

findings

Issue 74 Autumn 2022

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Contemporary Jewellery

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25 Years of the ACJ



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LETTER FROM THE CHAIR



As you will know, this year's members' exhibition, one of the events celebrating our 25th anniversary, has as its title **Meanings & Messages**. The panel's work in selecting submissions for the exhibition was completed before Russia's invasion of Ukraine, so there are no brooches reflecting this specific terrible event. Although not that actual event, conflict is a topic traditionally explored through brooches (medals?). And of course, there is much conflict in our lives other than warfare.

The exhibition displays creatively expressed concerns with prevailing issues of climate change, conservation, sustainability and ecology. There are many positives as well: the wonders of the natural world are celebrated as well as our heroes and loved ones. It's extremely gratifying that no fewer than nine countries are represented by our members in this exhibition; genuine world-wide breadth.

Our conference, held in Exeter in July, featured contributors from a similarly wide geographic spread. It was wonderful to have two presenters from Bangkok physically present but also to have seamless online presentations from South Korea, Hungary, and Australia.

Since the last issue, the ACJ has seen some changes: Haru Sakai, our administrator for five years, has moved on and we welcome Cheri Crump as her successor – best wishes to her in the role. We also welcome new directors – Christine Johnson and Dr Mahtab Hanna. Linda Lambert has resigned as a director; Janet Fitch and Kath Libbert also resigning from the Advisory Panel. Our thanks to them all for their involvement and support.

Terry Hunt

LETTER FROM THE EDITOR

This longer issue celebrates 25 years of ACJ, a celebration still tinged with sadness about the death of Tamizan Savill in January.

Our theme this issue is jewellery made with textiles and textile techniques. I hope you all enjoy reading it as much I have enjoyed working on it. As ever, I would like to thank contributors.

We have to say goodbye to Linda Lambert and Haru Sakai, who were tremendously supportive members of the Findings Team. We welcome Jo Haywood, exhibitions, and Cheri Crump, administrator.

We are looking for articles, features, interviews and contributions to the Members' Gallery for the Spring 2023 issue on the theme of Political Jewellery. As ever, we are looking to include diverse voices, and we will do what we can to get your ideas out there if writing is not your thing. Enquiries and submissions to findings@acj.org.uk, please.

Jo Lally



Front Cover: Mariko Kusumoto - Sea Breeze necklace. Back Cover: Mina Kang - Classic Series

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Members' Gallery

In ACJ's 25th birthday year, our Members' Gallery focuses on the work of some of our amazing members who have been exhibiting at Goldsmiths' Fair.

Congratulations to Flora Bhattachary, Eve Balashova, Ute Decker, Ella Fearon-Low, Susi Hines, Francesca Marcenaro, Jane Moore, Jane Adam, Kate Bajic, Maria Frantzi, Emily Kidson, Lynne MacLachlan, Jo McAllister, Caiyang Yin, Faye Hall, Stephanie Holt, Ulla Hörnfeldt, Alison Macleod, Lucy Martin, Harriet St. Leger, Katie Watson, Eleanor Whitworth and Heather Woof. ACJ is proud of you – and Goldsmiths' Fair is lucky to have you. ¶



Ute Decker - Neck Fairtrade Gold Ocean.
Photo: Xavier Young



Ella Fearon-Low -
Wild Brooches 2022.
Photo: Jocelyn Low.



Sue Hines - Acini Rings



Emily Kidson - Brooch

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Jane Adam - necklace with ovals of scribed silver & gold bimetetal and silver chain, 2022.
Photo: Joël Degen

Francesca Marcenaro - ALGAE Cuff.
Photo: Juliet Sheath



Flora Bhattachary - Pair of
Mandala Cocktail Rings on Grey

Jo McAllister - Moon Bather's Brooch.
Photo: Alexander Brattell



Tam



In 2010, in a lunch-hour at the School of Jewellery, I had a visit from Tam. This was the first time we'd met, and therefore my first experience of her "people-persuasion" skills. By the end of the lunch break I suddenly found myself, a lapsed founder-member of the Association, its new chair! And the rest, as the saying goes, is history.

A rich and fulfilling time for the ACJ, with Tam achieving so many of her aspirational and bold projects – work that she admitted to "enjoying tremendously". Her last project was her brainchild and one of the most challenging: Connections/Connessione. This entailed gathering work from several countries, enabling its curation, production of the catalogue, securing venues across the UK and Italy, and at all times liaising with the Italian group AGC.

But she did enjoy a challenge; it has been suggested this approach to life developed within a challenging childhood. She was born in 1957 in Weymouth and raised there and across the wider Dorset area, though she was only 7 when her mother died and 14 when her father died.

