

findings

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ACJ Conference 2017 Jewellery as a Means to Reflect Yanmi Liu Inspirational Trip to Senegal with the Toolbox Initiative K2 Academy Sign o' the Times: RCA Graduate Show 2017 Building a Bridge for Contemporary Jewellery Jorge Manilla: Abruptions Initiation 2017 Peter Chang Obituary Acrylic Texturing Techniques Book Reviews

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ACJ's 20th anniversary tour & conference have been sponsored by The Goldsmiths' Company



LETTER FROM THE CHAIRMAN



As predicted earlier, this year has proved to be most fulfilling as well as enjoyable in celebrating our 20th anniversary. The 20:20 Visions exhibition still continues to create interest and discussion as it tours the various venues. It is always pleasantly surprising how the same collection of pieces take on a different character and emphasis when displayed in fresh cases and arrangements.

The conference in Sheffield was a wonderful opportunity to meet old friends and make new ones. There have been so many positive reports: a founder-member commented afterwards that it was his most favourite conference to have attended! Such success would seem to be an advert for the benefit of forward planning: my first discussion with conference organisers, Laura and Rachel, took place 3 years previously!

I'm pleased that over this time, we were also able to share a number of activities with the Society of Jewellery Historians who celebrate their 40th anniversary this year – hopefully providing enriching experiences for members of both groups.

My thanks to the Board and all those who have made this year work so well; a great team, and of course, we are already planning wonderful things for the next two years (at least!)

Terry Hunt

LETTER FROM THE EDITOR



What do you want to learn? As creatives and jewellery lovers we are all curious about something. In *Findings* 65 there is plenty to satisfy your curiosity. We have extensive coverage of the 2017 ACJ Conference in Sheffield which was a truly enriching experience for all who attended. Anthony Wong and Anna Walker share their thoughts, Sian Hindle shares her sketch portraits of the speakers and Dauvit Alexander eats a menu. We have a piece on continuing education, a really excellent technical article from Anastasia Young. I particularly want to mention Mark Fenn and Rebecca Skeels, both members of the ACJ, who have written books this year, *Narrative Jewellery* and *Soldering for Jewellers*. We also wish Marcia Lanyon well for her retirement, she has supported *Findings* over many issues and we thank her for her generosity. We are all very sad to hear of the passing of Peter Chang. He was a true original and a fantastic artist who inspired many, including me. His loss is huge for the jewellery world, our thoughts go out to his family at this sad time

Poppy Porter



Cover: Lieta Marziali, *Round The Bend*. Photo: Lieta Marziali

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ACJ Conference 2017 Review

Anne Walker

As a relatively new ACJ member, attending the first, of hopefully many, ACJ conferences I was not sure what to expect. At least, I thought I would make some useful contacts and listen to some interesting speakers. To find myself asked to take part in the plenary, after what was to be a stimulating weekend, I could not have foreseen!

I joked that I was leaving poorer, due to the number of books purchased from Chrome Yellow Books, but would also be leaving richer for the experience, through the information gleaned from, not only the speakers, but the other ACJ delegates and the contacts and friends subsequently made.

When I went to register my arrival, I was met by the beaming smile of Tamizan, radiating a welcome that announced my arrival. Shortly followed by Dauvit Alexander (my ex lecturer and friend) whose exuberant display of welcome bowled me over. His enthusiasm and introductions were contagious and I found myself greeting everyone like long lost friends too, some already connected through email or social media. I was part of this group and I was ready to roll!

Simon Fraser opened with the statement that the jewellery industry is one which relies on 'networking and the networked nature' of business within this trade. He mentioned the connectivity between jewellers and noted that there was no such thing as a 'sole trader'. We are all inextricably linked through 'passion and commerce across continents and time'. Whilst at the time I thought this statement sounded like a trailer for an imminent film release, it kind of was.... It was the prelude to what was to be, as Tamizan Savill so eloquently stated in her summary email, 'the rather wonderful ACJ Conference this weekend'. What an opening to the ACJ 2017 20:20 Visions annual conference, sponsored by Goldsmiths' Company and kindly hosted by Sheffield Hallam University Events Team (who, in case I forget to mention, have a fantastic catering department; add heavier to the aforementioned, poorer and richer...).

Simon's opening talk referred to something I hold as my own mantra, that 'design allows us to reframe a problem into an opportunity'. I have used this throughout my varied career path, through architecture, jewellery, education and life in general.

Connectivity, collaboration and narrative were the words that I think sum up the conference for me, as these were evident throughout all the excellent talks and papers.



Illustrations by
Sian Hindle

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I was enthralled to hear **Elizabeth Shaw** speak – 'Jewellery as Stuff'. Amazing content and book recommendations too! It was her emotive description about how Mervyn Muhling left his entire workshop collection of tools to her in his will, that meant he saw something in her, that he therefore knew, they would be in safe and creative hands. What an example of connectivity and trust. In the Eulogy given by his son Peter, he is quoted as often having said, 'Never stop dreaming and setting goals' (mervmuhling.com).

Johanna Zellmer – 'Visions from the Colonies', went on to discuss objects as symbols, nation states, access and identity politics. Currency, passports and symbolism of states as a jewellery medium. Johanna took us on a journey that 'embraced craft philosophy' and the 'initial intent to collaborate'. Whether this is something that is spontaneous, through a participatory event or purely from like-minded individuals getting together the meeting of minds can create some wonderful results. In collaboration with geneticist, Aaron Jeffs, 'Advances in genome counting' (I cannot wait to reference Johanna, by starting a lecture with this phrase), allowed for genetic material coated on microscope slides to be fused with the glass and subsequently paired with metal to create another form of passport. One that led us from this in-depth field of human biology to another.



Christoph Zellweger (receiver of my pin from the pin swap!) continued this, the following day with a fantastic delivery of 'The Cultured Body an artistic investigation'. Body modification, a controversial and moral debate had some great, technical drawings and surgical images to support his talk. I thoroughly enjoyed this provocative subject.

But, Friday evening saw the immersive, interactive performance, *By | With | By*, *Ambiguous Implements*, presented by Rachel Colley and Nuala Clooney. What fun... especially as a participant, but much more so as an observer – Terry Hunt you are a legend in facial expressions!

Dinner and *Pecha Kucha*... I initially thought this was a talk about Machu Picchu or something to do with a Pokémon character, but I was *not* alone in my ignorance... Pecha Kucha 20x20 is a simple presentation format where you show 20 images, each for 20 seconds. (<http://www.pechakucha.org>) The images advance automatically and you talk along to the images. ACJ regions presented, albeit with some technical hitches, after our buffet dinner at the Hallam View restaurant and bar. A great format and one I hope to be able to do for a Scottish region at some point in the future.





Norman Cherry's, 'The Chinese Question?', gave us all endless material and jewellers to research further. Food for thought, indeed. His statistical information, was *woven* in seamlessly to his delivery between slides and a nod to his earliest training perhaps?

What if....? (Andrew Motion, 2007) I had arrived in Sheffield and was now realising what lay ahead... This weekend was just getting better and better.

The emotive talk by **Boris Bally** about the I.M.A.G.I.N.E Peace Now project; the decommissioning of guns as an art project and an anti-gun statement. This talk was a masterclass or a blueprint on how to establish a project, become an activist, run an exhibition, become a writer, an editor and publisher, run a kick starter campaign, get a firearms certificate, engage communities ... motivational speaker ..., need I go on? Well, yes. If you did not buy the book, do. I read some of it on the train back to Glasgow and it was inspirational. So many artists, so many stories, too many lives lost, so much to learn.

This narrative was also clearly evident in the work of **Melissa Cameron**. I particularly liked her relationship with the binary and the solid/void, positive/negative space in her stimulating work. My own recent work is heavily influenced by contrast. I hear myself verbalise this often to others. Perhaps too often. This thought was challenged by **Maria Hanson** – is this something we should be divulging to the wearer or the buyer? Do they/should they make up their own narrative, interpretation and connection with a piece of 'our'/'their' jewellery. How much information do we share. Am I oversharing? Or if it is repurposed, recycled like in 'Seeding the Cloud' project, who does it belong to? What value do we put on objects when they become functional – those silver and gold beakers that Maria lent her friends, became less hers and more theirs! Should we be more ethical? Are we, as Elizabeth noted earlier, just making more stuff? You left me with so many thought-provoking questions, Maria!

Melissa Cameron.



