapis lazuli (2013). I could go on. Israel has produced some stunning jewellery in a range of forms, styles and materials.

Images of the people behind the jewellery add greatly to the historical context and understanding of the influences on Israeli jewellery. I love the photo of the silver filigree department in 1909 – the tools, the faces, the conditions. And there's Zoltan Kluger's photo of an immigrant couple arriving at their new home – with less luggage than I take on a weekend away.

So – it's fascinating and the book is thorough and well researched. Still, I'm left unsatisfied. The first three chapters are highly descriptive, concentrating on who

taught whom and who had been to which exhibition, without any real sense of connections between any of these details. As if the details were little spots of colour looking for a bigger picture.

According to the blurb, 'Israel is a country where East meets West. It is a melting pot for diverse jewellery traditions and a fertile ground for innovative creation.' The picture I'm assembling from the details is more 'West eats East': Yemeni silversmiths making Western designed brooches for Western tastes; grandchildren of Yemeni silversmiths recreating traditional jewellery from broken memories 50 years later; influences from the US, Denmark, Germany and the Netherlands dominating Israeli jewellery.

I was more in my comfort zone in the last two chapters, which deal explicitly with ideas, influences and themes. Given Israel's history, it's unsurprising that conflict, loss, land and ancient pain are key themes. Batia Wang uses felt, gold leaf and cotton thread to represent the repressed memories of Holocaust survivors trickling down the generations in, 'Everything's in Place but Nothing's in Order.' Deganit Stern Schocken's series, 'Kalandia Checkpoint' uses smashed drinks cans with Arabic writing combined with diamonds to protest against military checkpoints and the treatment of Palestinians. Shirly Bar-Amotz recreates charred remains of jet debris in 24ct gold in response to a pilot who, when asked what he felt when he dropped a one tonne bomb on a residential neighbourhood, replied, 'A minor bump on the wing.'

Overall, it's a rich experience.



Deganit Stern Schocken,
Mouth, Pendant from the
series "Figure of Speech",
2011. Stainless steel,
polystyrene, gold, silver,
zircon, nylon, cotton
thread, photo, Uri Grun.

Ute Eitzenhöfer Schmuck Jewellery

By Cornelia Holzach, Wilhelm Lindemann, Marjan Unger.
Arnoldsche. ISBN 978-3-89790-406-4

Reviewed by Rebecca Skeels

The newly arrived shrink-wrapped book with its starkly designed hardback white cover gave nothing away regarding its contents of photos and text within.

As a fan of books, especially about jewellery and even more so those with lots of images, it is nice to peel off the plastic film and be the first to open and flick through the pages. From initially flicking through this book, I realised it was not going to take me long to read. The quality of the paper and images and print is great, which is always important and something that helps the reader focus on the subject in hand. The book had many images with the majority positioned one per page, using about a quarter of the space and surrounded by a clear white background. The rest of the images show pieces of jewellery being worn.

The text is broken into three essays by three different authors, each one printed in German followed by the English translation. A fourth author, Michael Müller, uses photographed portraits to express his thoughts and views. There is no introduction or conclusion to accompany the sections, just the contents, description of the objects, biographies and so on, located at the front and back of the book.

Cornelia Holzach uses a walk through a garden to give a narrative to Ute Eitzenhöfer's jewellery, moving in a particular direction looking at the work in an order as if exhibited, while describing and questioning each piece.

Something not really under control of the author of this first essay, but well worth mentioning, was the annoyance of having to go to the back of the book to



cross-reference the list of objects with what was being discussed in the text.

The second essay is by Wilhelm Lindemann and entitled 'A Summon to Think for Yourself'. It smoothly introduces the reader to Ute Eitzenhöfer, providing views of what she was trying to achieve, what she did and how she thought. A lot was covered in this essay and I liked the way in which it made me question my own work, my way of working and development, and reflect on what Ute Eitzenhöfer was trying to achieve in her work.

