

# findings

Issue 66 Spring 2018

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Goldsmiths' Craft and Design Awards New Perspectives for a New Designer Future  
Craft: Entrepreneurship or Enterprise? Munich Jewellery Week How to work with  
Argentium Silver Round Table Group Conversations Beach Combing International  
Networking in Jewellery Education Not Only Decoration Forging New Jewellery  
Histories BLINKERED: A Jewellery-only Catwalk Show Jewellery Matters Book Review

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# LETTER FROM THE CHAIRMAN



After the excitement and somewhat intense activity celebrating our 20th anniversary in 2017, this year will seem rather quiet! The members' exhibition this year will certainly be a 'quieter' event – though hopefully useful, popular and commercially profitable – a selling show at the New Ashgate Gallery, Farnham. We have been invited back there after our Choice! exhibition in 2016 which augurs well for everyone concerned: gallery and makers. This will enable the Board to finalise details of our next exciting project for maker-members: a collaboration with the Italian group, *Associazione Gioiello Contemporaneo* (AGC), establishing a curated exhibition which will tour venues in Italy and the UK in 2019.

The 'outreach' theme continues: this year we are also establishing stronger links with the *Society of North American Goldsmiths* (SNAG) and hope to be able to confirm contributions by our members to their 2019 conference, which will be held in Chicago. Watch this space!

I'm pleased, and excited that, with these plans, our Association will be able to offer extended and wider opportunities to its members. A membership which is likely to increase as a result of new links between the ACJ and a number of specialist colleges in England and Scotland. During this year these colleges will be awarding the **ACJ Prize** to their best students. Do look out for the announcements and prepare for welcoming the recipients to your/their regional groups.

*Terry Hunt*

**Welcome to Findings 66.** We have a new Features Editor, LIETA MARZIALI who has sourced some truly interesting articles in her debut edition. Really pleased to have Lieta on the team so I will hand over to her to introduce this issue properly.

*Poppy Porter*

## FEATURES EDITOR'S LETTER



After writing several features for *Findings*, it is a great honour to take on the responsibility of Features Editor. In this issue, I have striven to champion an international outlook in an effort to highlight innovative projects and galvanise collaborative practices. With another Munich Jewellery Week just behind us, it is a good time to reflect on how, now more than ever, the work of contemporary jewellers relies on an understanding of and participation in the global scene for its appreciation and sustainability.

*Lieta Marziali*



Cover: Jo McAllister - The Ring Cycle: Flowering. Fine silver, silk flowers 2015.

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# Goldsmiths' Craft and Design Awards 2018

Awards Ceremony: 26th February 2018,  
Exhibition: 27th February – 2nd March.

Dauvit Alexander

**I am not sure that the Goldsmiths' Craft and Design Council Awards are not selling themselves short when they use the hashtag, "#jewelleryoscars".**

'The Oscars' is often viewed as nothing more than self-congratulatory ego massaging celebration of mediocrity: at the awards, held in the gilded splendour of Goldsmiths' Hall, every exhibited work, every winner, had created something exceptional. Indeed, the standard is so high that several sections in the competition were not awarded, the judges preferring to award nothing rather than lower the standards.

Hosted by Theo Fennell, the evening ceremony kicked off with the Lifetime Achievement award, which was given to Patrick and Vivian Fuller – of Weston Beamor, Domino and Gecko – for their 'outstanding commitment to the craft and industry', before moving into the 2D design and 3D



**Miriam Hanid Dish:**  
Winner of the Senior &  
Goldsmiths' Company Awards  
Miriam Hanid - Radiance Centrepiece -  
Miriam Hanid-Artist Silversmith

## DESIGN SECTION 2D

Gold Award Smallworkers - Jack Bainbridge - Pocket Square/Cigar Cutter - Cellini (Pearls) Ltd.



**DESIGN SECTION 3D FINISHED PIECES**  
Fashion Jewellery Silver Award - Timon Eidi Tio - 3D  
Printed & Enamelled Nylon Bracelets - Timon Tio

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Above:  
DESIGN SECTION 3D  
FINISHED PIECES  
Production Jewellery Gold  
Award & Vipra Designs  
Award Winner – Timon Eidi  
Tio – 3D Printed Jewellery  
& Complimentary Boxes –  
Timon Tio

craft sections, celebrating every aspect of the jewellery and silversmithing world.

These awards really do cover all areas of the modern industry, from the beautiful paint-ups of Jack Bainbridge to the ultra-high-tech of Timon Tio's 3D-printed nylon and silver jewellery, which won no fewer than three of the categories. Silversmithing is well represented, too, with Oscar Saurin taking several junior awards for his remarkably elegant silver-ware but the show was stolen by Miriam Hanid's breathtaking chased salver which manages to look mathematical and natural, fluid and solid all at the same time and for which she won the Senior Award.

It is encouraging to see that fine jewellery and contemporary jewellery can sit side-by-side in these awards too and that the bridge between the two is being rewarded. Sonia Cheadle's 'Four Season Brooches' are a masterpiece of the jeweller's art, combining precious materials, craft skills and a masterful sense of balance and design.

This year, the Council received the highest number of entries ever. Over 900 designs and pieces of work were considered, whittled down to less than 100 which ended up in the final show. This competition and exhibition is a magnificent celebration of the genius of the jewellers and silversmiths working in the UK today.

Information, videos of the work and the final brochure can be downloaded here –  
<http://www.craftanddesigncouncil.org.uk>



Right: DESIGN SECTION 3D FINISHED PIECES  
Precious Jewellery – Gold/Platinum/Palladium - Gold Award  
& International Jewellery London (IJL) Award – Sonia Cheadle  
– Four Seasons Brooches – Sonia Cheadle London



# New Perspectives for a New Designer

How I grew as a Bachelor's student by doing internships

Kalkidan Hoex

**My Name is Kalkidan Hoex.** I am a 24-year-old final-year student in the Object Design undergraduate course at Maastricht's Academy of Fine Arts and Design (MAFAD) in the Netherlands. During 2017, I spent half a year between Ibiza and Stockholm taking part in two internships, a requirement of my course.

My first internship, from June until September 2017, was with Oraik, a collaboration between Elvira Golombrosi and Hector Lasso based in Ibiza. I found out about Oraik during Cult, an exhibition initiated and curated by Current Obsession in the Stedelijk Museum, 's-Hertogenbosch. There Elvira showed her Master's graduation work she created at Idar-Oberstein, consisting of large crafted stone pieces all with faces in them. I was especially intrigued because her work showed many techniques, and that was one of the things I was looking for in an internship. I also wanted to learn how it works for a jeweller to have your own business.

At Oraik Elvira is the creator of the pieces and Hector is the maker. They are both jewellers, each in a different way. Working with Elvira and Hector was a great opportunity to learn new techniques, about selling jewellery and their way of working. The Oraik pieces are first sculpted by hand in wax. This gives them the unique gesture of the maker and I learned how you can create your own recognisable style in this way. Elvira is always inspired by her surroundings and imagination, and by images that transcend ages and cultures. This way of thinking in my opinion also fitted the location for their brand. Ibiza is a very inspiring island where you can discover beautiful nature, with a very clear blue sea and caves you can walk into.

During my time with Oraik I also had the privilege to work on a project of my own. MAFAD gave six of its students the opportunity to join the GrisGris exhibition at CODA Museum in Apeldoorn. The title GrisGris comes from an amulet from African culture which is believed to protect the wearer. The exhibition explored the meaning and role of traditions, passed to each other in many cultures, often from generation to generation, and how these can be connected to and translated for new generations.

My work is based on my identity. I was born in Ethiopia and was adopted in the Netherlands when I was one-and-a-half years old. I always had trouble figuring out where I belonged: I grew up in the Netherlands, where I was different from the outside but had the same Western customs and habits of the people around me. While visiting Ethiopia, the feeling of not fitting in didn't change, because maybe I wasn't so different from the outside, but I was different on the inside. I couldn't understand the language and had no idea what it was like to grow up in that culture. Because of this I had always felt like there was something missing, which left me right in the middle. And made me want to create my own grisgris.

Working towards this project I learned a lot about myself and how I wanted to position myself as a jewellery designer. I think it's great that the Academy offered the opportunity to some of its students to join such a big exhibition and to learn so much about working outside of university.



Jaguar Ring by Oraik Elvira, gold, diamond black enamel. Photo: Oraik Elvira

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Above - Kalkidan Hoex modelling Göran Kling New Black 2017 Peace Silver necklace. Photo: Pauline Suzor

Below - Kalkidan Hoex 'GrisGris' 2017. Plastic pipes, Copper, Gold plated, Royal blue cotton rope. Photo: Kalkidan Hoex



After this great experience with Oraïk and finishing my GrisGris project, I traveled to Sweden, where I lived for two months in Stockholm and worked with Göran Kling, who had also taken part in the Cult exhibition. Göran's work was very refreshing to me as one could see that he has developed some great skills, and creates jewellery that is also very approachable and wearable for the younger generation. Göran works alone and has done different collaborations with clothing brands. I chose this internship because, in my opinion, his work shows a nice balance between contemporary jewellery and fashion jewellery. This was also a opportunity for me to learn how he runs his own business.