A dedicated, intelligent and sharp student; when younger, "books were her friends". She went on to take 4 'A' Levels: Latin, Physics, French and Maths. Achieving the highest grades in the Wessex area she progressed to study Languages and Linguistics at Essex University. A year teaching in Paris not only introduced her to "good food, good wine and good company", but reinforced her interest in languages and the written word, all of which she would relish for the rest of her life.

By the 1980s she was in South London, working with youth groups and, utilising a grant from the GLC, setting up the first of two recording studios in the area. The exit music at Tam's funeral - *We Built This City on Rock 'n' Roll* by Jefferson Starship, was apparently a loud and constant background at this time. She went on to build other studios in Birmingham and Coventry; showing, not for the first time, her ability to organise and "put people together". She would be generous with her time, expertise and knowledge.

In 1990, now in Bristol and working at the Basement Studio, Tam attended classes in jewellery making and enamelling; "which changed my life and career path. I used to build recording studios and run music projects for young people but enamelling is much quieter!" She loved this new direction; working to commission and selling through various shows. Significant commissions included badges of office for Bristol Cathedral and Friends of Bristol Museum & Art Gallery, and she was very proud to be selected for the prestigious Goldsmiths' Fair in 2013.



Red Brooch

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Tam became a Director of the ACJ in 2007, taking the job of Development Manager in 2009, which later became Chief Executive. She also did admin work for Contemporary British Silversmiths and as exhibition organiser/committee member of the British Society of Enamellers. She said that she was most proud of *Enamoured*, the BSOE exhibition she organised in 2016-17.

A common thread across all of these activities was Tam connecting with people, and connecting people with other people. She liked to be a “putterer-together of people”. So many of those she worked with remember her hugely giving spirit. She wanted us to have a sense of family and, once she'd accepted someone as part of her extended family, she would be quick to give advice and cajole. She said she liked to get people to talk about their passions because “then you see their face light up and show what is really important in their life”.

She could say sweet things in a way that didn't make you cringe, but she could also be quite frank and didn't have a tolerance for bullshit or platitudes. She would say it as it was, and we respected her for that honesty.

I believe all of the above represents a Good and Fulfilled life; a life which throughout has had the focus of recognising the potential in others and assisting in their development. I will miss her terribly as a person, as well as our chief executive. ¶

Terry Hunt

With thanks to celebrant Clare Hanson-Kahn



Martin Veale, Tam's partner

Last year Tam reacted to her cancer diagnosis with an uncharacteristic calm acceptance which prompted one of her oldest friends to comment that she had, "set the bar awfully high for the rest of us."

Jewellery making and showing, and especially ACJ, was such a huge part of Tam's life that it's hard to imagine a time before. It's where her creative energies, enthusiasm and motivation lay. As family, daughter Jazz and I got small glimpses of this, going to the occasional exhibition or craft fair, but I feel, particularly in the last few years when she was more engaged in organization than making, that her dear friends and colleagues in ACJ saw her at her best and most dynamic (and occasionally inebriated, perhaps!) I don't want to eulogise too much; of course Tam could be feisty and impatient at times but I'm sure these could be useful qualities if you need to Get Things Done (the Right Way of course).

Tam's workshop/front room has been full to overflowing with the materials, tools, books, posters, notes and more from over 20 years of making, selling, studying, teaching and organizing. Jess Turrell has been brilliant in sorting this; generous with her valuable time and unfazed by the chaos!

In Tam's office/spare bedroom I've been going through her many notebooks with copious notes on everything from arranging a display cabinet to organizing a multi-venue exhibition.

I guess what I really wanted to say is that I think jewellery making and enamelling and ACJ gave at least as much to Tam as she gave to it. ¶