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Silvia Weidenbach's discussion was an introduction to the 'behind the scenes at the museum', that museum being the V&A and her digital work produced from this experience. Silvia's comment, 'tradition and modernity collide, yet are simultaneously in dialogue' is a quotation that I will be referencing. I enjoyed the historical aspect of the talk as well as her new work of which it was good to have a sample piece to pass around. Silvia's work is very organic, yet simultaneously ordered due to the symmetry she adopts within it. An unexpected, but welcome contrast and as she explained reflect the symmetry of the human body. CAD design allows for this collision with traditional and has sparked many conversations. I see CAD as another tool in the jewellers' box and indeed argued this very point in my Degree Dissertation.

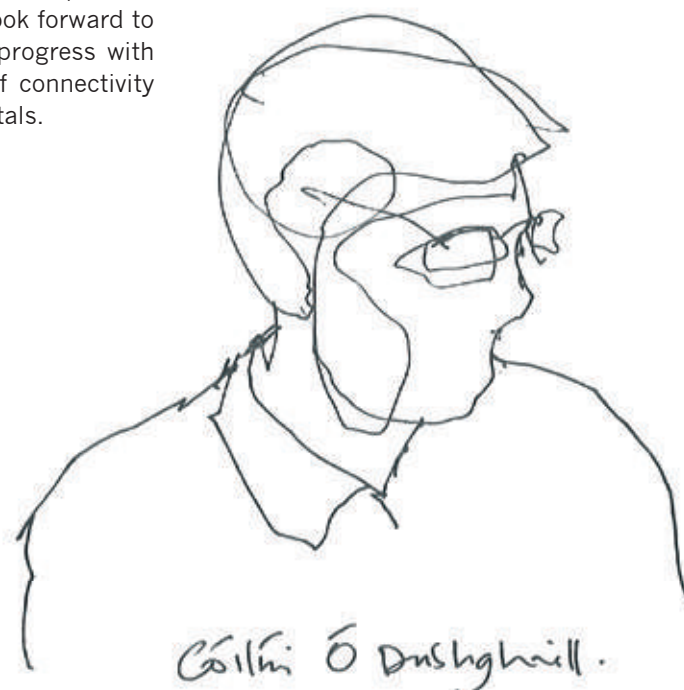
A presentation of **Zoe Robertson's** *Flockomania* project was curious and a chance to get hands on with the objects. A fun way to wind down before a wonderful dinner with great chat and lovely company and a chance to get to know Katy Luxton, Rebecca Skeels and Poppy Porter. The eagerly awaited *Pin Swap* got underway with Dauvit Alexander doing the honours. What a great idea this is; another good example of networking and connectivity. I received my pin from Jules Weiss, a silver mobile phone on a selfie stick – a *totem of our time*! The subsequent visit to a local hostelry, saw what seemed like the entire ACJ delegation descend towards the Station Bar, where I had enjoyable and informative conversations with Johanna Zellmer and Boris Bally about family, home security systems, building our own homes and organic farming!

Sian Hindle was so engaging I forgot to take notes! I did do the sketches though. I recognise that attention to detail in both her sketches and her work. *Jewellery at the boundary of self* was about the moment in time that this 'stuff' we make becomes meaningful and the mechanics by which the jewellery communicates with the both the artist and the wearer. Fabulous!

Coilin O'Dubhghaill – 'Mikana: New forms of *mokume gane*' – fantastic, informative. The talk epitomised both collaboration, connectivity and the narrative of the history and the future of this practice ... summed up with that fantastic slide, '*the master must always use grit from another mountain to effectively cut, shape and polish his material*'. I look forward to following Coilin's progress with his new form of connectivity between metals.



Silvia: Weidenbach



Coilin O'Dubhghaill.

Pin Swap



Ann-Marie Shillito, 'Creative Anarky' – demonstration of Haptic 3D digital modelling. I enjoyed this talk and it was interesting to see how other people approach different types of CAD software and how they 'feel' with the design process. I understand the freedom to experiment is intuitive and the demonstration, cut short by lack of time, is something that allows for a much looser generation of organic forms. Personally, I like more control and mathematical input into my own work, but that comes from a need for order and a slight tendency towards the OCD that I suspect is inherent in all Architects!

Rebecca Skeels, huge apologies as I missed your talk and demonstration on soldering, whilst out participating in *Seeding the Cloud* and drilling holes in the park benches of Sheffield. *Guilty*. I am disappointed, as I missed **Tim Blade's** *tool talk*, which I believe was extremely informative too. Seriously though Tim, with a surname like that you were destined to be a metal-smith of some kind. Perhaps he is derived from a long line of bladesmiths? I secretly hope that in a past life Tim might have been a daring musketeer with extraordinary sword skills to parallel that name. Perhaps this is a hidden talent he currently has, but not as yet divulged to the ACJ membership, and he duels (jewels?) with other bladesmiths of a weekend ... but now I am rambling, I will need to ask him next time we meet!

Until then, thank you ACJ, I have gained valuable experience this weekend and will endeavour as Norman Cherry suggested, to go and 'do stuff make stuff!'

www.heistjewellery.co.uk

Ann Marie Shillito



Tim Blade's.



Simple Common Threads That Link Us All

'This doodle darkening my delegate pack on the sixth day of a seven-day conference is keeping me from screaming.'

Anthony Wong

We've all been there. Yes, there were numerous doodles done by many, although very much for the right reason, however 20-20 Visions conference was just three sweet days, and this was not the only difference, any screaming heard was that of the sound of honest hilarity and genuine exuberant excitement from delegates, meeting and re-meeting. Chomping on the edible menus of 'Ambiguous Implementations', by Rachel Colley & Nuala Clooney; numerous cake eating opportunities and the thrill of dressing up in Zoe Robertson's, ultra-over sized Flockomania project pieces, immediately brought about a sense of real fun to the time.

The 1st CAKE break...

I recognised an over-riding sense of hope for the future, coupled with insights into the core of our humanity, as a common thread running through the talks. I consider that en masse we have reverted to a partly feral existence. Do we mis-label ourselves civilised when we mean modernised, have we have lost or forgotten some parts of our virtues of civility and humanity? The talks re-enforced the belief that we as designer makers can expose and spotlight injustice by reacting and commenting via our tangible work to try to bring about change for the better; this was apparent in the different perspectives and stories told by Boris Bally striving towards peace, Melissa Cameron's comments on the effects of war and Christopher Zellweger on gender diversity. This better place we mostly seem to agree upon is a place of increased acceptance, harmony, recognition and co-operation; it's all about love isn't it?

2nd CAKE break...



There was ample opportunity throughout the conference to meet new people, talk through ideas, offer advice and ask queries. Extra to the conference a group trip was organised to Sheffield Assay Office which was fascinating. Delegates were invited to participate in a pin swap, which further encouraged introductions and offered the opportunity to talk through ideas, a simple, easy and gentle way to meet.

And then there was CAKE...

A little more CAKE can do no harm. The last crumbs...

There is so much more to say but that would be over-icing the cake, the organisers, speakers and topics are too numerous to mention, all that is left to say is, if you have never been to Conference before when another comes around do join, it is an invaluable, friendly, enjoyable way to meet others, share knowledge, and your world (and your waistline), will definitely flourish.

Poem excerpt from 'Filler' by the poet Paul Farley.

Jewellery as a Means to Reflect on the Essence of All Things Surrounding Us!

by ZLR Betriebsimperium*

Contemporary art has the mission to interfere actively in the political, social and environmental discourse and outline alternative practices.

Both of us are visual artists living and working in Germany, the Netherlands and Greece. Greek myths are very popular in these countries; however, when we launched the 'Myths' jewellery art exhibition series in 2013 in Berlin, modern Greece was being treated with contempt in the public opinion makers' fora. We wanted to talk about what is happening in Greece now through a medium that could send our message very far: namely jewellery. Jewellery's archaic heritage, mobility, alliance to status quo fascinated us. We updated mythology to reflect the agonies and hopes of people in Greece, as well as answer every non-Greek's legitimate question: 'Why bother?'

Greek myths talk about conditions every human being will sooner or later encounter: love and sacrifice, conquest and loss, greed and compassion, consciousness and ignorance, piety and arrogance, rise and fall; the solutions they suggest to complex situations always echo the concept of universal harmony.

'Test Drive' is our favourite 'Myths' project. It took place inside a trailer during Munich Jewellery Week 2016. Our goal was to talk about nature in danger and the urge to change consumption patterns. Our ambition was to reach 'many people out there' – not necessarily those interested in jewellery, but those receptive to our cause.