With Göran I got to work on a collaboration with New Black, a streetwear clothing brand well know in Sweden. We made several pieces that would go together with the clothing line Peace that New Black was developing. We worked for one and a half months towards the launch. During that time we had meetings with New Black about the location for the event, how the work was going to be presented, the after party, and what publicity was going to be done, taking into account the clothing store's own advertising. New Black planned the photoshoot, for which they recruited a photographer and models which fitted their style. I also happened to become one of the models, which was a fun experience. There was a lot of advance publicity about the collaboration, for which they also developed stickers and workshops to make Göran Kling / New Black buttons. This attracted a lot of people to come and see the first jewellery pieces and take part in the workshops.

For me, being involved in all these meetings was a big learning step, seeing how a company can work together with a jewellery designer, how to interact with your audience, and how important it is to advertise properly. I learned that social media can be a great platform to show your work to the world and for people to get noticed easily. This is a different approach than having your work presented in galleries but also another way for galleries, companies and potential customers to find you.

In those six months I grew so much as a designer. Above all, doing internships gives you new perspectives about life after your graduation. To anybody interested in an internship, my advice would be to try to visualise how you would do it and make it your own, and use it to learn as much as you can!



# Future Craft: Entrepreneurship or Enterprise?

A Conference Full of Confidence at The University for The Creative Arts,  
Farnham 14 March 2018

Vivien Bedwell

**The Future Craft: Entrepreneurship or enterprise conference is an extremely insightful and relevant topic for emerging and practising artists stepping into the big world.** Held on the 14th March 2018, at Farnham University of Creative Arts, a gathering of experienced creatives discussed the complexities of the jewellery art domain and the existence of this field in a world of constant change.

The panel of speakers came from near and far to express their views in relation to their practice and offer opinions of possibilities for the future. These speakers included: David Poston, Vicki Amberly-Smith, Rebecca Skeels, Gordon Hamme, Daphne Krinos, Adi Toch, Elizabeth Shaw, Eliana Negroni, Sandra Wilson, Karen-Anne Dicken and Emily Ohlund.

Topics discussed were: transition from education to practitioner, ambitions and confidence, developing good business sense, growing confidence overseas, higher research, collaborations, looking at advances in 3d technology, awareness of dyspraxia and creating a healthy working environment.

One of the key elements of the conference was confidence. To have the courage to grow creatively and at the same time putting oneself out into the public spectrum needs confidence. We all can feel uneasy at times and

question our motives especially when dipping your feet into the big pond so to speak. By pitching yourself into different areas in the field and trying to push yourself out of your comfort zone helps to build the confidence.

As an emerging artist myself, I found the conference extremely relative to where I am positioned in my career. It is quite an art to balance your practice, project it to the public and seriously make a living. It is encouraging to listen to the different views given by the speakers, that each had a special message to give the audience.

Attending the conference bought to light that this type of discussion is important and should be undertaken in an arena of graduating students and emerging artists. It is daunting how fast the art industry is changing and confidence is not always easy to gain. Artists are expected to undertake communication and business skills quite quickly, which takes time to accomplish. For most it is not natural and pushes them out of their comfort zone. By listening to and discussing with artists who have experience helps to generate ideas of ways to move forward.

This is a first of a series of biennial conferences. Queensland College of Art, Griffith University, Australia will host the next Future Craft conference.

UCA conference panel guests. Photo: Wallace Regulous



# HOLY SCHMUCK!

## Reflections on Munich Jewellery Week

Lieta Marziali

**Munich Jewellery Week offers the greatest concentration of contemporary art jewellery in Europe.** It is where practitioners, gallerists, academics, students and aficionados come together to see new projects, new bodies of work, new collaborations which are brought to the city every year for the eyes of the world.

The main fair at the Internationale Handwerksmesse houses stands from artisans in all the craft disciplines. Jewellery takes centre stage with the juried exhibitions and prizes Schmuck, Talente, Meister Der Moderne and Handwerk & Design (the last three also open to other high-end craft); FRAME, where some of the best contemporary art jewellery galleries in the world exhibit their artists, and Chrome Yellow Books, where one can find the most interesting and recent publications in the field of craft; and stands from collectives and individual jewellers (including fine and more design-led jewellery).

But it is the fringe events, all one hundred of them, that paint the yearly picture of what is happening in contemporary art jewellery in the world. From students' collectives organising moving exhibitions, to emerging talents taking over all kinds of retail spaces from cafés to shoe shops, to famous city galleries and exhibition spaces curating shows from more established practitioners, the range of work on display is a snapshot of a moment in time, of the 'now' of contemporary art jewellery. And the range of presenting styles is a testament to the ingenuity and creativity that the most diverse bunch of artists in the world could conjure up, even with a very limited budget.

A week of intense full-immersion is bound to promote reflection and generate questions. Some will perhaps be existing ones which call for regular revisiting, such as the nature and focus of our work, or our positioning in the field. Others might catch us more unaware: why can't we decide whether we like a body of work or not? Why do we find ourselves inexplicably attracted to the work of particular artist whose aesthetic we had not previously found particularly compelling? What draws us to love a piece and reject the material from which it is made? What are the dialogues that we are (not) initiating between our work and the body, our work and space?

Art Jewelry Forum ran two sharp panel discussions this year, one on collecting jewellery and one on writing, and the focus of both debates converged on criticality. It has been suggested that perhaps in order to develop new audiences and new literature we need to hone our own critical understanding of our field. And this is the arena in which to do it. After all, the ability to forge critical thoughts comes, like our other hand-on making skills, with practice. The more work we expose ourselves



I thought I'd got it, but there is so much more for me to understand in Jorge Manilla's pieces



to, the more we start to understand on a very basic level what we like and don't, until we start noticing patterns which can lead us to the reasons why. Is our judgement linked to particular materials, concepts or aesthetics? Or perhaps with the exhibition space itself? Eventually, the questions themselves might begin to display a specific pattern of inquiry which will be worth investigating.

Munich Jewellery Week is also where relationships are forged. New friendships lead to new collectives, new working partnerships, new exhibition spaces and formats, new purchases (by the public but also by fellow jewellers), and of course new critical writing. Its democratic, unstructured, unchecked formula does away with the classic top-down elitist validation structures, breaking the norms of both gallery inclusion and social interaction, and giving everyone the opportunity to play, to a point, on a level field. Initiative and resourcefulness are rewarded: as long as you can find a venue or are happy to perform in a street corner, you're in. With this comes a fresh free-form of networking, where there is room for everybody not only to have their individual voice but, crucially, to have it heard.

Whether you are armed with a work-hard-party-hard attitude, or following a rigorous daily schedule to maximise your visits and networking opportunities, or in fact want to jumpstart your inspiration mojo, Munich Jewellery Week is what you want to make of it. Its value, like anything in our diverse practices and interests in the field, is made up of how we approach it and what we ask of it, and this can change (and quite rightly so) not only from individual to individual but also from year to year.

We need Munich Jewellery Week because, even being the bubble that it is, it provides somewhere to exist as part of something bigger than ourselves. Because it links often lonely practices in far-reaching corners of the world into a interconnected powerful net that once a year can experience the transmutation of intangible social media friends into real people who exchange real hugs and drink real wine, and whose work can be experienced as physical objects in all their materiality. Because, despite all its self-referentiality, it shows us a form of globalisation that does not necessarily rely on predatory practices but on collaborations, cultural intersections, common learning and sharing of ideas. Because it forces us to confront ourselves with what is out there in our field, and yes, that includes the good and, crucially, the bad and the ugly. Because, through its sheer size, it helps us understand more specifically what part we want to play in this field, and how we want to play it. And more than anything, we need it because it sends us home physically trashed but hopefully filled with the energetic potential of so many unanswered questions that we didn't even know we had, and without which our practices as jewellery artists would not remain intellectually and critically sustainable.



Reflecting on the sound of silence with Anja Eichler



Confronting my own fetish for dog noses with Franziska Rauchenecker. But why gold plated silver?

# How to work with Argentium Silver to Get the Most Out of the Alloy

Karen Young

**For many jewellers who work regularly with sterling silver, some of the most common frustrations or challenges with using it include firestain, tarnishing of the metal, and the softness of the alloy compared to other metals such as gold.**

Personally, the chemical make-up of my skin causes silver to tarnish more quickly than is typically normal; it was this which led me to the discovery five years ago of a relatively new alloy of silver called Argentium, which was invented by Peter Johns at Middlesex University in the 1990s.