Beyond Silver: 25 Years of ACJ

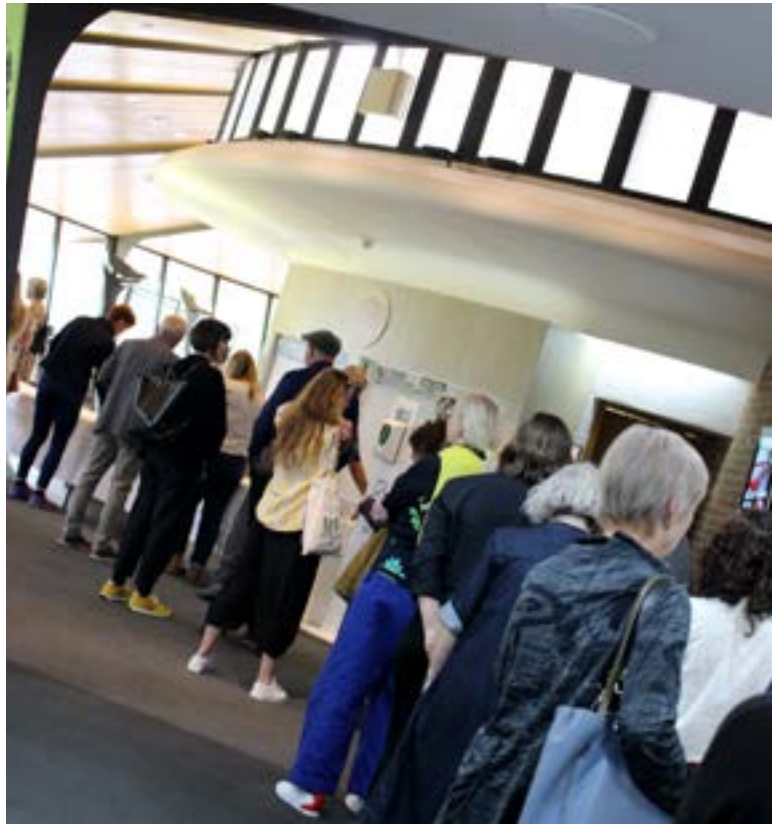
The conference title: *Beyond Silver – 25 Years of the ACJ* is very significant and was carefully chosen.

Beyond Silver refers to the potential breadth within contemporary jewellery, a theme which the Association has always attempted to promote, but also referencing our Silver Anniversary!

The term Beyond Silver, also invites questions about the position of contemporary jewellery in a changed society. We hoped the conference would offer an opportunity for discussion, debate and engagement across a range of concerns that affect our discipline.

In establishing and refining those concerns, we took inspiration from the doctoral dissertation of the late Marjan Unger, titled *Jewellery in Context: a multi-disciplinary framework for the study of jewellery*. After her death, Theo Smeets and a number of institutions and individuals came together to publish her work, making it available in English. The ACJ was pleased to assist in this and even more pleased to welcome Theo to Exeter as our guest and principle speaker. ¶

Terry Hunt

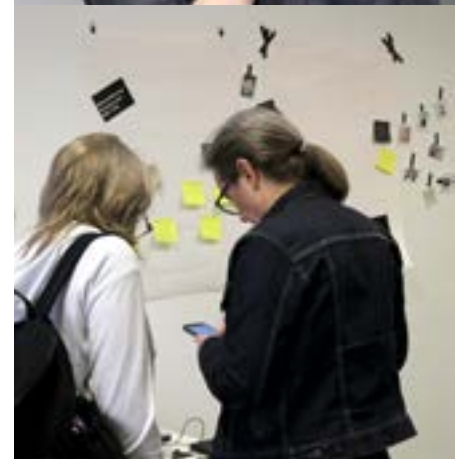


Anthony Wong



My favourite aspects of the conference were ... conversation with new people and reconnection with people I'd met before ... Also I wore a silicone brooch by Isabelle Busnel that reminded Chrome Yellow Books that they also had a piece of Isabelle's wonderful work in their collection!

Jo McAllister



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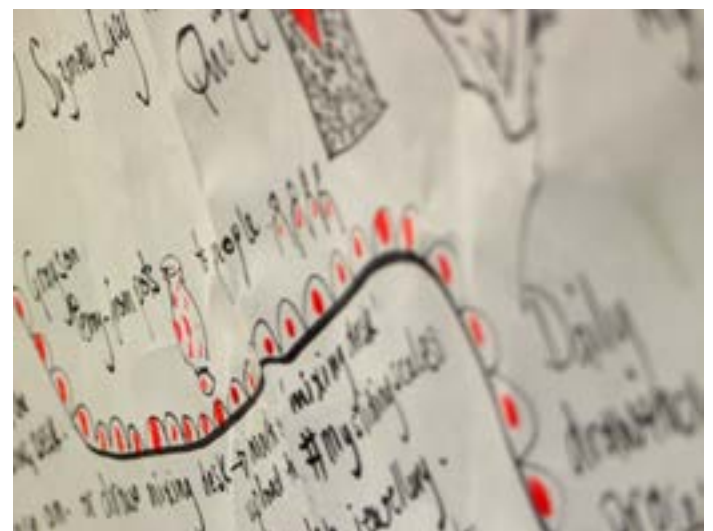


The conference was an amazing and quite magical experience ... so many inspirational people, so many inspirational conversations and above all ... so friendly .. I felt I'd known everyone for years ... I was sad to leave.
Lynne Speake





It was a busy few days. I mostly remember the animated conversations taking place in the breaks between the more formal sessions. There was a real buzz about the interaction between attendees. Also we all had to leave the Hall of Residence at around midnight when the fire alarm went off.
Lynne Bartlett.