The *hubris* of king Erisychthon inspired our show. When a human being forgets his/her relative position in the universal order, he/she commits *hubris* and *nemesis* follows. Erisychthon destroys Demeter's holy forest to build a hall for his banquets. The goddess curses him with insatiable hunger. He ends up eating his own flesh.

'Test Drive' visitors borrowed the jewellery and wore it through MJW. Works were made with organic or recyclable material or through energy/capital saving techniques such as 3D printing. The show echoed well-known practices of the Swarm/Sharing/Swapping movements and reached an audience much bigger than the visitors of a gallery show.

This year we started a new series inspired by the bliss and joy initiates felt at the end of the Eleusinian Mysteries after the veil darkening truth was lifted. 'Initiation' is a curated Artist



'Donald', 2017.
Loukia Richards.
Pendant.
Embroidery on paper.
Photo: Christoph Ziegler

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Residency in Athens followed by a show in a major international jewellery event, such as MJW or Sieraad.

While we initiate participants into an holistic, not fragmented, approach to art, politics and life, they initiate us into the creative and emotional source that feeds their passion for jewellery.

Ancient Greeks thought jewellery as part of 'cosmos' (which means *jewellery* in Greek). Thus, by wearing a piece of jewellery, you are connected to the universe! This is a beautiful metaphor to reflect on the very essence of all things surrounding us.



Above (left and right)
'Test Drive', Munich Jewellery Week 2016.
Photo: Christoph Ziegler

'Initiation 2017' will participate in Sieraad Jewellery Art Fair Amsterdam (9-12 November 2017) and Munich Jewellery Week (8-11 March 2018).

*ZLR Betriebsimperium is Christoph Ziegler/Loukia Richards Business Empire

LINKS:

www.myths2015.de
www.initiation2017.com
www.zlr-betriebsimperium.tk
www.leaveyourcrisis.com
www.loukiarichards.de
www.christophziegler.com



'Found Fanta', 2016.
Christoph Ziegler. Brooch.
Photo: Christoph Ziegler

The Simplicity of Braille: Yanmi Liu

Goldsmiths Company Assay Office

Yanmi Liu, one of the winning designers at last year's Make Your Mark Awards, has included an original piece featuring her praised braille hallmark concept in her Graduate Show.

Liu, a Central St Martins student of BA Jewellery Design, won joint second prize at the inaugural Awards for her design, called The Simplicity of Braille, which proposed adding a braille version of the Millesimal Fineness mark to a hallmarked item. She has now incorporated this highly praised concept in the creation of a fine silver water bottle cuff, which was included in her 2017 Graduate Show at Central St Martins in June.

After the 6mm lasered hallmark, the braille on the outer rim of the bottle cuff reads '#999 bottle & concealed weapon', while the inside reads 'uncork'. As well as the unique braille hallmark concept, the bottle cuff also features re-used cork stoppers, freshwater pearls, bullet-shaped citrine and smoky quartz.

Inspiration behind the concept of a braille hallmark

I always draw inspiration from the simple things around us and I often let my mind wander when I am travelling. Road signs, traffic lights and tactile paving were the inspirations – these directional symbols provide us with innately learnt information to guide us through busy streets. I wanted to explore this type of unspoken language and did some further research. Tactile paving was the most interesting, because it used texture variations to represent different meanings. I did more research about how visually impaired people understand and memorise their surroundings through textural meanings. I decided to use Braille's numerical system, because I was also inspired by how it originated and was reproduced in print form – Louis Braille used an awl, slate, stylus and paper to emboss the characters. The ritual of paper embossing with an awl is very much similar to metal embossing when jewellers want to achieve metal textures and forms.

Bottle Cuff 2017, fine silver, re-used cork stopper, freshwater pearls, citrine and quartz stones.



Inspirational Trip To Senegal With The Toolbox Initiative

Anna Butcher

In April this year I was one of the lucky six jewellers to be chosen to go to Senegal with The Toolbox Initiative.

This is a charity established by Matthieu Cheminee (award-winning jeweller, teacher, author and photographer) and Tim McCreight (jeweller, teacher and publisher) to assist the metalsmithing community in West Africa by donating tools and materials from jewellery suppliers in the US as well as private contributors, while giving jewellers from developed countries the opportunity to learn new skills.

Each traveller paid a fee to cover accommodation, food and transport once in Senegal. We arranged our flights ourselves, and travellers coming from the US carried around 20kg of tools each. I brought excess tools from my workshop in Greece to donate, along with some silver to commission some pieces. We stayed in a comfortable apartment in Dakar, and having sorted the tools into bundles, we distributed these to the jewellers in their tiny, rudimentary workshops, and in each case we would ascertain what each jeweller needed most. Valued tools such as draw plates and callipers went to people who particularly needed them. It was a carefully considered distribution of equipment. We also had two ambassadors with us from Mali and Guinea. They travelled by bus to join us, sharing their skills (forging and filigree), then returned to their respective countries with tools to be donated as they saw fit. We were welcomed by these talented and humble jewellers as members of their family. As one jeweller from Niger said, 'we may not have the same colour, culture or language, but we are all one family'. So true – the language barrier was irrelevant here as we all had a certain knowledge of our subject, in varying degrees



Soldering the hollow woven bangle, Thies 2017

Abass working on silver pendant,
Pikine 2017



obviously. For us, making jewellery is a solitary profession, whereas in Africa it is like a constant tea party, literally. Tuareg rhythms in the background, sheep baaing from outside, fountains of African tea brewing, huge platters of Thieboudienne, the national dish being shared, and often a musician jamming in the corner – all this while sitting on the floor, and using your leg as an extra lever to create silver jewellery from a rough ingot.

Matthieu and Tim's friends were astonishingly generous with their knowledge and

The Toolbox Team, Dakar 2017. Photo by Matthieu Cheminée



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Typical workshop, Pikine 2017



Demonstrating lost wax casting with bellows to maximise heat, Pikine 2017



Lunchtime in the workshop. Pikine 2017.
Photo by Matthieu Cheminée

time. In addition to demonstrations of how to form a bangle, knit a hollow wire bangle, make filigree and granulation, cast an Agadez cross, and gold plate, we also had a chance to sit down and practise engraving and stamping; all skills which I intend to practise and incorporate into future work.

In the evening, apart from the privilege of enjoying Tim and Matthieu's company and knowledge of jewellery and West Africa, our friends would come over to share dinner, discuss jewellery and play music. Our communication was intense and rewarding, despite the language barrier. This was a unique experience, and most importantly we contributed equipment to deserving people, gathered knowledge and shared inspirational times.

For more information go to
<http://www.toolboxinitiative.org>

Continuing Education: K2 Academy of Contemporary Jewellery Opens its Doors

Poppy Porter

Kelvin Birk and Katrin Spranger spoke to *Findings* recently about their new venture, The K2 Jewellery School. Both Kelvin and Katrine trained in Germany and Sweden and have been a familiar part of the art and contemporary jewellery world for many years. Both have experimental jewellery practices, have taught at various UK universities and colleges and are both resident at Cockpit Arts, where the K2 Academy is also based.

They aim to provide tuition to professionals who find they have skill gaps and need continuing education. Their focus is on experimental techniques as well as foundational skills and they decided to set up the school after talking with graduates from UK art schools. It seemed to Katrin and Kelvin that many graduates from UK art schools felt they had skills gaps that they needed to fill later in their professional lives. Kelvin said, 'We were surprised that there is such a gap in skills, and we thought we could fill those gaps easily'. It seemed to them that UK jewellery programmes focus on the conceptual aspects of jewellery, leaving it up to the student to decide what skills they need to learn to achieve the outcomes they desire.

Whatever the pros and cons of this system, learning is a lifelong process and not one that is completed at the start of a career. Katrin and Kelvin decided they had the resources to help professional jewellers who retain a free-thinking approach to



their work but need to improve their technical skill base and so they set up the K2 Academy of Contemporary Jewellery.

They are not the only jewellers turning educators. Kate Clifford and Scott McIntyre of Glasgow-based Vanilla Ink Studios are another pair of entrepreneurial jewellery educators. Their programme seems to be aimed at a broader audience: it focuses on an incubator scheme for those beginning their careers in the jewellery industry alongside a more traditional approach to technical jewellery classes and supported workshop sessions for beginners to experienced jewellery makers. You may have seen the video for their crowdfunding campaign earlier in the year.