Argentium is available in two alloys – 935 and 960. The more readily available Argentium 935 contains 93.5% pure silver (so a slightly higher percentage than sterling's 92.5%). Argentium 935 can be hallmarked in the UK as either sterling, or Argentium Silver if you have an Argentium licence from the Argentium Guild. Argentium 960 meets the standard for Britannia Silver. However, unlike sterling where the other metals in the alloy (primarily copper) cause the metal to tarnish, Argentium replaces some of the copper with germanium, which makes the alloy more resistant to firestain and oxidation.

So what started as a bit of an experiment to make silver more wearable for me, turned into a love affair with this fantastic metal and remains the alloy I love working with best. So what makes Argentium a great alternative to sterling?

It is *hypoallergenic* – as the metal is less reactive than sterling, it is worth trying if you or your customer is sensitive to sterling, or can only wear fine silver or gold.

It is ethically sourced and fully recycled – a bonus if this property is important to you and your work.

It is *tarnish resistant* – Argentium 935 is up to 7 times more tarnish resistant than sterling silver, and 960 is nearly 8 times more. The tarnish resistance of the alloy is enhanced by heating. Argentium can be heated in an oven for approximately 2 hours at 120°C to increase tarnish resistance.

It is *more durable* – where heating at a lower temperature increases tarnish resistance, heating at a higher temperature (300°C for 1-2 hours or 175°C for 2-4 hours\*) increases the strength of the silver significantly (which is ideal for the likes of rings, findings and stone settings). Any discolouration caused by the heat hardening process is easily removed by pickling, polishing and finishing.



**STAR FLOWER CITRINE PENDANT** by Sue Wainwright  
Fusing was used to connect the layers of metal for this dramatic pendant. Prolonged and repeated heating does not cause significantly problematic firestain in Argentium.

Photo: Juliet Sheath



**ARGENTIUM CUFF WITH GOLD WIRE DECORATION** by Sue Wainwright  
The gold wire decoration on this piece is all fused to the argentium base. To ensure accurate application of the edge wire, Argentium solder was used.

Photo: Juliet Sheath



It is *more easily fused* – Argentium fuses more successfully than sterling or Fine Silver. As fusing occurs at a higher temperature than soldering, it is a technique best used early on in the fabrication of the jewellery piece. So the more complicated your design in terms of joins, the more likely it is that you will need to use solder. Argentium also balls up beautifully when melted (using the same technique as you would with sterling) and creates much smoother balled ends on wire, as it contracts less when cooling.

Its heat conductivity makes it behave more like gold when soldering. With sterling silver you heat the entire piece to the same temperature or the solder will not flow. Argentium does not conduct heat in the same way, and so you work systematically through solder joins much like you do with gold.

However, as the properties of the Argentium alloy differ from sterling, it is important to be aware of some important variations in how you work, in order to get the best results.

Argentium does not glow red as brightly as sterling when annealing, so do take care that you don't accidentally overheat.

Argentium is very fragile when being heated, so it is important to fully support your piece during annealing and soldering. If the piece is not fully supported, or you are using overly tight tweezers, there is a risk that the metal can warp or crack. I would always recommend air cooling your piece before quenching in water. In fact, typically I don't quench my Argentium pieces at all; rather, once my piece has turned black I move it onto a steel block to fully cool. Moving when still red hot can cause cracking (which is heartbreaking).

**TEXTURED CIRCLE CLUSTER DROP EARRINGS** by Karen Young  
Balled wire can be used to create high quality findings, which can be heat-hardened to help them keep their shape. The other excellent advantage of using Argentium for findings is that it is hypoallergenic.

Photo: Cath Lowe



**WORK IN PROGRESS** by Dennis Heyderman  
1.0 mm Argentium wire was used to construct the links for this piece, formed around an 18 mm mandrel and stretched; the ends of the links were shaped around the stems of 3 and 5 mm twist drills.

Photo: Dennis Heyderman

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## FEATURES

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I find heating or soldering on a charcoal block works best. As charcoal inhibits oxygen, I typically coat my piece in flux to avoid firescale.

Due to the tarnish resistant properties of Argentium, it does not oxidise or patinate well.

It is best to use Argentium solder when soldering. Argentium solder is more tarnish resistant than traditional solder, and is a very good colour match. I typically use Argentium Easy Solder the most due to the heat conductivity – I rarely need to use Medium or Hard, which has a particularly high melting point.

When soldering you should always use a liquid flux such as Argentium Soldering Flux or Auflux. Traditional borax can cause pitting of the metal and firescale which is undesirable.

Argentium remains harder to find in the UK – CooksonGold, Betts Metals and Allied Gold are the main suppliers of Argentium sheet and wire, and supplies of findings are still quite limited. For a wider selection of Argentium chain, findings and tubing, I still have to import from the United States.

However, by taking a little bit of care and making a few adaptations as to how you work with the metal, you will be able to unlock the vast potential of this fantastic alloy and enjoy stronger, more tarnish resistant and brighter pieces of jewellery.

\* Source: Cynthia Eid, 2016.

**TAPERED SOLITAIRE RING by Karen Young**  
Heat resistant stones, such as cubic zirconia, can be set before the Argentium is heat-hardened. The piece can also be hardened before more vulnerable stones are set, and the heating process makes the Argentium silver more resistant to wear.

Photo: Karen Young



**Roman Link-in-Link Chain BRACELET by Dennis Heyderman**

Dennis created a classic link in link chain\*\* with Argentium silver. The links are fused, rather than soldered closed.

\*\* Classical Loop In Loop Chains by Jean Reist Stark and Josephine Reist Stark.

Photo: Dennis Heyderman

**Karen Young** is a jewellery designer based in London who works extensively with Argentium Silver in her jewellery collections and bespoke wedding and engagement rings. She sells primarily through her own website ([www.karenyoungjewellery.co.uk](http://www.karenyoungjewellery.co.uk)) and on Etsy (<https://www.etsy.com/uk/shop/KarenYoungJewellery>) and teaches a variety of silver jewellery and jewellery business classes at the London Jewellery School in Hatton Garden.

For further information about Argentium, visit [www.ArgentiumSilver.com](http://www.ArgentiumSilver.com)



# Round Table Group Conversations:

## How to Present Contemporary Art Jewellery to Engage and Broaden Audiences

Round Table #1: Screens for Jewellery, 26.01.2017, galerie beyond, Antwerp (BE)

Round Table #2: Platforms for Jewellery, 23.04.2017, galerie beyond, Antwerp (BE)

Round Table #3: Jewellery Interactions, 18.11.2017, San Serriffe, Amsterdam (NL)

*The 'Round Table' events are organised by galerie beyond (Karin De Buysere and René Darmont, Antwerp, BE) and Anneleen Swillen (artist, currently working on a PhD at the University of Hasselt and PXL-MAD, School of Arts, Hasselt, BE). Through the following conversation, Karin and Anneleen reflect on previous and upcoming 'Round Table' discussions.*



Round Table #1: Screens for Jewellery, 26.01.2017, galerie beyond, Antwerp (BE)  
Photo: galerie beyond



Round Table #2: Platforms for Jewellery, 23.04.2017, galerie beyond, Antwerp (BE)  
Photo: galerie beyond

**Anneleen:** The idea to organise these group discussions originated within the context of a project that I was working on for Beyond Fashion 3m2 Project Room (located at the previous address of galerie beyond) in the Winter of 2016. Rather than having an opening reception, which would have taken place outside on the street since the Project Room is located in a show window, we found a different format, one through which we could have a more in-depth conversation about my project's content. Only a few weeks after we discussed this idea, our first 'Round Table', entitled Screens for Jewellery, took place. During this event we discussed various screens for jewellery presentations, from window displays to online media. A few months later we organised two more discussions. One was about platforms, the other one had interactions as its central theme.

For each conversation we have focused on a theme linked to 'presentation'. This is relevant for my current PhD research in the arts, and also for you, galerie beyond, as your role includes supporting the field and spreading awareness. Through these 'Round Tables' I aim to create an opportunity, both a physical and mental space, to get together with a mixed group of people and reflect on art jewellery and objects related various topics.

Karin, what are your aims for the 'Round Tables'? Why do you, as a contemporary art jewellery and objects gallery, find it important to co-organise and host these talks?

**Karin:** The 'Round Tables' give us an opportunity to introduce people to contemporary art jewellery and to take on an educational role in the field. For the gallery it provides a more focused discussion about contemporary art jewellery which helps to spread awareness of what we do and what art jewellery is at its core. It's important for a gallery to provide an opportunity for its customers to become more familiar with the methods and concepts behind the work. Such discussions are rarely organised by other institutions, so running them ourselves provides the opportunity for makers and art jewellery lovers to interact with each other. It breaks down the hierarchical division of maker/consumer and creates a more even playing field where ideas can be shared and roles are equal.