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The conference provided me with a great opportunity to share my study on traditional enamelling craft and receive valuable feedback from the audience.

Yinglong Li

ACJ Meanings and Messages Touring Exhibition

ACJ's *Meaning and Messages* tours exhibits from the 30th of April till the 18th of June 2023 at various locations across the UK. I caught the show during my studies at The School of Jewellery, part of Birmingham City University. The show is broken into six themed sections.

'*Social Justice and Societal Change*' explores the subject of fairtrade, consumerism and conflict. The collection includes some beautiful pieces, most notably Janine Partington's '*The proof of our infinite possibilities*', a combination of leather and paint. This brooch has flawless layered bezel of leather squares intricately sewn together, it draws the eyes around the piece, and implores you to investigate the centre, where there are tiny balls mashed together. Made from thread and leather, the form shimmers in the light. It reminded me of something peering out of the darkness, a thousand eyes glistening.

'*Supernature*' celebrates the natural world, Catherine Hartley's '*Vortex*' Pin is an elegant piece that takes direct inspiration from the corkscrewing tendrils of a vine as it seeks something to latch on during its growth. This super simple pin does exactly what it is supposed to, it is like the tendril has been plucked and cast. What a beautiful piece of jewellery.

'*Tributes and Personal Narratives*' invites the maker to create a reflective brooch that harks back to our heroes and loved ones. '*Smiley Face Brooch*' by Allison Macleod perfectly represents the struggle between inner and outer emotions, her use of PLA filament adds delicate textures and layering to the work.

'*Our beautiful Planet*' touches on ecology and all things climate change, the '*Legacy Brooch*' by Deborah Beck uses single use plastic and combines it with recycled silver. The blend of orange fading into white, contrasted with deep blue creates a vivid background or the delicate silver 'pylons' that are placed on top. Streetlights, the Night Sky and Electricity pylons are reflected in this piece of work.

'*Coronavirus*' reflects upon the global impact that the planet had upon us all. '*Each of Us*' by Claire Underwood encapsulates loneliness, the single gold petal among the sea of blue enamelled petals reminds us that we are not alone, even if we have different circumstances to others. The sea is also a metaphor of turmoil, and how easily one can fall in and be buffeted by the waves.

'*Love, Hope and Faith*' touches on the same themes as '*Tributes and Personal Narratives*', '*Prayer Brooch*' by Stephanie Johnson is an elegant brooch that tells the story of an idyllic town in southern Cornwall. The perforated sheet embodies the ticker tape used to transmit Morse Code across the world via telegraphic cables. Aside from this, the brooch would be a beautiful item to wear, with ones clothes shining through the satin silver finish.

I feel the exhibition could be improved by having the Tactile pieces closer to the exhibits that they are from, for example, the aforementioned '*Each of Us*' has a touchable companion piece that helps the viewer to get a sense of what the brooch is like, and various other artists have their companion pieces far from the work.

I think it such great idea to have touring shows that go up and down the country, it is great as a student to see other contemporary jewellers' work, as it is always so varied. It is also nice to see the work where I am studying, as one can see the work, mull it over, visit again, take inspiration, and then create from it. It also encourages a lot of students who may not chose to go to shows to visit the exhibition as it is easily accessible. ¶

Gabriel Grist-Parker

ACJ Member

BA Jewellery and Objects

School of Jewellery, Birmingham City University

Instagram @gabrielgristparkerjewellery

Meanings and Messages

The Association for Contemporary Jewellery presents a major touring exhibition, showcasing 60 brooches from 60 current members. In celebration of our 25th anniversary.

Joanne Haywood – ACJ's Exhibition Manager

At the time of writing this we have just celebrated the opening of *Meanings and Messages* at our third venue on its six-venue tour of the UK. The Vittoria Street Gallery, a wonderful venue in the heart of Birmingham's historic Jewellery quarter, forms part of The School of Jewellery, which is also home to BBC two's creative talent show *All That Glitters*.

Meanings and Messages is curated into six distinct themes. This enables us to invite the audience to view them as a frieze of related objects, that may spark dialogues between the brooches, as well as encourage conversations and reflections from viewers.