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FEATURES

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There seems to be a flowering of this kind of part-time post-college education for professionals in recent years. The Goldsmiths Centre in the City of London has been running for five years specifically catering for the professional needing to develop new skills or refine existing ones. The emphasis at the Goldsmiths Centre often is weighted towards the purely technical.

Kelvin acknowledged it was early days for the K2 Academy but they want to go in the direction of the well-established Alchemia School in Florence. K2 are in discussions to set up accreditation with University of the Arts London for their art and design diploma courses but they are accepting students on courses now. Whatever it is you want to learn, whatever skill you are lacking you don't have to look very far for someone who can teach you.

The K2 Academy of Contemporary Jewellery

www.k2jewelleryacademy.london

Vanilla Ink Studios

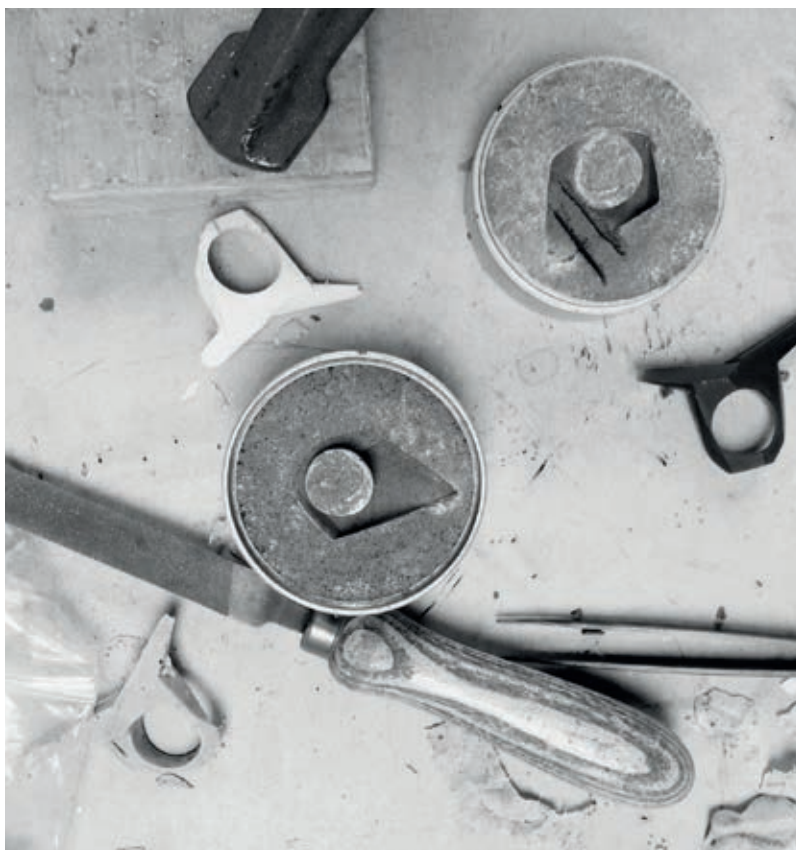
www.vanillainkstudios.co.uk

The Goldsmith Centre

www.goldsmiths-centre.org

Alchimia Contemporary Jewellery School

www.alchimia.it



Signs o' the Times

RCA Graduate Show 2017

Dauvit Alexander

In a way, it beggars belief that anyone would actually argue with security staff at an event such as the RCA Graduate show. In the aftermath of a series of cowardly attacks on groups of people in public, having your bag searched before entering the Woo Building seems a minor inconvenience at most but that didn't stop some obnoxious people from holding up the queues by aggressively arguing with the security staff. Having gained entry and calmed down, I made my way to the Jewellery workshops and found them transformed into a series of small exhibition spaces which stood over the tops of the jewellery benches, pushing the show into the eaves of the building.

The buzz around the show seemed more lively than usual and Hans Stofer looked suitably relaxed and pleased with the results and he had every right to be pleased as the graduates stood by their varied, interesting and sometimes challenging displays.

Graduating this year was our own ACJ board member, Jo Garner, who has produced a new body of work in enamel and steel, dealing with recent political events. Studying for an MA at the RCA should be transformative and it is really interesting to have known Jo's work before this show and to see it now. Jo has always been a very fine maker and her work retains these qualities but now they are applied to inherently messy liquid enamels, enamel transfers and to the material of the messy politics that she deals with thematically to create a body of work which challenges and critiques the themes effectively. Her thesis about identity – personal, social and national – and political propaganda seemed especially relevant, having just experienced the fractious divisions that political events had caused at the entry to the event.



Jo Garner



Isla Macer Law

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Opposite Jo was Isla Macer Law's beautifully-crafted exploration of everyday food culture: chip-forks, teaspoons, sugar shakers and vinegar bottles, rendering these items in precious materials such as mother-of-pearl, silver and gold, pushing the boundaries of 'function' through form, material and context and making us question how the consumption of food interfaces with our memories.

Yiwen Shao has suspended pearls from slender springs on latex surfaces to create erotically-charged surfaces, perfectly shown in a beautiful video which accompanied her work in which a woman slowly drew the pearl-studded latex over her head. These surfaces exist as they are – scarves? bandages? – or are formed into elegant objects such as cuffs.

It is not often that something absolutely new comes along but Lukas Grewenig seems to have done it with his technically amazing engraved surfaces which contain hidden images, only visible under intense parallel light or the flash of a camera-telephone. His memento mori are concealed in the very metal which makes up his leaf-form brooches and pendants, almost prosaic until they are suitably illuminated and they briefly flash their concealed message. There is no doubt that he will become a regular at Goldsmiths' events.

Overall a very strong show with some intriguing themes around food, the 'beauty industry', politics and memory, all very current, all very real. It will be interesting to see what these graduates do next.



Lukas Grewenig

Jo Garner



Building a Bridge for Contemporary Jewellery

Beyond The Blue - Gill Wing Jewellery

Jo Garner

In the heart of North London, sits a small unassuming gallery dedicated to showing the best in contemporary jewellery. The jewellery gallery, run by a small team of dedicated professionals with a rich and varied history within this very niche market, is a compact yet vibrant place offering up a different kind of jewellery shopping experience. For 30 years this store has stayed at the heart of independent business in Islington despite being lesser known than other galleries in the field such as Electrum and Lesley Craze. Recent years have seen the absence of these once familiar places for collectors to find exciting new innovations in jewellery and so it seems right that this young team, led by Sarah Burns, experiment and develop the ways they can cater to the contemporary jewellery market. Gill Wing Jewellery has responded to the need for a new environment for collectors, buyers and casual shoppers alike. In May this year the team put out their first open call for the exhibition, Beyond the Blue.

'A colour once more precious than gold, blue pigment, was highly prized as a status symbol where owning and displaying paintings in this intense shade was an opulent sign of wealth.'

Having a theme as wide as the colour Blue allows for a vast range of materials, price points and approaches. The resulting show is exciting and aesthetically appealing to the artistic or flamboyant, whilst providing accessibility for the conservative consumer. By keeping a wide spectrum of jewellery buyer in mind it allows the gallery to survive through a period of stiflingly high rents and continue to adapt as the market may change or develop.

An exhibition like Beyond the Blue is giving more people a reason to engage with jewellery by responding to a shared feeling that we won't allow ourselves to be gated. Gill Wing Jewellery is playing its very own trump card and exorcising its freedom to reinvent and establish itself as progressive in its attitude to inclusion and diversity. Blue is just the beginning and I'm sure they'll go way beyond it.

2010 Peace Parrot
Felleke Van Der Leest,
Netherlands/Norway



Jin Ah Jo, Australia

Natural Forces featuring work by Royal College of Art graduates Sara Chyan, Lukas Grewenig and Jessica Pass opens 14th September 2017. Gill Wing Jewellery, 182 Upper Street, Islington, London, N1 1RQ. Open Daily 10am-6pm, Sundays 12-6pm.

Jorge Manilla: Abruptions

Kunstgießerei, Munich Jewellery Week, 10-13 March 2017

Lieta Marziali

Those who know me will also know that I generally tend to propose a personal review only when I come across an exhibition that stirs my soul in a way that cannot be compared to pure visual or intellectual titillation. Earlier this year I finally managed to attend Munich Jewellery Week for the first time and it is there, amidst the most glorious glut of jewellery art, that I found myself profoundly moved by Jorge Manilla's show 'Abruptions' at the Kunstgießerei.