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**Anneleen:** Furthermore, our collaboration provides practical as well as conceptual contributions to the 'Round Tables' as a project. From having a physical place for our get-togethers, starting from a certain customer base and related communication strategies, to providing ideas, giving different perspectives and reflecting on content and format.

**Karin:** Yes, the format of the 'Round Tables' is interesting because of the immediate contact between artist and art lover. The feedback and discussions from the events act as triggers for the participating artists to further develop their ideas and work. And afterwards you, as seen from your perspective as an artist, collect the most interesting quotes and questions in a report. This report, which is a form of documentation as well as an artistic interpretation, is then shared online through our Facebook page<sup>1</sup> and website<sup>2</sup>, as well as shown in the Project Room.

**Anneleen:** The thoughts and concerns that are expressed during these discussions are definitely valuable to anyone who is currently active in the field of contemporary jewellery, and beyond. I think it is important to make them accessible in order to trigger more reflection and bring together more views on the discussed topics.

What did you learn from past 'Round Table' events? Have you used something that was discussed during the talks in your approach to running galerie beyond?

**Karin:** It was interesting to see that the majority of participants were makers themselves. It became apparent that the field in which we work is understood vaguely by outsiders, and that even within the field, many artists have different goals. I learned that it is up to us as a gallery to make this connection with art, and explicitly show the work we represent as art, for the public to understand. The art jewellery field needs more awareness of its many sub-divisions, and this form of presentation can be seen as a form of branding; how we want to present ourselves and how we want to relate ourselves to the field of contemporary art.

**Anneleen:** One of our initial aims was, and still is, to reach a broad audience in order to have various, and unexpected, perspectives on the discussed themes. However, our previous 'Round Table' discussions mainly attracted Belgian and Dutch jewellers (which we are grateful for of course!). Our communication strategies might be too in-crowd and consequently influencing the public's expectations. Our most recent 'Round Table', entitled Jewellery Interactions, took place in bookshop San Serriffe in Amsterdam, as part of Obsessed! Jewellery in the Netherlands, an event initiated by Current Obsession Magazine. Jewellery makers, curators, wearers, collectors and educators, as well as a few graphic designers and fine artists that did not yet know the contemporary jewellery field, took part in this conversation. This gave some interesting insights and I would like to continue in this direction. What are your aims with our future 'Round Table' discussions? What would you like to achieve?



Brooch By Karin Roy Andersson. Photo: Sophia De Groot



Round Table #3: Jewellery Interactions, 18.11.2017, San Serriffe, Amsterdam (NL). Photo: Sophia De Groot

**Karin:** The main goal for me and for the gallery is to continue to provide these horizontal opportunities to bring makers and wearers together in a discussion or encounter, connecting everyone involved in a collaborative experience and allowing space for inspiration. I believe this allows more introspection and reflection on and for the individual, as well as for the art jewellery field in general.

**Anneleen:** Yes! Thank you.



# Beach Combing with ACJ Wessex

Vanessa Sharp

**The ACJ Wessex region covers an area bounded by 90 odd miles of coastland from the Jurassic coast of Dorset in the west to Chichester Harbour, Sussex, in the East; and encompassing a wide variety of coastal landscapes and characteristics.**

So while some of our members are geographically quite distant from one another many of us share the experience of being close to the South Coast that links us. A project based on a beachcombing theme was a great way of getting members out and about together to seek inspiration by that linking thread.

So late last summer four groups set off to find inspiration at different locations, Kimmeridge in Dorset, Milford on Sea at the edge of the New Forest, Southampton Water and Bosham in Chichester Harbour. This was a way of spending time together walking, talking, collecting, drawing, photographing and lunching. A great time was had by all. The social aspect of our meeting together to talk about jewellery and ideas would have been a positive in itself. But we are of course all makers at heart so the plan was to use our trips as inspiration experiment with new ideas or techniques and maybe even make a resulting piece of work.

Autumn of course is a busy time for all jewellers in the lead up for Christmas and particularly so for the ACJ Wessex group who have an annual selling exhibition in November and December at Sir Harold Hillier Gardens, Romsey.

It was therefore at our members meeting in Salisbury in January that we came together to show each other how we had been inspired by our visits. This was not a competition and there were no rules. Members brought a fantastic range of work they had created; examples of techniques they were developing, designs for pieces, trial pieces and some finished pieces, as well as pieces on the theme that they had pulled from their archives to inspire further work. Just a few examples of work created are as follows.

Vanessa Sharp had brought a silver and tourmaline necklace that she'd previously made based on bladder wrack



Jill Clark

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Jo Tallis

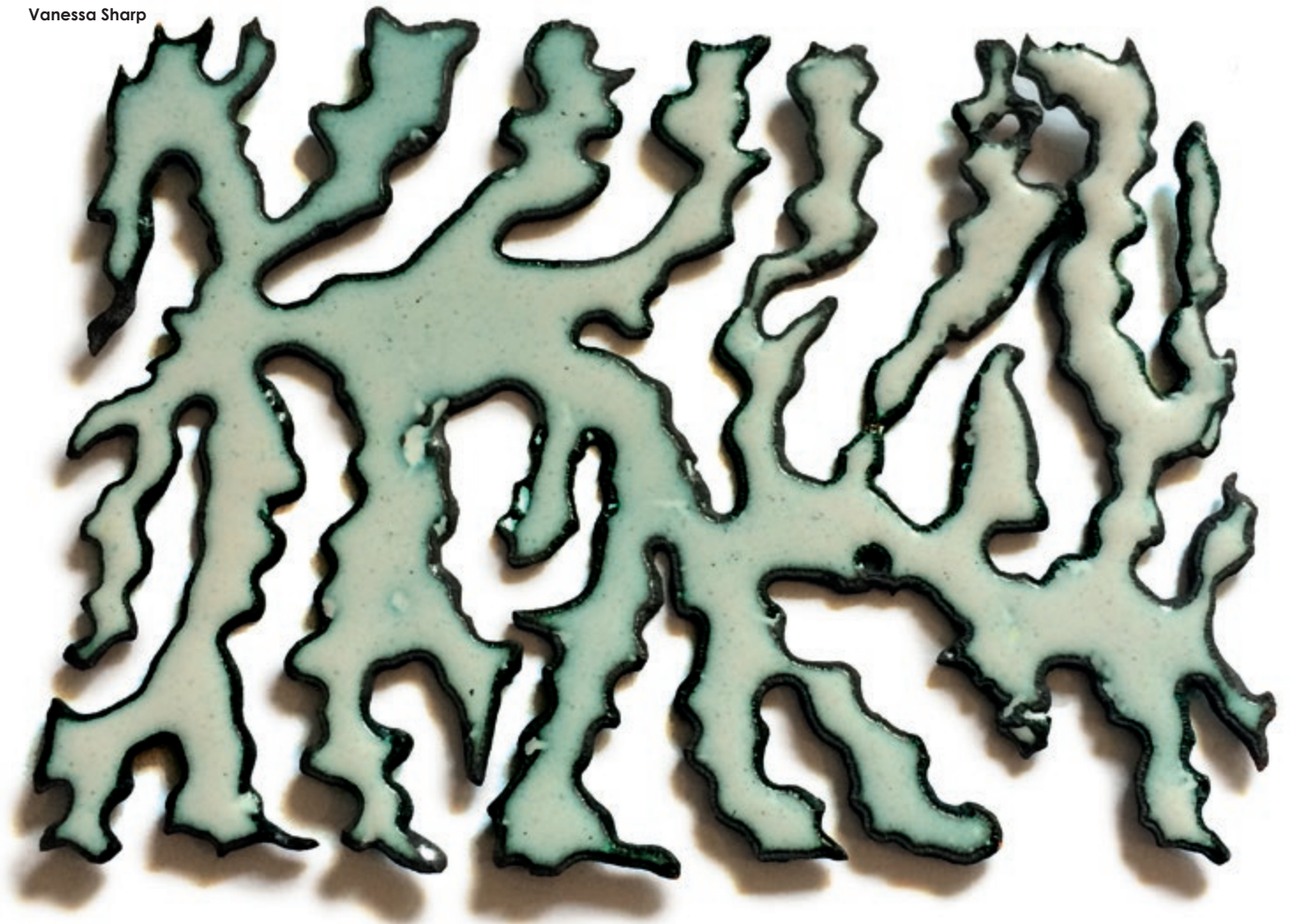
and using hydraulic pressing techniques. After the trip she went on an enamelling short course at West Dean College and developed the seaweed theme with a copper piece etching through and enamelling using white enamel at different temperatures 'over' and 'under cooking' to bring out sea-toned colours.

Dawn Gear had found a beautiful piece of sea worn blackened wood. She soldered copper in multiple layers to give a similar effect. And she also used seaweed to roll texture onto silver to make a pair of finished silver.