The brooches are exhibited without the artists' statements being shown alongside them – encouraging the audiences to give their own responses to the works and imagine for themselves what the meanings and messages might be. For those wanting to uncover the true intentions behind each work, the statements can be found in our catalogue, with display copies being made available at each venue.

Each of our venues have their own unique feel and audiences, giving us the opportunity to show a fresh presentation each time. In Birmingham we see the return of our beautiful sensory objects, first shown at St George's Arts Centre in Gravesend, where the Kent association for the Blind took part in a series of workshops and visitors of all ages were able to get up close and personal with some of the materials used in the show. All the sensory objects were gifted by our exhibiting artists. The response to the call-out was phenomenal, illustrating how generous our members are in wanting to share their love of materials and processes, as well as supporting our aim to make the exhibition both dynamic and accessible to all.

As part of the tour, a digital presentation of the 60 brooches and makers in their studios runs on a loop, inviting visitors to enjoy seeing some of the faces and creative spaces of our members, as well as seeing the beautiful images Simon B Armitt has taken of the brooches.

Through this exhibition we aim to share contemporary jewellery with new audiences and communities. Many of our venues and partnerships are new relationships for the ACJ in its 25th anniversary year. The move towards the audience playing a larger role in participating with the works is also reflected in a co-created programme of talks, residencies, and workshops across our 6 partnerships.



Caiyang Yin - Panic, 2021.
Photo: Simon B Armitt



Jand Sedgwick - Forget Me K(not).
Photo: Simon B Armitt



Lorraine Hitt - Lockdown Covid.
Photo: Simon B Armitt

Participatory programme and events

Gravesend

After a call out to our members, Jane Sedgewick was awarded the ACJ/LV21 Ship to Shore residency. For the duration of *Meanings and Messages* at St George's, Jane delivered workshops and gathered research to feed back into her own practise.

Rebecca Ilett and Jennifer Kidd delivered a *Creative metal forming* masterclass at Gravesend adult education centre, which was open to ACJ members and local adult learners.

Jane Sedgewick, Jo McAllister and Jennifer Kidd all took part in a finale weekend of activities aboard the LV21, St Andrew's Arts Centre and Bawley Bay.

Alongside the main programme of events, St George's artist in residence, Mona Whitton delivered a brooch workshop using textiles and found objects. Linking our programme with their own education offer.

Through our partnership with LV21, two further members were invited to deliver workshops as part of our legacy work with Gravesend. In July, Yuka Jourdain ran a brooch workshop on colourful migratory birds as part of a programme of activities for Windrush Day 2022. And in September, Margo Orlovik ran a creative workshop on designing and storytelling.

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Award winner Jane Sedgwick Southrepps Norfolk. Courtesy of the artist



Award winner Lorraine Hitt (Elsiem) Cambridge. Courtesy of the artist



Birmingham Private view. Courtesy of the SOJ

Award winner Caiyang Yin Birmingham. Courtesy of the artist



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Jane Sedgwick has been developing a new body of work since her time on the Ship to Shore residency and we look forward to catching up with her again for the next edition of Findings, to hear more!

Exeter

A Pop-Up iteration of the exhibition formed part of our 25th anniversary conference: *Beyond Silver*. Delegates were able to see all 60 brooches over the course of the weekend and our Chair, Terry Hunt, delivered a talk about the exhibition. Alongside this, exhibiting members Anthony Wong, Jo McAllister, Anna Börcök and Sophie Lowe all contributed to the programme with workshops, talks and performances.

ACJ Director Anthony Wong, spoke to Sofie Boons as a guest on The British Academy of Jewellery Podcast. Anthony talks about *Meanings and Messages*, *Beyond Silver*, and his own work.

Anthony says that “Brooches are a very lovely object to be chosen. We’ve come through Covid and underlaying all that is we are looking for a way forward to communicate a deeper understanding of who we are as human beings.”

There are two further episodes of the BAJ podcast featuring speakers from the conference, which are available to listen to via the BAJ website.

Birmingham

In counterpart to the residencies and workshops at the Gravesend stage of the tour, we are co-creating a symposium with the School of Jewellery team, aimed at young creatives on post 16 courses. This is an opportunity for the ACJ to build on its work around encouraging new audiences to learn about contemporary jewellery and perhaps even consider a career in our industry!

Creative careers symposium – What is jewellery? Is taking place in November 2022. As well as having a core team of speakers and demonstrators from the staff and students at The School of Jewellery we will also be welcoming Peter Taylor, Director of the Goldsmiths' Centre, who will be talking about apprenticeships, CAD/CAM specialist Jack Meyer and Norma J Banton, founder of the MasterPeace Academy, who will be discussing championing diversity in the British Jewellery trade.