Jorge's work is deeply emotional. In its intense manipulation of materials such as leather, charcoal, wood and bone, it carries at once the conceptual baggage of an ancestral material culture and the desire to constantly bridge the gap with existence and a new life in a new continent. The tangled, carved forms and the choice of flesh and black tones, at times both baffling and tortuous, are the embodiment of a struggle to understand himself in the context of his wider past while finding a way to make his own mark on his own terms.



But it is in its venue that the power of the show is fully manifested. As in a placental abruption, the work and the environment tear us from our comfort zone of jewellery consumption. We are forced to slow down. To adjust our visual perception to a light-deprived environment. And to negotiate the denseness of another material richness: that of a working forge, of lurking half-cast figures and secretive moulds, of plaster-splattered buckets and climbing ladders, of rusty chains and twisted cables. These traces of material process are the reminders of the journey too often cleansed or altogether obliterated when producing, showing and consuming art.

Jorge has completed a small masterpiece here. If, in the past, he had feared being David overshadowed by such a powerful Goliath environment, he did not win by putting up a visual fight but by harnessing that power and participating in it with his own full emotional strength. Here, what you see, is not necessarily what you get, and hidden treasure is revealed only to those who are willing not only to explore but to question what they were looking for in the first place.



Initiation 2017 – Part 1: Lifting the veil

AIR Programme, Athens, 11-18 September 2017

Lieta Marziali

It was only four days before the deadline that I spotted the call for artists advertised by Loukia Richards and Christoph Ziegler of ZLR Betriebsimperium for the Initiation 2017 project, an artist in residence programme culminating in a group show at this year's edition of the SIERAAD Art Jewellery Fair in Amsterdam. It promised accommodation and a week's curated visit to Athens, tailored to both the group project but also to the individual research interests of participants, and a shared stand at the prestigious art jewellery fair, including construction and curation, and all publicity, leaving participants to devote all their energies to the production of a new body of work.

When I approached Loukia with further questions, I was immediately impressed not only with the generosity of information but also the rigorous management of the whole operation and deep understanding of the dynamics and logistics of high-calibre international art fairs. At the risk of blowing my own trumpet, my tendency is always towards extra planning, so it was reassuring to observe meticulous work by an organisation at such early stages of communication.

But what attracted me most to the project was the personal development aspect. As an artist, this is what drives my practice. I constantly ask myself why I should do something; what it is that draws me to a project? Why is it important for me? And in this case it was the recognition that this would not be just a research trip but an educational experience in the more philosophical and experiential sense of the word. And, as I expected, this was no ordinary AIR opportunity.

The project was developed with the purpose of initiating the participants in all aspects of Greek culture. For some of us who had done a certain amount of classical studies, this made us dig in our memory banks for ideas of democracy, philosophical debate and a good dose of Olympian mythology. But how many of us had actually had the chance to examine how all these fitted together in what was a way of thinking and living in the Greek world? Also, what about modern Greek culture? I was the first to be quickly confronted with my knowledge gap between antiquity and contemporary accounts of the ongoing financial crisis.

The Initiation project was conceived exactly as a means to open up Greece and its culture to the eyes of the world. And this means highlighting the continuity from antiquity through to contemporary time of a Greek culture where religion, politics and economics are not isolated elements but part of a wider philosophy of life that governs all aspects of participating in society. It is only by understanding the continued contemporary relevance of the classical elements that one can grasp Greek culture in all its facets and the teachings it can bring to the modern world. The proposition

Cistophorus Caryatid from Eleusis. This Kore (maiden) carries the kiste (chest) decorated with symbols of the Eleusinian cult, and a rather dashing pair of earrings shaped as an initiation rose.



Millennia of devotion: the sanctuary to Aphrodite on the southern and most ancient slope of the Acropolis, still used today by those seeking love and fertility. (credit Loukia Richards)

is that one cannot begin to understand one element of Greek society without taking into account how it fits not only into its wider cultural but also temporal contexts.

As someone whose studio practice is an extension of a wider personal development journey and philosophy of life, this approach makes a lot of sense. It offers a possibility to reflect on how the elements of one's life and studio practice function by confronting one's micro universe with that of a whole society. More importantly for me, it highlights how we must consider our art practices not only in their broader temporal development but, vitally, in the context of the impact they have on the wider society in which they operate. The choice of jewellery as the medium of this project is crucial as it not only joins the maker / wearer / viewer in an intellectual trilogy but has for millennia connected their physical bodies as active participating components in society.

Loukia is a fountain of knowledge, and we spent a very intense week in deep peripatetic discussion, aided by the last-minute arrival at the flat where I was staying of German film-maker Goetz, an accidental and most-welcome AIR companion! The location of the flat is an ideal demonstration of the project's approach, it being perfectly positioned a couple of minutes' walk from both the famous archaeological museum and the most politically charged square in Exarcheia, a contemporary agora in which anarchists, refugees and other disaffected factions come together not only to debate and to make their voice heard but also, again vitally, to look after each other.



Group photo at Eleusis with Evgenia Zoidaki, another Initiation 2017 participant, and Loukia.

The ancient and modern city: the Theatre of Dionysus at the base of the Acropolis is still at the centre of contemporary Athenian culture.



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The square in Exarcheia in daytime. Gatherings don't normally start until later in the evening. (credit Bibi Klekackoska)



Peripatetic discussions with Goetz and Loukia in the garden of Schliemann's House.

To tailor a programme to individual participants requires great judgement of character on the part of the organisers. In fact, Loukia cites 'character' as the principal criteria with which she and Cristoph choose the participants in their projects. My explorations spanned from the archaeological museum to Syntagma Square, from Byzantine monasteries to a Gestapo prison. As an archaeology nerd, I welcomed a completely different understanding of the Acropolis, not as the dead cleansed Disneyland vision of German romanticism (as Loukia defines it), but as the still beating spiritual and political heart of an Athens and a Greece that are very much alive.

But the initiation, as we were taught at our most important visit to Eleusis, is only the beginning. Each individual participant can be let into the mysteries where the veil of truth is lifted, but it is his or her own responsibility to shape their own participation in them. This is not a challenge but an invitation to take ownership of our varied art practices as a vital element of the society we live in.

Next stop: Amsterdam!



Marble relief of the Eleusinian deities Demeter, Triptolemos and Persephone. Classical Period. Found in Eleusis and now housed in Athen's National Archaeological Museum.

Peter Chang

1st December 1944 – 25th October 2017

Master of outrageous bold scale and bright colours, sculptor and jeweller Peter Chang won the 1995 Jerwood Prize for Jewellery for ‘lasting significance and daring brilliance’. His work, including his outsized bangles and rings are in major museum collections all over the world.

Born in London to a British mother and a Chinese seaman father, Chang grew up in Toxteth, Liverpool, where immersion in the diverse cultures, and a thriving Sixties art and music scene, provided many influences. Peter even sang with the black vocal group The Chants until 1962. From 1962 until 1968 he studied art, graphic design, printmaking and sculpture at the Liverpool College of Art. In 1966 he won the Liverpool Senior City Scholarship which enabled him to study in Paris at the Atelier 17 under S.W. Hayter. Then, in 1968, he went to the Slade School in London, studying etching with Anthony Gross and sculpture with Reg Butler. In Paris and at the Slade he developed a love of printmaking, using deep etched plates inked with several colours.

Peter met his wife Barbara Santos Shaw at a party in 1968, and they spent nearly 50 years together in a very happy partnership, marrying in 1998. They moved to Glasgow in 1987 when Barbara was appointed head of printed textiles at Glasgow School of Art. Peter was quiet and reserved, in contrast to the bold vibrancy of his work.

Chang began to work with acrylic in the 1960s, but he did not make jewellery until the 1980s, starting with a pair of earrings for Barbara. He used recycled and found objects, along with resin and glass fibre in his work. Built over a core of polystyrene, works were built up layer by layer and then shaped, carved and sanded with hand tools; the bangles took up to 400 hours' making, plus design development. Techniques used are 'too numerous to list but as an example: carving, lacquering, thermo-forming, inlaying, lathe-turning, laminating etc. etc.'. However, years of working with resin fumes, solvents and plastic dust badly damaged his lungs over time.

He quickly discarded the making of multiples after two attempts at batch production, as 'too boring, and life is too short'. He also refused to compromise his work for any market, although designs were discussed with commissioning clients from coloured sketches. Pieces would change and develop from the sketches and designs during the making process, as 'time in thought and time for reflection is required, as is time for re-drawing and in some cases re-making'.