'Elegant, but also Malicious' by Marjan Unger starts in a similar way to Lindemann's essay, telling us about Ute Eitzenhöfer and her jewellery, the use of stones and what she feels was trying to be achieved or communicated. Unger also touches on the great craftsmanship of Eitzenhöfer and the processes she uses for development, such as reading, researching and exploring. Unger is the only author that discusses colour, which is surprising due to the nature of the work and materials, and how they need to work together.

At the time of writing, I like the third essay the most. The beauty of the three essays is that so thought provoking were they that on another day I may like another one more. The book made me question pathways jewellers take and the context they fit their work and themselves into, the changes they make along the way and how they move forward.

Ute Eitzenhofer, *Schnorkel 3*,
Squiggle 3 Brooches 2013,
plastic (from packaging),
Photo: Michael Muller



Tool Tales: Heritage Crafts Association Spring Conference

Terry Hunt

The Heritage Craft Association (HCA) must now be recognised as a significant agent for promotion and advocacy of the crafts. Its aims are, in part, similar to those of the ACJ, though addressing the whole breadth of crafts currently practised in the British Isles. (I am still unsure exactly what constitutes a heritage craft!) The HCA is extremely well connected; with the Prince of Wales as an active Patron, representation on Government committees, and support from ministers. For two years running the HCA has successfully nominated exceptional craftspeople for national Honours and this year developed a suite of awards and bursaries recognising achievement and aspirations amongst makers.

This was fully divulged and warmly received at the HCA Spring Conference held at Carpenters Hall in the City of London. In addition to a short AGM the day consisted of a number of presentations under the generic title of Tool Tales.

These covered a wide variety of craft disciplines: woodworking being the focus for anthropologist Professor Trevor Marchand. He showed aspects of his research into verbal and non-verbal interactions between trainer and trainee; the need to be able to recognise errors and how to eliminate or integrate them.

The next speaker was the instantly recognisable archaeologist, Dr Phil Harding. He has been flint-knapping for more than 40 years; developing great skills and knowledge about these first tools. It was surprising to be told that, in spite of the significance of the subject over the millennia, the craft was 'discovered' and demonstrated only as recently as 1868. Although he has contributed to theoretical studies on the typology of stone tools, his personal approach is knowledge through making. He has just completed a reconstruction of a stone



Daniel Harris

axe with oak haft for the new display at Stonehenge. This was made entirely using flint tools, and it was interesting how his work confirmed the functions of the various tool shapes and styles known to have been used by Neolithic craftsmen.

Dr Grace Horne provided a detailed description of scissor making: the significance of subtle angles and curves within each blade, and how they are assembled. It was fascinating to see how these subtleties had been adapted to batch production techniques developed, and still practised by Sheffield craftsmen. She stressed that scissors were definitely not two knives joined together!

Over a three year period Daniel Harris has revitalised loom weaving in London's East End. Using reclaimed, old machinery his workshop, the London Cloth Company, is built around a growing number of power looms, bobbin winders, and a warping mill. He specialises in wool cloth, all made from natural, and undyed British fleeces. The company will shortly introduce the first 'London' cloth – made from

yarn spun and woven in London, using fleeces from London sheep. Daniel is a young entrepreneur who has found an excellent niche commodity and appears to be doing all the right things to make a success of it.

Roger Smith is a watchmaker based on the Isle of Man, who inherited the George Daniels workshop and continues his type of work, though now with 6 other craftsmen. All their watches are made entirely by hand, utilising many jigs and devices. It will take a year to make one watch so, again, a specific and select market!

The day also featured a pop-up gallery of tools. My favourites were a willow cleave – a beautiful hand-held wooden tool used to split lengths of willow into 3 equal strips, and a two-legged parser used with a template to cut shaped recesses for inlay work.

Overall the conference confirmed how approaches and attitudes can relate across disciplines and materials.