Across all stages of the touring exhibition, we offer our partners an education toolkit, created by our education sponsor, The Crafts Council. This includes careers resources, making tutorials and schools projects. In addition to this, for our younger visitors, we have created our own ACJ colouring and design sheets based on three brooches in the exhibition by Elizabeth Shaw, Nina Mannerkoski and Mandy Nash. If you can't visit the exhibition in person, you can find them on our website to download!

We look forward to sharing the details of our participatory events and projects with our future venues in Swansea, London and Cirencester and do keep a look out for upcoming *Meanings and Messages* opportunities in our monthly e-bulletins.

Vittoria Street Gallery, Private view

A few words from our Chair, Terry Hunt, about the Birmingham exhibition and private view,

“The Birmingham School of Jewellery provides an excellent setting for the third showing of *Meanings & Messages*. The six cases and interpretation panels are mounted very symmetrically in the central atrium, straight in front of visitors as they enter the building.

To the right is the main exhibition/studio space, currently still clothed in its dark green and brown ‘uniform’ from the ‘*All That Glitters*’ BBC series. My introductory ‘few words’ obviously had to reference this – reflecting that the ACJ work showed jewellery to be more than just glitter!

I was also pleased at the PV, to welcome Professor Norman Cherry, the first ACJ chair, who was so instrumental in its creation.”

Terry Hunt led on the exhibition install at the School of Jewellery and was supported by an expert team of ACJ directors, members and SOJ tutors, including Katy Tromans, Rebecca Skeels, Dauvit Alexander, Anastasia Young, Sian Hindle and Bridie Lander. Thank you to everyone on the SOJ team for such attention to detail and a sensitive presentation of the works.

Mariko Kusumoto: Fragility and ambiguity

What inspired you to make jewellery with textiles?

Encountering different types of materials in daily life is important to me. Sometimes I'll come across a material that I find mesmerizing, and it will draw me in and stir my imagination.

Fabric is one of the most familiar of everyday materials. Even though the word "fabric" sounds straightforward enough, the range of different fabrics is broad, with unique characteristics that can draw out a variety of sensations or emotions. Some fabrics imply the cool feeling of moisture, others have a fluffiness that is comforting; there are fabrics that invoke the mysterious or the ethereal; there are fabrics that inspire tranquility; and some fabrics suggest fragility, subtlety, etc.

I develop fabric pieces that reflect my strong interest in the material itself, how fabric is inherently the opposite of metal, which is the material that I previously worked with exclusively for many years. I strive to bring out the fabric's inherent characteristics and beauty. By using a heat-setting technique, I give it a new identity through re-shaping it into three-dimensional forms. When heated with different shapes of molds, the fabric can 'remember' the shape permanently.

I love the translucency of fabric. Through working with layers and adding or moving parts I can create playful, mysterious, and ethereal atmospheres.

Besides being inspired by the material itself, I am also motivated by the process. Almost half of my creative time is spent experimenting. During the experimental process, there is sometimes a breathtaking moment. I pay attention to these accidental discoveries, capture those moments and develop new ideas from that point.

The full potential of what I can do with fabric is still unknown to me. I'm on a journey to explore the endless, unlimited possibilities of this material.

What materials do you use?

I use polyester fabric, nylon, cotton and silk

What are the properties that you love about it?

I especially like the translucency and the lightness of the fabric. The sensibility, subtlety, ethereality, fragility and ambiguity are the essential part of my work and the fabric can achieve these elements.



Blue Flower



Sphere pins with display stands

Red Coral brooch

I am interested in the different scales you work in. How do your sculptural pieces relate to your jewellery?

Large size sculpture and installation can be overwhelming and you might feel like you are a part of it. By contrast, jewelry piece can embrace personal memories or be something meaningful like a talismanic amulet. It could also suggest sensibility, subtlety, fragility, intimacy...but if it's too big it might lose those kinds of qualities. Different sizes have different roles and purposes. It's a very different experience. I believe large size sculpture and small scale jewelry can be equally powerful.

I love your colours - please talk about this if you wish!

Harmony is very important for me, so I try not to have a certain color stand out too much. When I use bright warm colors such as red, orange, pink, neon, yellow, white, people have mentioned that it makes them feel energized, lighthearted, positive, uplifted, and happy, bringing joy and conveying possibility and hope.

When I use cool colors such as blue, green, emerald, or beige, they are described as tranquil, calming, soothing, contemplative of beauty, etc.

It's interesting to see how the colors affect people's emotions and minds.