Peter Chang, bracelet
circa 2002, collection
Walker Art Gallery,
copyright National
Museums Liverpool



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Peter Chang in his workshop circa 1990,
Photograph courtesy of The Herald, Glasgow

'My ideas involve the eternal cyclical events of birth, growth, decay and death. Early studies of Taoism, C.G. Jung's theory of "synchronicity", mythology together with a fascination with the natural world, have strongly influenced ideas and visions in my art' [Peter in 1996 to Galerie Biró]

Touches of humour and fantasy references may be seen in the alien protrusions, antennae, fronds and extrusions added to some meticulous mosaic work of tiny fragments and larger blocks of colour. He also made large pieces: sculptures, a table, platters, candlesticks, mirrors and wall hung pieces, with the same attention to tiny detail and exquisite finish.

Professor Jack Cunningham writes: 'When I took up my lecturing post at the Glasgow School of Art in 1990, the staff was an extraordinary mix of talented and creative individuals, not least of all Barbara Santos Shaw, who was Head of Printed Textiles at that time. She was colourful, vivacious, larger than life, and always wore at least one of Peter's large bangles, but more often two or three. We would occasionally invite Peter to come into the Silversmithing and Jewellery Department and speak with the students about his work and, in contact, he was modest, self-effacing, almost shy in front of an audience. He let his work speak for itself, and Peter leaves a wonderful, colourful, larger than life creative legacy for future generations to enjoy.'

Chang's work may be seen at MAXXI in Rome from 15th November until 14th January 2018, in Body, movement, structure. Contemporary jewellery and its construction.

He is survived by his wife, the artist Barbara Santos Shaw, his sons Leo Santos Shaw, artist and lecturer, and Louis Chang, creative director.

Marcia Lanyon Retires after more than 40 years as a leading UK gem expert.

Marcia Lanyon is retiring after more than 40 years as a leading UK gem expert. During that time she has not only become a leading purveyor of stones in the UK but also a source of inspiration and support to many jewellers and craftspeople. She will be very much missed.

Marcia started her career in London's Hatton Garden working for the gem dealer George Lindley. At that time she also studied for her Fellowship of the Gemmological Association. After receiving the Association's diamond certificate in 1970, she joined the company of leading jeweller John Donald where one of her responsibilities was sourcing stones. In 1972 she moved to Hong Kong where she wrote and taught the FGA Diploma course, alongside other gemmology courses.

Returning to the UK in 1975 she began her company Marcia Lanyon Ltd. By 1985 the company had three staff working from Marcia's home and in 2001 the now staff of six moved to premises in Hammersmith. Over the years, the company has built up a worldwide network of sources and today it manages over 14,000 lines of stock – an impressive achievement.

Marcia's contribution to the field of design and craft has also involved helping young designers and makers. She has always been concerned with supporting and sponsoring them. Her company regularly visits the UK's leading art colleges introducing tomorrow's designers and makers to the wonderful opportunities offered by gemstones. She has also mentored young designers



and makers for the Prince's Trust and she has sponsored prizes for the use of coloured stones. She is a business woman who has made a serious mark in her chosen field and her enthusiasm and commitment to it and the practitioners with whom she has dealt with over the years will be missed.

The ACJ wishes Marcia Lanyon a happy retirement with grateful thanks for all that she has contributed to the field of jewellery over the years.

Impress, Abrade, Reheat; Repeat Acrylic Texturing Techniques

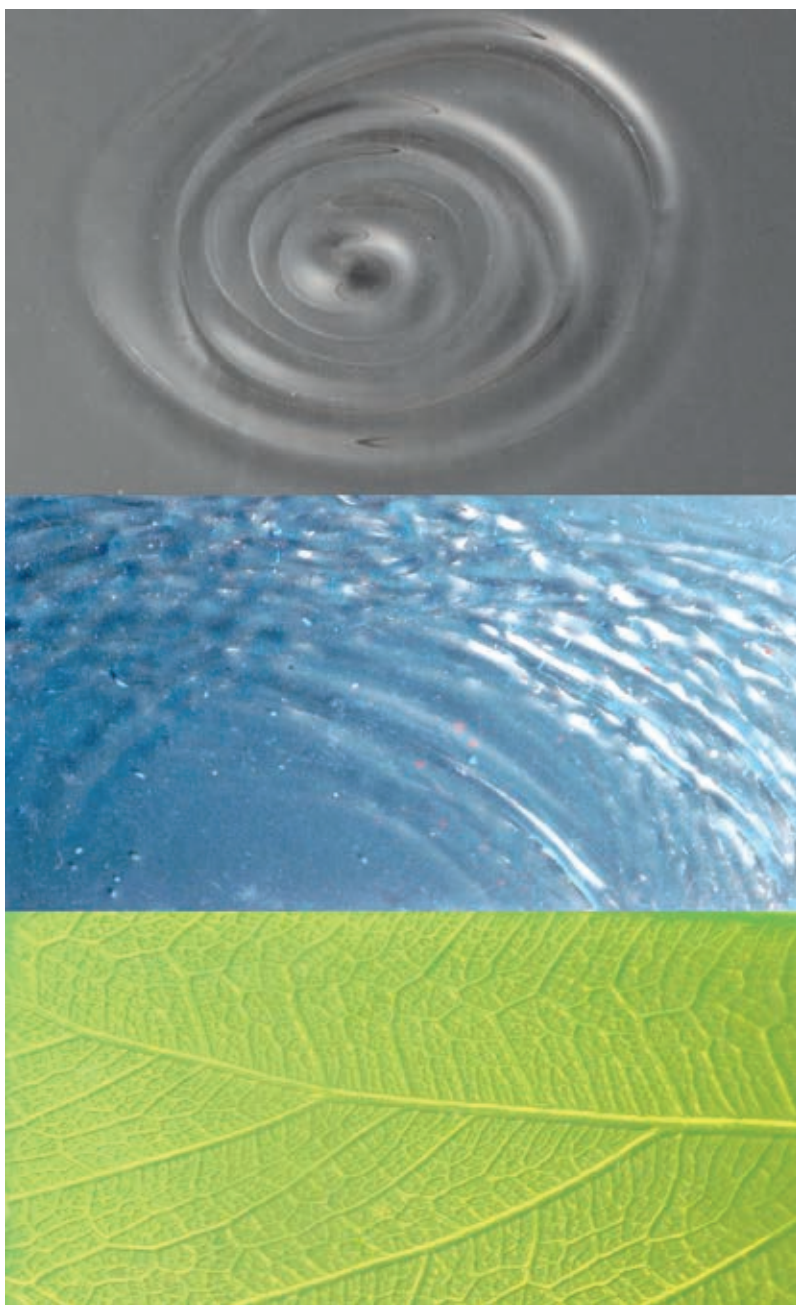
By Anastasia Young

The curious properties of acrylic make it a fascinating material for experimentation, particularly with texturing techniques. Having taught these techniques for more than a decade, I have had the benefit of seeing students from many different backgrounds – creative and otherwise – devise their own variations on the demonstrated processes. I am usually surprised by some of the results, and sure that even after all these years there are still plenty of possible variations which I haven't seen.

The range of colour and effects of acrylic sheet product has increased in the last few years, as has the availability of recycled acrylic. It is, of course, preferable to try to source off-cuts from suppliers, but there will be less choice of colours. Cast acrylic sheet has far better working properties for most jewellery applications than extruded acrylic, which is usually in the form of rod, tube and mirrored sheet. Due to its structure of long-chain polymers, acrylic has an excellent memory; it can be thermoformed and allowed to cool into 3D shapes, but when heated again will revert to flat sheet. The texturing technique described here uses acrylic's memory to its full advantage.

The optimum temperature for heating acrylic is 180°C. Care must be taken that it doesn't overheat as this produces bubbles within the acrylic which are generally unsightly and undesirable fumes are also produced. Kilns or (domestic) toasting ovens are particularly suitable for heating larger pieces of acrylic, as a uniform flexibility can be achieved, allowing smooth curves over a large area. Heatguns are invaluable for heating small areas of larger forms without disrupting the whole, and also for heating smaller pieces of acrylic. 3 mm sheet should take around 3 minutes in an oven to reach a suitable degree of flexibility.