Delegates



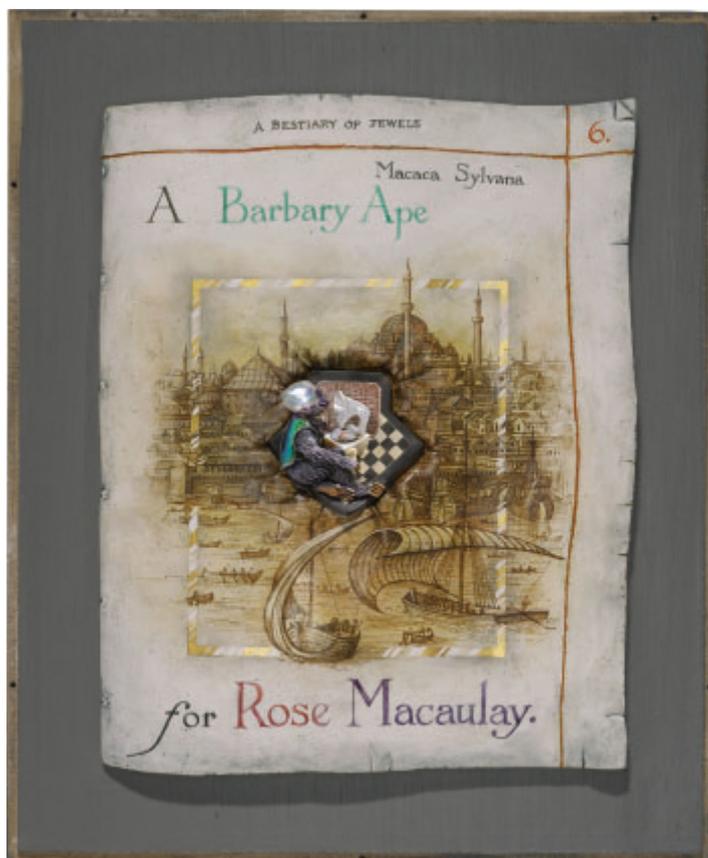
Kevin Coates "A Barbary Ape for Rose Macaulay", 2014, silver, 18ct gold, mother of pearl, black and grey horn, baroque pearl, 19th c. Venetian gold glass tablet, beetle wing-cover inlay, amethyst. Photo: Clarissa Bruce.

the maker's intention when lying in the object that holds them. Each jewel pairs two creatures, animal and human, advocating that equality of species that is such a strong undercurrent in the work. He takes the format of a book – the mediaeval Bestiary – already didactic in its original purpose, and turns its every page into a living narrative, teaching us not only about fascinating historical and literary anecdotes, but also about the mechanisms through which connections are made.

Connections, Coates explains, lie at the base of most of his work. A piece of music (his other enormous passion), a colour, a stone all have emotions, he says. In a continuous state of synaesthesia, he "reads" these emotions and connects stories and images through the language of materials. A self-declared magpie, he sees silk in the iridescent green of a beetle's wing-cover, a turban in the volume of a baroque pearl². Reading the enthralling accompanying catalogue³ and hearing him talk⁴, one really gets the feeling of how his collecting extends to stories themselves, from which threads are pulled to connect imagination and making in a state of constant creative joy.

The exhibition was deftly curated within one of the small galleries, a controlled environment with no distractions that allowed the visitor to immediately delve into the pages of the book. Narrative took centre stage and the jewels, in their readable mounts, fulfilled their intended destiny of channelling the energy and life acquired during the making process into the development of their own relationship with the viewer.

For me, this man, avuncular in his demeanour and yet nearly elvish in his age-defying appearance, is a hypnotic narrator with his voice and his pen as well as his hands. He creates his jewel stories which, in turn, make him our hero and, in a never-ending narrative cycle, he becomes legend.



¹All quotes from Mobilia Gallery, Cambridge, Massachusetts, www.mobilia-gallery.com/artists/kcoates/ (last accessed 24 Mar 2014)

²"A Barbary Ape for Rose Macaulay", No. 6 in the Bestiary of Jewels

³Kevin Coates: A Bestiary of Jewels (2014), published by the Ruthin Craft Centre in association with the Ashmolean Museum, with the support of the Zvi & Ofra Meitar Family Fund, ISBN 978-1-905865-63-5

⁴In Conversation: Dr Coates & Prof Cook, Headley Lecture Theatre, Ashmolean Museum, 15 Mar 2014

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