We would be interested to hear about your concept

You can not wear large paintings and sculptures. Because of the smaller scale, there are things that only contemporary jewelry can achieve and this is an interesting thing about it.

The thing I like about my work is it's not hard to understand. I want to create something that is simply beautiful which speaks directly to the viewer regardless of their age, race, gender, etc. I want the pieces to be able to stand up by themselves without needing explanation.

"Simply beautiful" sounds straightforward and easy to say but it's not necessarily easy to do, I think. But, needless to say, it's the most powerful and universal thing. I am always surprised by how strongly people react to my work.

The owners of my work often say that people always talk to them whenever they wear my pieces.

It may just be an object but I like the way that it connects people. It's interesting to see how the object positively affects people's emotions and minds.

Every time I hear those comments, I feel like what I'm doing is meaningful. ¶

Gathering White



Giovanni Corvaja: Making the impossible possible

I caught up with Giovanni Corvaja – an Italian goldsmith who also describes himself as a craftsman, artist and contemporary jeweller – on Zoom. When I saw his workshop in the background all my pre-prepared questions left my head ...

Wow! That's an amazing space. Look at that brick arch!

My studio is in a fifteenth century building. It's on the ground floor, the oldest part of the building. It's quite a big workshop, I spend most of my time here. It's where I do my thinking and research, and where I have my bench. The rest of the workshop is full of machines and tools and things to prepare the work.



Mandala Bowl 2017



What is that?

It's a vacuum chamber. I make pieces with very thin filaments of gold which are diffusion bonded. The gold must be very clean, pressed together in vacuum conditions. Just a little heat is enough to reset the crystal structure and to bond.

If you had to run away, and could only take what you could carry, what would you take?

That's very difficult, I am attached to all of them! Probably a hammer. And magnifiers so that I can see what I am doing. I have professional surgical magnifiers, without these I am a bit lost.

Okay, back to the planned conversation ... Do you see yourself as working with gold as a textile?

Yes. Working with textile techniques is a necessity. It came as a solution for handling the gold that I make. The process started with a fascination with making gold into a thin filament – what happens when it gets thinner and thinner? At a certain point, it is not even a wire, it is a fibre. I had to start looking at textile techniques to make something out of the material.

Why are you so fascinated with this?

It's the process, I find it elegant, pleasant. The results are interesting, and it opens new possibilities not seen before. The material I obtain looks very nice. It has a connection to literature, symbology and mythology. Cloth of gold sounds like something magical out of a fairy tale book, and that is fascinating.



Headpiece 2008-9



Cloth of Gold 2009

Could you talk a bit more about the symbology and the myths?

Although my approach is more practical, the approach of a craftsman, the fact that these materials are present in literature and mythology means that humans have always thought about these things, have thought them impossible, or possible only with divine or magical intervention. The Golden Fleece from Greek mythology is of divine origin, from a magical and divine goat, the gift of a god to some demi-gods. I am playing with the mythology, which thrives in the absence of the objects. These things are in the mythology because they are not in real life. Making it is playing with the concept, perhaps spoiling the myth. Of course, I am not doing magic, just using modern technology and the possibilities given to us by technology.

Would you mind talking about your techniques – as far as you are happy to share, we are not asking for your secrets.

I am happy to share, it's only because people have shared that our craft is alive.

I am not using cutting edge technology. The technology and the understanding of physics and chemistry have been around for a few decades or half a century, but things became more available to us. The possibility to have the technology in a small-scale workshop has changed.

I use diamond draw dies. These are draw plates with a single diamond crystal with a highly polished hole. It's conical on one side and cylindrical on the other. These cost much more thirty years ago than they do now. This is high precision technology commonly used for making conducting wires for industrial applications.

Could you talk a little about the textile techniques you use?

The Golden Fleece collection is made with a mixture of techniques from carpet making and weaving. The furry surface is made by knotting groups of very thin wires, either on a solid shape or a woven base. I made a cloth of gold woven on a loom. This required me to draw down wire thinner than a silk fibre. Each fibre is 7.5 microns – that is 0.007mm.

Instead of spinning, I decided to braid it into threads. This is because spinning twists wires, so they become hard like a cable. Braiding allowed me to have the fibres grouped but keep the softness of cloth. Each yarn is composed of 291 gold wires.

The cloth has the qualities of both metal and fabric – the softness and drape of the cloth, and the weight and appearance of fine gold. It is a mixture of golds. The warp is 18ct pale yellow gold and the weft is 22ct slightly redder gold. It's a bit more resistant than 24 ct gold.

I am not a professional weaver, but I wove the cloth myself. I chose a simple weaving and made the loom. It is very important for me to go through every process by myself.