Sheila Joughin did some very accomplished detailed designs in her sketchbook, based on seaweed. One design has been expressed in 3D using paper cut outs to make a collar, and another design would use silver seaweed shapes to be hung on a piece of cord she intends to weave using red ochre colours. She will include agate stone and hematite beads to complete the theme.

Having found shards of flint on the beach, Gill Mallett was reminded of some pieces of interest in her archive that she brought along to further inspire us; some flint arrowheads, and an amazing large flint dagger with a leather

Vanessa Sharp







Jo Tallis

scabbard. She also brought an electro formed shell, and a natural shell set with freshwater pearls.

Furthering the shell theme Jill Clark found some lovely shell pieces covered with worm casts and barnacles and created a number of pieces on that theme taking silver and copper and drilling, rolling and soldering.

Our chairman Syd Meats brought some shells, driftwood and fossils and showed us some work in progress using a succession of domed pieces. He has taken that further into a pendant that has evident shell like inspiration.

Finally Jo Tallis was hugely productive and brought a number of necklace assemblages using an array of found pieces of drift wood, shells, slate, seaweed, glass and recycled items. A true artistic inspiration taken from the coast and its offerings.

Other members have collections, sketches and photos from which they will be developing further ideas and pieces. All involved found the process very satisfying, getting to know other members better and learning from one another and nature. In fact so successful was our project that we will be continuing our conversations with one another and with nature in another project this year. This time we are taking another theme that forms a common thread across our geography: woodland. We are all very much looking forward to further inspiration and picnics.



Jo Tallis

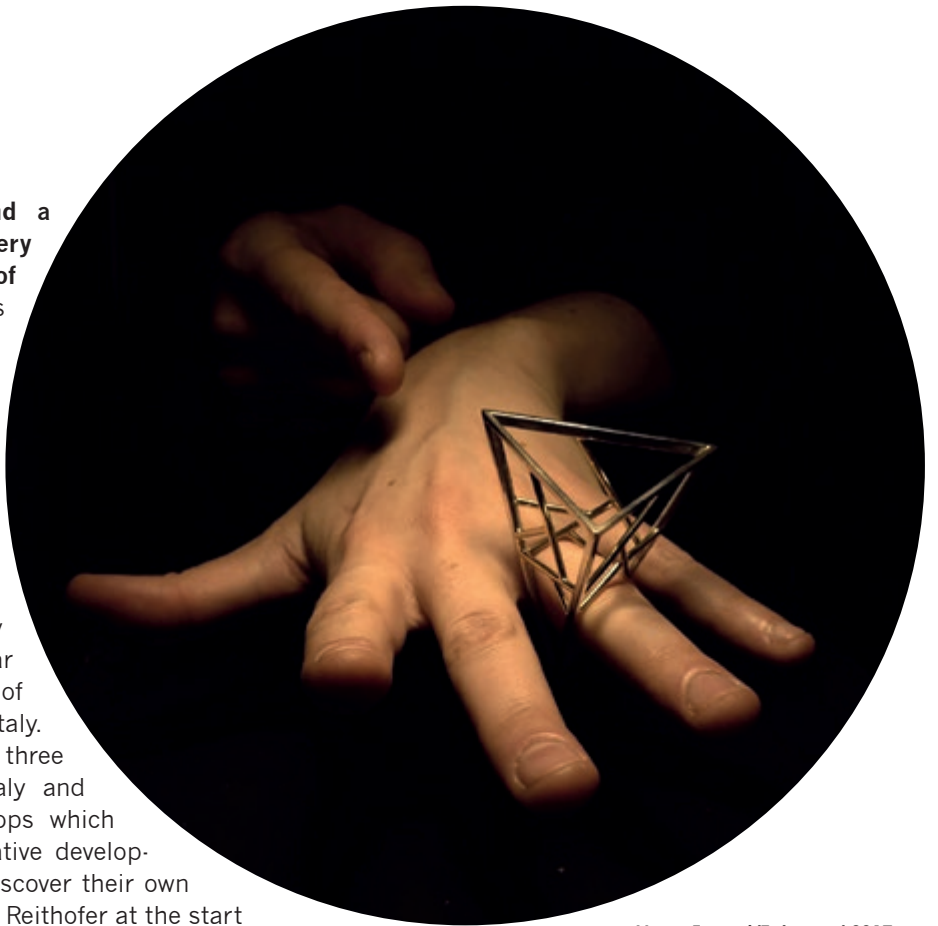
# How Collaboration and International Networking in Jewellery Education Help to Found Resilient, Creative Practices

Sofie Boons

**Alongside grounded technical skills and a creative mind, it is important that jewellery education institutions and the students of today think globally.** Internationalisation is firmly on the agenda at the British Academy of Jewellery (BAJ), and several projects have already taken us across borders.

The exhibition entitled 'a ring is a ring' which BAJ hosted during the London Design Festival can serve as an example. The exhibition was the result of a year-long project between the BAJ and two other European jewellery schools: the Department of Gemstone and Jewellery of the Hochschule Trier located in Idar Oberstein, Germany, and Alchimia School of Contemporary Jewellery based in Florence, Italy.

The participating students from all three institutions travelled to Germany and Italy and participated in thought-provoking workshops which introduced them to collaborative and creative development processes and challenged them to discover their own identities as makers. With input from Ulrich Reithofer at the start of their journey into the world of rings and hand adornments, they all individually responded to the brief with a ring or series of rings. The group was composed of over 20 different nationalities.



Maya Ferroni 'Tetraego' 2017.  
Photo: Tillman Zizka



A Ring is a Ring is a Ring Exhibition 2017.  
Photo: British Academy of Jewellery





A Ring is a Ring is a Ring Exhibition 2017. Photo: British Academy of Jewellery

Alise Kennedy 'Tipping Point' 2017. Photo: Tillman Zizka



The results of their research into 'what is a ring?' were wide-ranging. The diversity of the work paints a clear picture of how jewellery students, supported by their respective institutions, have the freedom to develop a wide range of skills, whether trained more technically or having been exposed to contemporary research practices, they have the important opportunity to continue to question what it is to be a jeweller today.

With collaborative projects, the BAJ-team hope to build a strong global network that includes partnerships which are able to create more opportunities to exchange and increase the utilisation of international expertise. Supporting a universal set of skills also underpins our work to continue the preservation of industry-specific skills not only locally but on a larger scale too.

For jewellers starting out today, getting your work and vision out there is a lot easier than it has ever been; with the multitude of options to open an online shop and the rise of social media promotion, there is an opportunity for jewellers to reach a much wider audience with often just one click of a button. In addition, the fact that travelling is so much

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more convenient today also opens a lot of doors to utilising and gaining expertise from abroad. Both the pace of communication, promotion via the internet and the ease of travel has made collaborations so much easier to set up and achieve.

Students, we believe, should take full advantage of these opportunities. They should build an international network and look at the advantages of engaging with international audiences for their creative development, considering the intellectual benefits of collaborating with others. International showcases, experiences and projects might in turn spark innovations in our industry, therefore strengthening and growing it perhaps faster and further. This all hopefully will enable the students and the jewellers of the future to become more successful and well rounded.

This academic year BAJ will continue to engage internationally. It is welcoming five students from the IATA school in Belgium on an exchange programme of two weeks, and visited Munich Jewellery Week and Schmuck in March 2018. It will also be planning an exciting exhibition in China to showcase the results of a six-month project in which BAJ students experimented with amber.

With these ventures, and the further projects we are planning, we will aim to contribute to research and as an organisation take part in discussions about the jewellery industry, making and craft, and what jewellery is and could become in the future. BAJ, a school where traditional techniques are taught to be challenged, has much to contribute to these conversations.

The team at the British Academy of Jewellery are very excited about the future and there are some exciting developments in store for 2018.

**Sophie Boons** is the Head of the British Academy of Jewellery which is located in the heart of London and Birmingham's jewellery quarters, the British Academy of Jewellery provides education and training programmes that nurture creative talent and technical ability. With nearly 20 years of experience delivering training for the next generation of jewellers entering the industry, the Academy continues to promote and value technical making skills. Aiming to be a jewellery school where technical training is not seen as a hindrance to creativity, but where knowledge acquired through the process of making provides inspiration.



Gabriela Gancheva  
'Life is a Merry Go Round'  
2017.  
Photo: Tillman Zizka



# Not Only Decoration: On Full Volume

The artist collective and platform for critical art jewellery. We're taking this show on the road and turning it On Full Volume!