Once removed from the heat source, the acrylic quickly loses its flexibility. A steel former such as a bangle mandrel will drain the heat from acrylic in around 30 seconds, but using a wooden former will give a slightly longer working time before the plastic sets. However, the properties of acrylic are such that it will revert to flat sheet when heated again, so if the results are not satisfactory simply reheat and try again!



Direct impression textures in transparent 3mm acrylic sheet.

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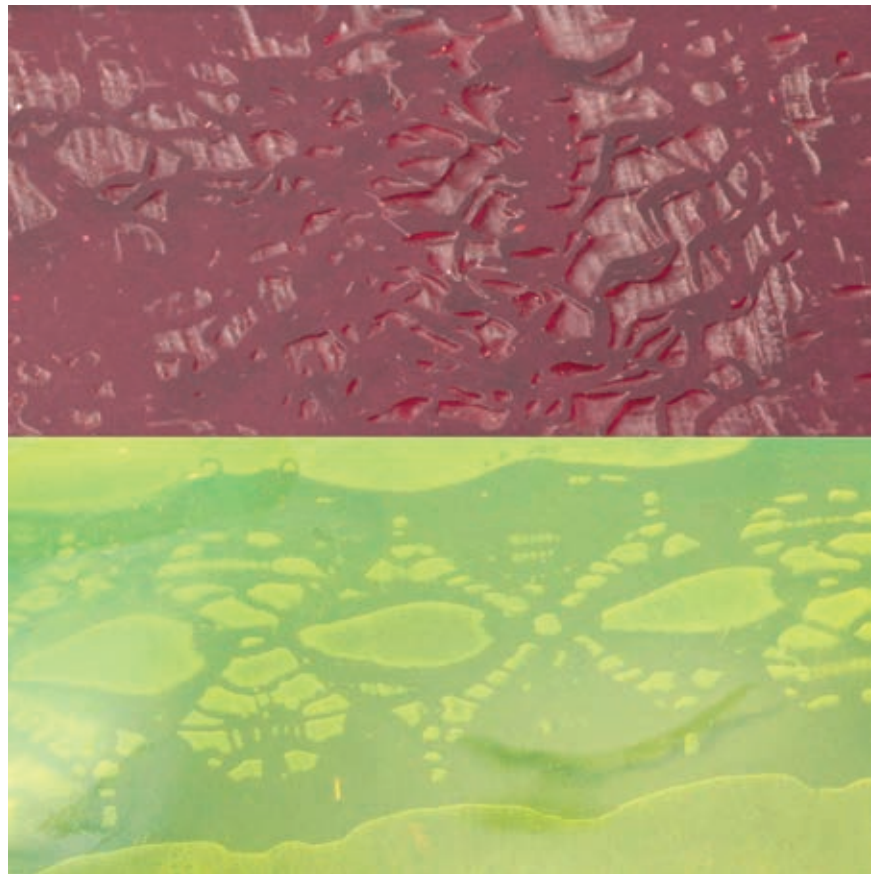
FEATURES

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Clamp the heated acrylic with a texture in a sandwich between two sheets of clean acrylic or MDF – the amount of pressure used will depend on the type of texturing material. For a metal texture such as 2mm copper wire, a very deep impression could almost pierce the acrylic, and will certainly weaken it. Metal forms such as stamped, pierced or etched sheet generally give reliable results, but superb textures can also be created using the kinds of materials which are also suitable for rolling mill textures on metal – skeleton leaves, textiles and cut paper, and these can be clamped with more force. It is much easier to obtain a good impression when using a small piece of acrylic (for example 5 x 5cm) as larger impressions tend to have areas which don't come out so well, but it may depend on the nature of your clamping method – vices, hydraulic presses, c-clamp or even standing on the sandwich of heated acrylic. Poor results are usually because of insufficient heating, or not being quick enough with the positioning and clamping before the piece cools and sets.

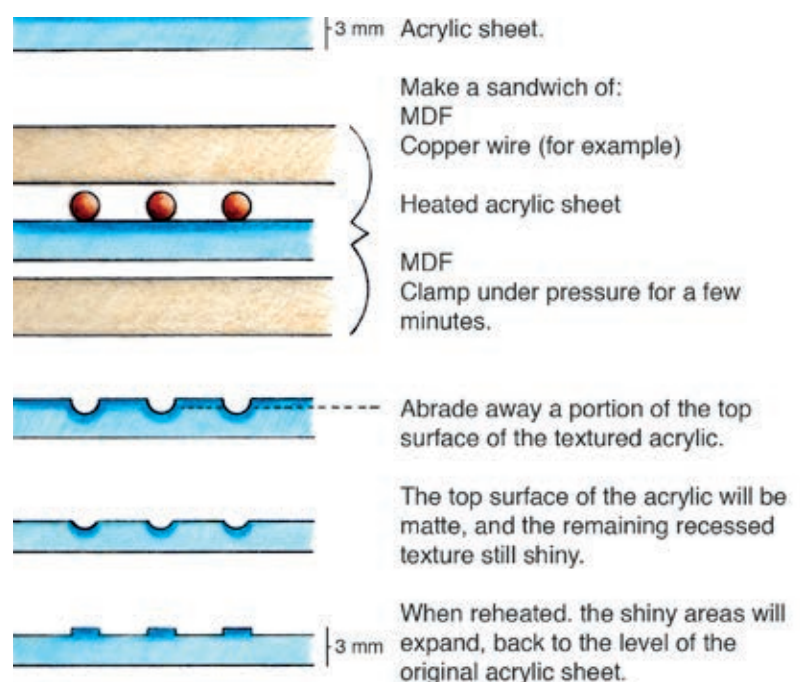
An impressed texture in acrylic will therefore be on flat sheet and if it is reheated for thermoforming at this stage, it will revert to flat sheet and the texture will be lost. It is possible to preserve the texture, but it does alter in the process. The raised surface of the texture can be abraded using 600 grit wet and dry paper (with water), so that when the acrylic is reheated the areas of the texture which were recessed will expand out to their original position, ending up higher than the abraded areas. The texture will have changed from shiny contours to a much more graphic effect of matte-and-shiny and two clear-cut surface levels. If the original texture is very deep, a lot of the surface can be removed and this will give a greater step between the two resulting surfaces when reheated. Very fine textures such as lace can be treated in a similar way, but care must be taken when abrading otherwise the texture can be lost completely! Use finer abrasive paper, and check regularly during the sanding process, drying the acrylic to clearly see the difference between matte and shiny areas, as this give the best indication of the resulting effect after reheating.

Once the texture has been altered through abrasion, the piece can be heated as many times as is necessary to execute a design without it changing. It is generally advisable to texture a larger piece than is required and to then pierce out the best bit of the texture. Spiral wax sawblades are useful for cutting acrylic, or the sheet could be laser-cut.



Abraded and reheated acrylic textures. The deep texture on red piece was made with wire and heavily abraded; the lace texture on yellow was lightly sanded to produce this result.