Laura Jack

**If you're in the industry, you'd probably agree that the idea that jewellery can be a platform to display and show support of critical ideas is not a new one.**

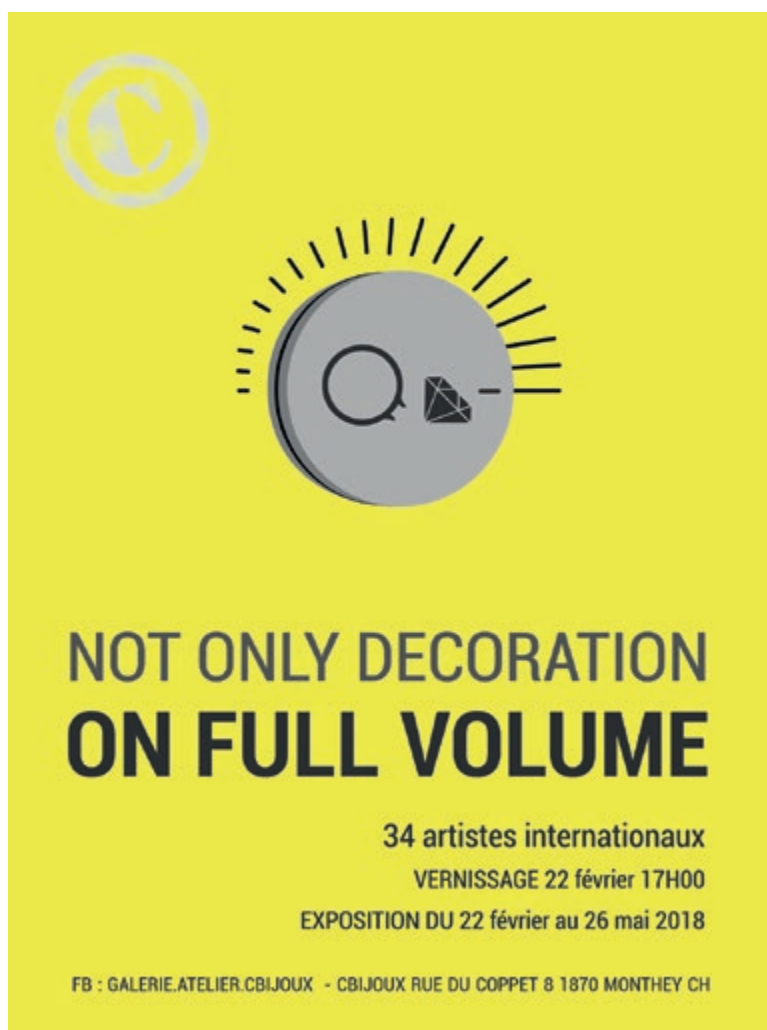
From the beginning, jewellery – as the oldest form of artistic expression – has been used as a medium to many ends, from displays of wealth, to bestowing honour and even shows of political affiliation. And yet, the jewellery world has increasingly been bolstering itself in a realm of ornamental beauty, accessory and opulence, barricading itself away from the contemporary art sphere. So where do you sit in this jewellery world if you believe that jewellery does and will always have the potential to be more than just decoration; the capacity to convey deeper meaning and to influence opinion, thereby being able to perform on the same stage as other art mediums and more?

This was the question Stephie Morawetz (Austria) and myself, Laura Jack (Australia), asked ourselves. During our Master's studies together at the Trier University of Applied Sciences in Idar-Oberstein, our experience was of a lack of space for the kind of wearable work with critical content we wished to make to be granted the gravity and elbow room it deserves. We therefore decided to create this space for us and like-minded makers in the form of the not-for-profit platform called Not Only Decoration.

We see being a contemporary jeweller as someone who has great potential to reach a vast array of people, with the social responsibility that comes along with that. We are believers that art is supposed to reflect the world it is a part of and critique it, to express opinions and enlighten, and that if we can accept pure aesthetics as a granted element of some contemporary visual art, so we should be able to accept critical content in contemporary adornment art.

As NOD, we wanted to define ourselves first and foremost as a platform for art and design projects that focus on social, humanitarian and environmental issues, as well as reflecting on the jewellery industry with a critical eye. After creating a website and social media platform, and publicising the project during Schmuck in Munich in 2017, we were pleasantly surprised at the number of artists and makers interested in and supportive of what we were trying to achieve. NOD ended up becoming a collective intelligence, an organisation of individuals who utilise their skills as jewellers, artists and makers to create meaningful art and design projects to help affect positive change not only on global issues, but also within the industry.

But we didn't just want to collect artists and hoard them on our growing online forum. People need to see and touch this sort of work, and most of all talk about the underlying meanings, so we decided it was time to organise an actual real-life



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exhibition. After the hunt for a gallery and the designing of an open call got underway, the opportunity came via Alja&Friends gallery within Vienna Jewellery Days, in the heart of Stephie's home city. Over 150 people applied to exhibit!

The preceding work of organising, curating this event, and processing and refining the list of artists to be shown in such an eclectic group show was intimidating to say the least. Stephie and I had never done anything like it before. Each next step proved to be a learning curve for both of us and a real test to our friendship. As the conduit between artist/members and gallery, our main goal was to provide everything both artists and gallery needed. This included having the works delivered on time and complete, with all the necessary contracts and information provided, while also marketing the artists and show via various media. We also wanted to ensure costs stayed at a minimum while still creating the best experience we could, within the requirements of Vienna Jewellery Days.

From the onset, we decided not to charge artists to be a member of NOD. As a non-profit group, we only require they pay for their own shipping and customs costs. Because of this we soon realised we needed to make money somehow, at the event and thereafter, to cover costs of print material,



Work – Ruby Parker – Use Your Loaf  
Photo: Ruby Parker



so our magazine Not Only Blah Blah was born as a way to not only document our amazing collective, but also share ideas based around the premise of Not Only Decoration.

The selection process was difficult, and as new curators we had to learn the art of striking a balance between the various issues represented, visual strength and critical content of the works, and the inevitable pull of personal taste. Whittled down to 47 makers and artists that would fit in the gallery, the exhibition, called Not Only: an Exhibition, displayed a wide array of works: from jewellery to print media, photographic and, most prominently, video works.

From its very opening, it was a challenging and mind-opening experience, with works of artists from all over the globe including UK artist Ruby Parker's eye-catching work made out of bread and Swarovski crystals called Use Your Loaf – which aims to highlight food waste, and Finnish artist Monica Wickström's Necklace of Tears made from single-use eyedrops, made to express that 'there is so much bullshit said from world leaders especially one Mr.D.T, which makes

Laura Schunger performing Pia Groh's The Living Brooch, pinned to observer Katharina Reimann at the NOD Opening in Alja&Friends  
Photo: Laura Jack



even ears cry'. But the highlight of the evening by far was a performance piece by Pia Groh (performed by Laura Schunger) called The Living Brooch. Schunger, wearing a bodysuit with a giant brooch pin on the back, walked amongst the exhibition patrons; looking, touching, assessing, before finally pinning herself to a participant, making herself the jewellery... or was it the other way around?

Continuing this deeper experience for Vienna Jewellery Days, NOD also invited patrons to a discussion/movie night titled Not Only Talking, led by special guest and artist Katja Köditz, on the intermediality of jewellery. Makers from all avenues and backgrounds contributed their perspectives on topics revolving around the premise that contemporary jewellery has found itself delving past associations of being 'too feminine, ornamental, precious or primitive' to be an art form, past the scope of artistic expression to a new frontier; questioning and playing with its intermediality. Does something have to be tangible to be real? Do you really have to wear jewellery on the body for it to actually be jewellery?

NOD has been so well received it didn't take long for another venue to book us for an exhibition, this time in Switzerland at Cedric Chevalley's gallery Cbijoux in Monthey. With 33 artists taking part this time, a show called NOD: On Full Volume has turned out to be so successful the local tv channel came to the opening to air it.

Stephie and I have been overwhelmed, excited and honoured by the momentum and the possibilities this simple idea has created, and have no intention of slowing down. More exhibition venues are already in the planning and, as a collective, we are always looking for more voices to share on our platform. For more information about the project, latest news and indeed the possibility to submit your own work, please find us at <https://www.notonlydecoration.com>



Stephie Morawetz - A Drop of Black Gold  
Photo: Stephie Morawetz

NOD Artist Rill Greenfield  
observing Laura Jack's  
Does the Carpet Match the  
Drapes  
Photo: Laura Jack



# Forging New Jewellery Histories

Symposia at Goldsmiths Hall and The V&A focusing on new historical and contemporary research provide a stimulating start to the year

Lieta Marziali

**The weekend of 19-20 January 2018 brought two most interesting symposia to the London scene.** The first,

'Commerce with all the World' at Goldsmiths' Hall, focused on new historical research into the gold- and silversmithing trade in the 16th and 17th centuries. Organised to celebrate the launch of the landmark publication *Silversmiths in Elizabethan and Stuart London: Their Lives and Their Marks* by David Mitchell, it presented contributions from leading curators and conservators from world-class institutions such as the Ashmolean Museum, the Louvre, the V&A, the Museum of London and the National Trust.