Cross-Sectional Diagram of Impressed Texturing Technique on Acrylic Sheet



© Anastasia Young 2017

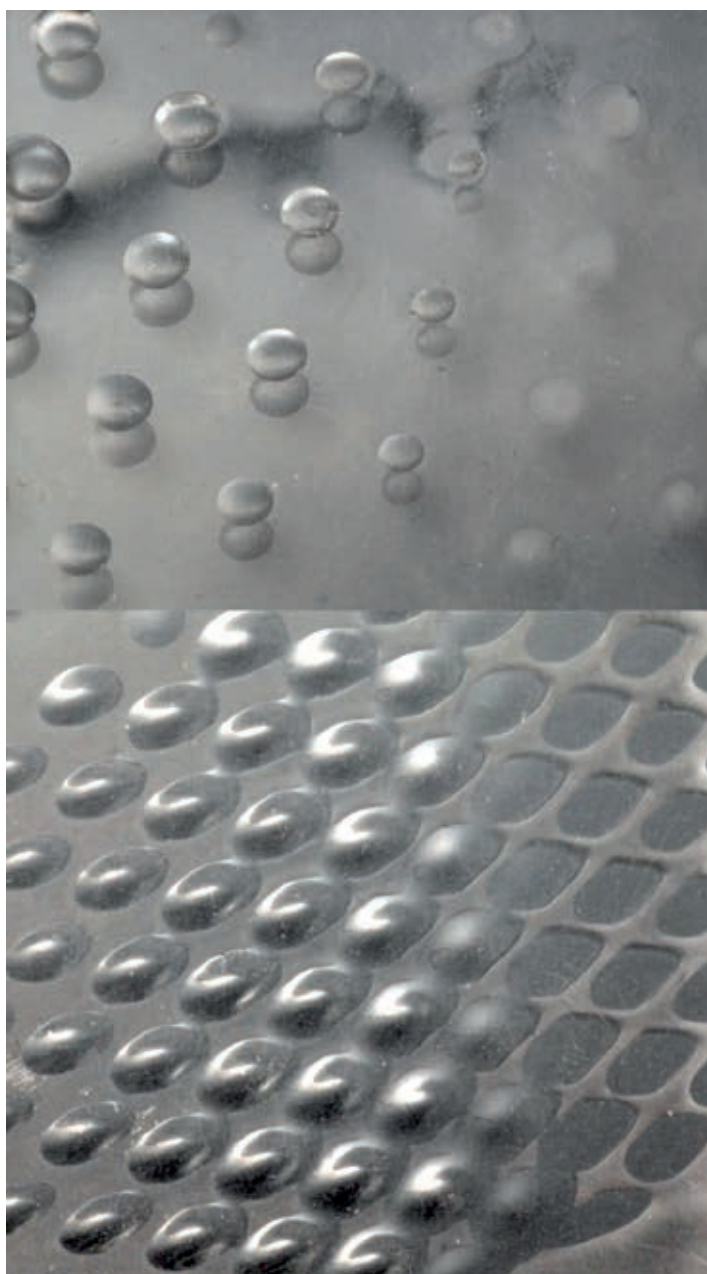
Other suggested variations:

- Abrade and don't reheat.
- Abrade and reheat particular areas – this gives a transition between effects.
- Abrade, reheat and then apply a second texture as an overlay.
- Apply different textures to each side of transparent acrylic. Results are very different when using transparent acrylic compared to opaque.
- Interesting optical effects can be achieved on metallic acrylic when the surface is abraded completely flat (the use of a linisher or rough file is desirable to speed up the process) and polished; the texture remains visible trapped in the interior pearly layer of the acrylic.

Health and Safety Considerations

- Always wear a dust mask when creating dust, and a ventilator when exposed to fumes.
- Abrasives should, wherever possible, be used with water to minimise the amount of dust created.
- Wear suitable heat resistant gloves when thermoforming plastics and ensure the workspace is well-ventilated or, ideally, has extraction.
- Don't heat plastics if you don't know what type they are (Perspex, Plexiglas and Lucite are all brands of acrylic and safe to heat up to 180°C).

Abraded and reheated wire texture on clear (curved) thermoformed acrylic sheet.



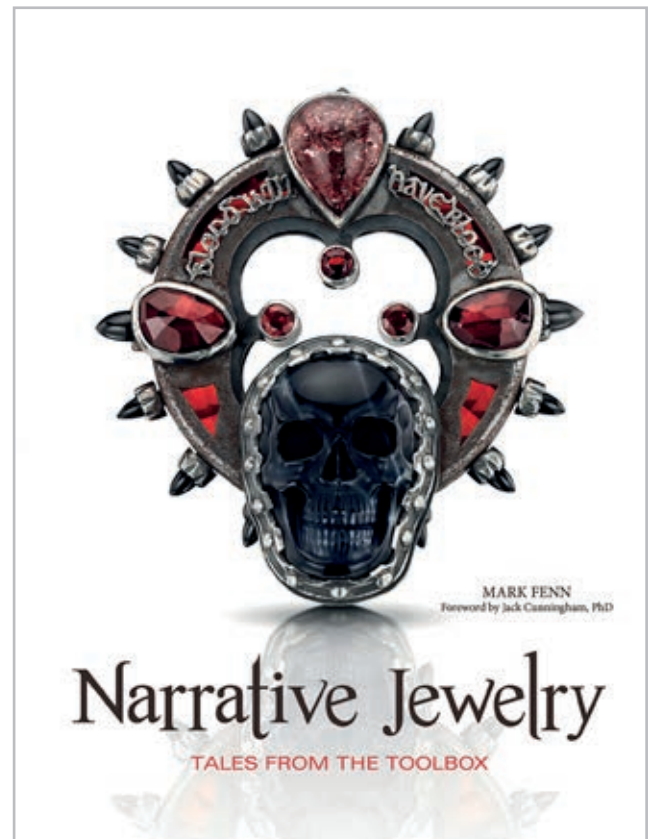
Partially reheated textures, showing the differentiation possible within one piece.

Narrative Jewelry - Tales from the Toolbox

by Mark Fenn with a Foreword by Jack Cunningham PhD.
Schiffer - ISBN 0764354140

Mark Fenn has produced a fascinating compendium of the work of 214 makers from around the world. The makers range from newly graduated students to the luminaries of the jewellery world. Their work tells stories and is designed to evoke a range of thoughts and feelings. Why are you attracted to some pieces and repelled by others? The answers unfold in this contemporary collection which features a foreword by jewellery professor Jack Cunningham and text by jewellers Jo Pond and Dauvit Alexander. The jewellers included in this beautiful book represent a broad spectrum of the genre of narrative jewellery and offer a fascinating look at contemporary work for anyone who wears, collects or has an interest in jewellery and design. This lavishly illustrated book should be a must for anyone who is interested in contemporary narrative jewellery and design.

Mark Fenn is a maker and curator of narrative jewellery. He has been a jeweller for over 30 years and he is a recognised supporter of young jewellers. He lives in Wales where he creates commissioned pieces and a small annual collection. His work is widely shown both in the UK and abroad.



'The Reed Parure'
by Jo Pond.
Photo Jo Pond



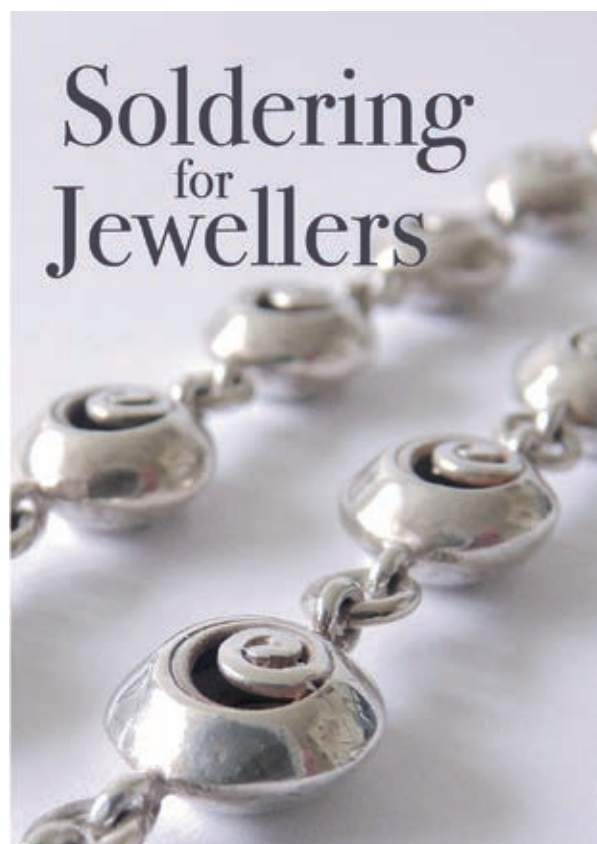
Soldering for Jewellers

By Rebecca Skeels

Crowood Press. ISBN 1785002740

Soldering is one of the most commonly used processes in jewellery, but its potential is often overlooked. Many budding and slightly more experienced jewellers don't always appreciate what a really useful technique this can be. Aside from its strictly practical use of joining elements together, it can be used to change many design features such as form, scale, textures, colours, weight, pattern, line and shape. In this book, Rebecca Skeels not only guides the reader through the basics of using a soldering iron but also illustrates various options on how to explore the creative process while using the soldering iron. This is an ideal book not only for the beginner jeweller but for any practitioner who wants to explore this useful and fascinating technique a bit more.

Rebecca Skeels is currently Subject Leader for Postgraduate courses in Craft at the University for Creative Arts. As a designer-maker, Rebecca's work has been exhibited across Europe and in the US and she continues to explore ideas and work collaboratively with like-minded designer-makers within different disciplines utilising different materials. As an educator, Rebecca's enthusiasm leads her to encourage others to learn new techniques and to be creative with them, to explore new materials, and to work with other craft makers. These enthusiasm are reflected in this book. This book should be a must on all beginning practitioners' bookshelves.





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