The first two presentations by David Mitchell and Mark Merry focused on the mammoth task of compiling a fully searchable database of the makers on the 1682 Mark Plate (literally, a copper sheet stamped with makers' marks). With records from approximately 14,000 individuals, drawn from indentures, apprenticeships and freedom registers, as well as ledgers, gifts and tax records, it provides an extraordinary window into the social, political and economic environment in which the jewellery, silversmithing and gem trade operated. One has to wonder what a contemporary version of this database would reveal!



Silvia Weidenbach speaking at the V&A



Panel discussion at the V&A, from left Silvia Weidenbach, Dr Julie Weidenbach, Maria Lobalzo Wright, Dr Beatriz Chadour-Sampson



The Ashmolean's Matthew Winterbottom presented his research on John Cooques (of whose name there appears with at least 15 different spellings!); his association with Charles II provides an insight into the machinations of political allegiances in the trade, also explored in the National Trust's James Rothwell's talk, and the issue of 'aliens' taking up trade positions in the city, the main topic also of the Louvre's Michèle Bimbenet-Privat's paper on the French Huguenot Etienne Delaune.

The V&A's Tessa Murdoch revealed more about the symbology of silver fire furniture (irons, dogs, bellows and so on) than I think most of us jewellers in the audience realised existed. And while post-doctoral researcher Jasmine Kilburn-Toppin talked about the outstanding moral conduct necessary to operate as an assayer, the Museum of London's Hazel Forsyth brought several shady stories from the medieval jewellery and gem trade to life. For those who have not read it, her book *London's Lost Jewels* on the Cheapside Hoard is one that cannot be put down till the end.

The papers, all deeply rooted in historical and technical research, not only brought to life objects often confined to hidden corners of museum collections, but crucially the often forgotten but intriguing narratives of their associated makers and commissioners, highlighting the difficulties – and yet the joy! – of extrapolating new histories from centuries-old primary sources such as ledgers, letters and inventories.

The second symposium, 'Love and Desire in Gems and Jewels', was held at the V&A. After a historical cavalcade through more than two millennia of jewels' association with love and desire, presented by V&A's leading jewellery curator and historian Beatriz Chadour-Sampson, we were thrust straight into the future by Silvia Weidenbach, who explored ideas of attachments in her ever-joyful playground of the digital and the traditional. The glamour of Hollywood could not be missed in a programme devoted to love and desire, and Warwick University's Julie Lobalzo Wright focused on the transformational power of jewellery, whether sought or imposed, in famous female characters of the silver screen.

The most intriguing presentation was perhaps Dundee University researcher Maria MacLennan's foray into forensic jewellery. Driven by her own curiosity about issues of attachment, provenance



Matthew Winterbottom, Curator of Sculpture and Decorative Arts, Ashmolean Museum

and the habits associated with the giving, receiving and wearing of jewellery, she has pretty much single-handedly developed a new area of jewellery practice, in which she works alongside crime and accident investigators in the search for clues such as victims' and perpetrators' identities and criminal modus operandi and motive.

In the final presentation, Beatriz once again took us back into the lures of historical research with her insight into the magnificent treasure recovered from the Spanish galleon *Nuestra Señora de la Concepción*, shipwrecked in the Marianas Islands in 1638. This final talk showed how global the nature of the jewellery and gems trade was already centuries old then, and how in fact 'made in China / Thailand / the Philippines' are far from modern concepts and were instead the product of a much earlier colonial mercantilism feeding the growing needs and whims of an expanding European middle class.

As contemporary jewellers, it is important to remind ourselves that our discipline was born out of a critical questioning of the historically traditional practices and values associated with body adornment. Study days such as these offer an important insight into the wider context of the art, craft and design as well as manufacture, commerce and consumption of jewellery, without the knowledge of which we ourselves could find no context.



Galleon Trade Routes:  
Image Courtesy of Beatriz  
Chadour-Sampson

## @Work Gallery Presents: 'BLINKERED' A Jewellery-only Catwalk Show

18 February 2018 Brunel Museum Grand Entrance Hall

(Exhibition: @ Work Gallery, Pimlico 22 February - 31 March)

### Louise Seijen ten Hoorn

**@Work Gallery, located Pimlico London, has been a platform for emerging talent as well as established jewellery designers for exactly 20 years this year.**

Coinciding with London Fashion Week, gallery owners Joanna Butler and Adele Tipler celebrated their anniversary by inviting over 30 designers to take part in BLINKERED: a jewellery only catwalk show. Amongst the participants were new graduates such as Aijuan Zhang, Eve Balashova and Mara Balode, as well as established designers such as Petra Bishai, Sophie Harley and Helena Markonsalo.

The idea for Blinkered was to make it all about the jewellery. Adele Tipler says: 'Jewellery is often an accessory to complement clothes, but we wanted a catwalk show just for the jewellery.'

One spectacular piece after another, strode down the catwalk to carefully selected, evocative music. Impressive pieces by Sarah de Zutter, Catriona Faulkner, Mercedes Castro Corbat and Sophie Cochevelou created audible gasps in the audience. The creative and playful nature of their work against the rough backdrop of the Brunel Grand Entrance Hall transported us to a fantastical jewellery wonderland.

Besides these more extravagant pieces, work by Annemieke Broenink, Isabel Sabato and Francis Stunt showed that you can



Mixed wood necklace by Alma Sophia Design. Photo: Henrik Ringnér







Aijuan Zhang's masks displaying cinematic quality. Photo: Henrik Ringnér

just throw on a huge colourful mixed media necklace and change or brighten up your everyday look. Visitors commented that seeing the jewellery on the catwalk, modelled by people from all ages, genders, shapes and sizes really helped them imagine wearing these pieces themselves.

To follow the catwalk event, there was a month-long exhibition at the gallery where the pieces could be admired up close and all the work exhibited was for sale.



Models congregating at the end of the show. Photo: Daniele Lamarche



Designer Anne Sophie Cochevelou (right) attending the event. Photo: Henrik Ringnér

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Some of the jewellery was made using surprising materials and techniques. Kirsten Sonne, who re-purposes materials in her work, showed a beautifully crafted over-sized pearl necklace made from Danish newspaper pulp. Evgeniia Balashova's colourful 3D printed repetitive shapes looked just as great on the catwalk as up close in the exhibition. Aijuan Zhang's gold-plated masks were well executed and oozed cinematic quality on the catwalk. Isabel Sabato uses contrasting materials and colours on her reversible 'Illusion' pieces but leaves us guessing as to how or what her pieces are made of!

The gallery's mission to promote jewellery of all types, materials, colours and scales to a wider audience was certainly achieved through this event and I look forward to see what they will do next!

Exhibited work can be found on: [www.atworkgallery.co.uk](http://www.atworkgallery.co.uk) - Blinkered  
If you missed the event, there is a short film by Swedish film-maker Henrik Ringnér available on Vimeo, under @work presents: Blinkered.



Printed cotton shoulder and head piece by Sarah de Zutter.

**Annemieke Broenink silicone rubber and elastic 'necklaces'**





## JEWELLERY MATTERS

Marjan Unger and Suzanne van Leeuwen

ISBN 9789462083752 | hardcover | 540 p

15 x 21,5 cm | illustrated (520 colour)

Dimensions: 14.6 x 4.4 x 19.7 cm

Design: Irma Boom | NAI Publishers in association with Rijksmuseum Amsterdam

with support from Rijksmuseum Amsterdam

*Jewellery Matters* was launched at the eponymous symposium at the Rijksmuseum in Amsterdam last November, which highlighted the importance of multi-disciplinary thinking when discussing or researching jewellery. This is a book that has so many facets, and I felt it necessary to invite three different reviewers to offer their perspective on what is set to become a classic volume in the study of jewellery.

*Lieta Marziali*



Simone ten Hompel, MA RCA

Silversmith, Curator and Reader in Metal at The Cass (Sir John Cass School of Art, Architecture & Design)

***Jewellery Matters* is a reference book born from the collaboration between two distinguished authors, providing a compelling analysis of historical and contemporary work.**

Marjan Unger is not only a historian, but also an educator with a passion for people, materials and fine works, in particular jewellery, and with a soft spot for collecting the latter. Suzanne van Leeuwen, a curator of jewellery at the Rijksmuseum, is an art historian and has practical experience of unearthing information that goes beyond the gemmology wealth of a jewel. This collaboration results in a scrutiny of individual pieces and the stories about the reasons for wearing or not wearing jewellery, the ephemeral, great masters, the intricate relationship of jewellery and art, the culture of taste, and other complexities.

The Rijksmuseum jewellery collection is here drawn upon as an example but could stand for alternative collections: be they small or rich in numbers, with or without a budget, and belonging to a renowned institution or to oneself, these gathered-together pieces have a significance of social, physical and emotional meaning. How to order or make

sense of a singly-worn piece or an entire exhibition falls under a diverse range of categorising aspects, which the book helps to propose. *Jewellery Matters* offers a detective-like investigation, bringing together key information such as paintings and portraits where the jewels appear or are worn, and their location in collections or museums. In fact, the book invites a close reading not only of the text but also of all its imagery (with all the jewels reproduced at actual size), and it elaborates on how the contextual data relates not only to the jewels' provenance, but also the historical background, fashions and influences upon jewellery makers of each period.

An explanation that jewellery matters is offered by the fact that jewellery was, is, and will be worn by people. However this does not create a definition for the value of jewels. *Jewellery Matters* strives to propose a range of value classifications, which can be drawn upon for selection by the individual. The referencing provides a methodology for investigation and offers itself as a model to bring research into the realm of jewellery making and the crafts.

*continued >*

Deborah Mazza, FGG, FGA, BBA

Final year BA (Hons) History of Art, Goldsmiths, University of London

**I started studying art history three years ago out of the desire to further my thirst for knowledge about art and history, after realising that even after over 30 years in the trade as a gemmologist and jewellery valuer that there still is much to learn.** During my studies I realised that art history does not incorporate the study of jewellery history, that jewellery history is regarded as an external 'discipline' that one hears of every last Tuesday of the month at the Society of Jewellery Historians in London, and that there is no academic theory of jewellery as an artform. So I slowly began to create my own theory of jewellery, finding inspiration within the modules studied, often based on the same theorist writings discussing 'classical' art, with the aim of bridging the gap between jewellery as a piece of adornment and jewellery as an artform.

Luckily for us Marjan Unger and Suzanne van Leeuwen have started this change of perspective with their book *Jewellery Matters* published in 2017. It is a brilliant framework,

an enjoyable read and easily understood, and draws ideas from the more academic Schmuck Denken by W. Lindemann. At first glance this book might seem to have a 'Dutch-centric' feel, to which Marjan admits. She bases the book's jewellery on the Rijksmuseum's collection, which is predominantly 16th century onwards and encompasses a very interesting and rich history, and to a lesser extent jewellery from all parts of the world is also examined, besides discussing the underlying reasons for man's need to adorn and wear jewellery.

Marjan and Suzanne have planted the seed, which will hopefully but surely germinate to a whole new branch of literature, and the Theory of Jewellery will be a recognised discipline, possibly offered as a university course by some forward thinking university.

As an introduction to the Theory of Jewellery I would recommend this personal account to anyone interested in the subject.

Enrica Prazzoli

Contemporary Jeweller

**This book could have been very different, and still be remarkable,** thanks to the wealth of material it is based upon: one of the many luscious catalogues with great-looking pictures and some well-written introductory text that get looked through once or twice, oohed and aahed at, and then gets shelved and covered in dust. This is not that kind of book. The size is already an indication: it's not one that goes on a coffee table, but is something personal, something to leaf through often; it can be read cover to cover, but it is equally as good to open at random and read just a bit. The pictures of jewellery are shown at their actual size and that contributes to the feeling: they work well as documentation, but they also give you the chance to play pretend and get a good impression of how big (or how delicate) some of the pieces are.

The book asks some questions that are so basic that are too often taken for granted: what is jewellery? Why do people wear jewellery? Some of these questions are discussed at length, drawing connections between various disciplines such as art history, fashion theory and anthropology, and more. But rather than a dry academic account of what we can see in the pictures, it reads like the kind of conversation you have with someone that is passionate and knowledgeable, and enjoys sharing. Some questions are partially answered; or left alone, to be reprised later, leaving space for the reader's own considerations.

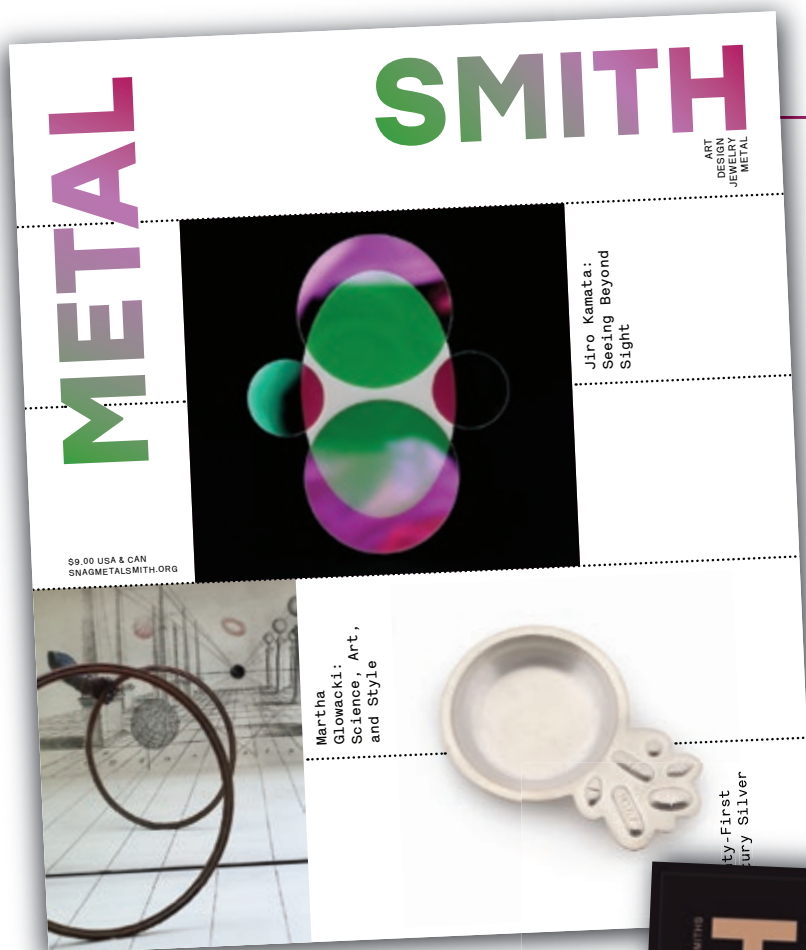
I especially appreciate the focus on jewellery worn by common people: a reminder that there's space in the world for so much more than what ends up in museum collections and on magazine covers; that jewellery matters.

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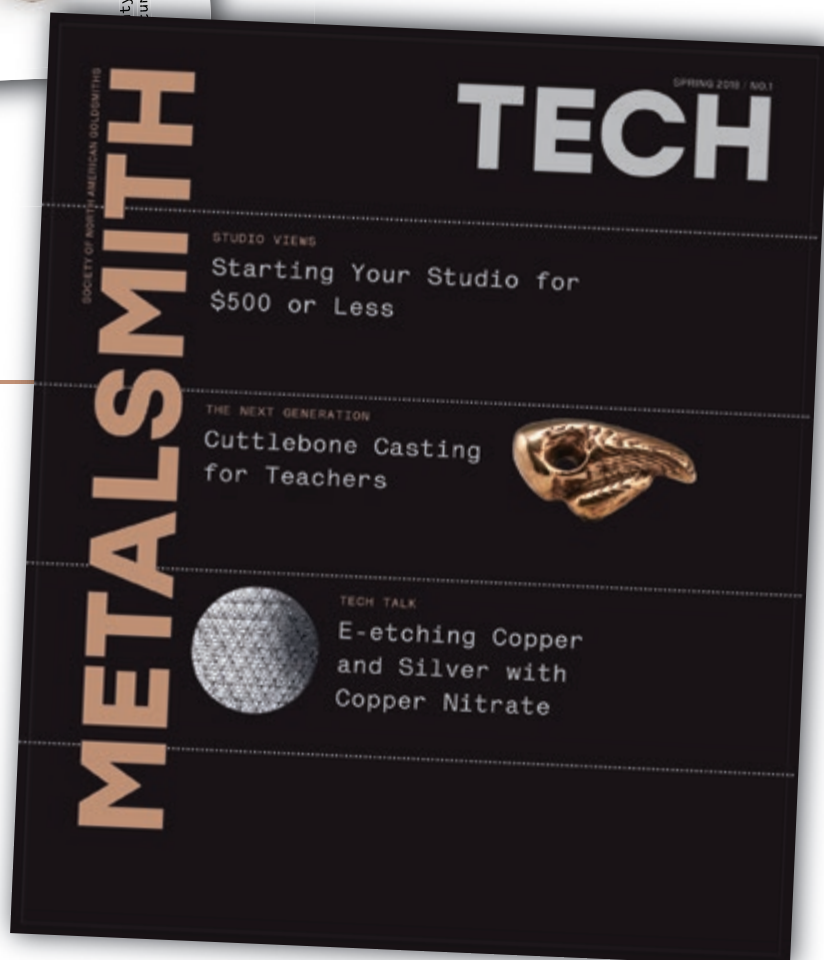
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# findings

Issue 66 Spring 2018

Anne Walker Disenchanted Forest: "not out of the woods yet" bangle. Silver, garnets, 2015  
3D printed, fabricated, stone set. Photo: Neilson Photography