Are there other techniques you use?

The Mandala bowl is not braided or woven. The gold filaments are stretched onto a circular loom and bonded together in a vacuum chamber. The process makes use of simple properties. When they touch, clean pieces of gold bond. We don't experience this because of the air, oxides and impurities.



Was the vacuum chamber a major investment?

I built the vacuum chamber myself. You can buy them but they are horribly expensive. Also, I am quite self-sufficient. I have tools to make other tools. I think that goldsmithing requires an eclectic mind – mechanical engineering and chemistry, for example, there are always different things to experience, I never get bored.

Looking at your work, I get the sense of almost explosive creative energy contained by a strong structure. Could you talk a little about your imagination?

Creativity is not a gift but a state of mind. We all have creative and productive moments. I try to make productive time creative at the same time. This is easy because I am on my own in the workshop. There is no one who tells me that I should focus on one thing rather than wandering from one to another. There are many hours of repetitive work and my mind is allowed to wander while my body is building something else.

It is more difficult to find the time to make what comes up in my mind. I have to select. I don't make drawings and I don't write down my ideas. I am not afraid of forgetting them. If there is an idea that is forgotten, either it is pushed back to the processing state because it is not ready, or it has been processed and rejected. If ideas keep coming into my conscious mind, they are important, it becomes a necessity to transform them into an object.

After making the impossible – what next?

There are still quite a lot of things I would like to make, things that are more challenging, next level. I have few objects in mind, but I don't talk about them so much because I want to leave my mind free to explore. ¶

Mina Kang

I'm using the Korean Mosi for my works, which is one of Korean traditional materials and quite useful to show Korean unique beauty and variety. Mosi is woven by female weavers from from the ramie plant, a flowering nettle found in eastern Asia.

Generally the material of Mosi has the characteristics of various color, soft texture and flexibility compared with those of metals, and it allows different construction techniques and final compositions.

My works are finished by a time-consuming sewing process and are not changed easily. Mosi lasts longer than other textiles due to its hardness. Most of my mixture series and classic series are inspired by the shape, pattern, lines and colors of traditional Korean-style houses and structures. ¶

Mixture series
195 x 100 x 55mm
Ramie fabric Thread
stainless steel 2017



Classic series
85 x 88 x 60mm
Ramie fabric
Thread
stainless steel
2018



Classic Series 1
350 x 200 x 60mm
Ramie fabric 2018



Hendrike Barz-Melzer: Ancient and Modern

Hendrike Barz-Melzer combines the ancient art of Kumihimo with precious metals and materials such as re-used plastics in an elegant and very contemporary aesthetic. She says "Kumihimo is an ancient Japanese braiding techniques. The earliest records of braided cords were found imprinted on pottery. As the braids developed, they became a significant part of samurai armour, holding together the various parts of the armour and today still form an important part of the traditional Japanese attire, where they are used as obijime, a cord worn to prevent the obi from slipping in traditional Kimono dress.

I made the braids in my studio on a traditional Marudai (the braiding loom) and have used them in various necklaces and brooches. I use between 16-24 tama (bobbins), onto which 6 silk threads are wound. The patterns are then created when I move the tama around the Marudai in certain sequences of movements. Many different patterns are possible and a change in patterns requires attention and patience." ¶



Liz Willis

I am a contemporary jeweller, using textile techniques to combine silver & found objects to make little pieces of wearable history. I use silver & hand stitched silk threads to add layers of colour & texture to my work, & work with found objects that I collect from mudlarking along the River Thames. I particularly like those everyday objects, such as dress pins & copper nails, that have been made by the hands of past generations before mechanisation. They have had a previous life & use, & by working on them with my hands to make them wearable I am adding a new chapter in their history.

After a previous career as a nurse & a support worker, I returned to university as a mature student & graduated with a BA in Applied Arts from the University of Hertfordshire in 2008. I was inspired by artists such as Nora Fok, Caroline Broadhead & Arline Fisch, & initially was solely using textiles to make my work – I started stitching over metal as a way to hold the threads in the forms I wanted & realised the combination of silk threads & silver worked well together, as well as being a lovely way to add colour & texture to the piece. My inspiration initially came from the landscapes & environments that I see when out walking & running- being a slow plodder I have plenty of time to notice the small details & colours around me! I was lucky enough to spend some time on an art residency in Husavik, Iceland in 2015, which inspired & informed the development of my work with found objects. Mudlarking has now replaced running as the inspiration behind my work – but the same slow consideration & appreciation of the little details around me remains, as well as the connection to people of past generations in the every day objects found along the Thames. ¶



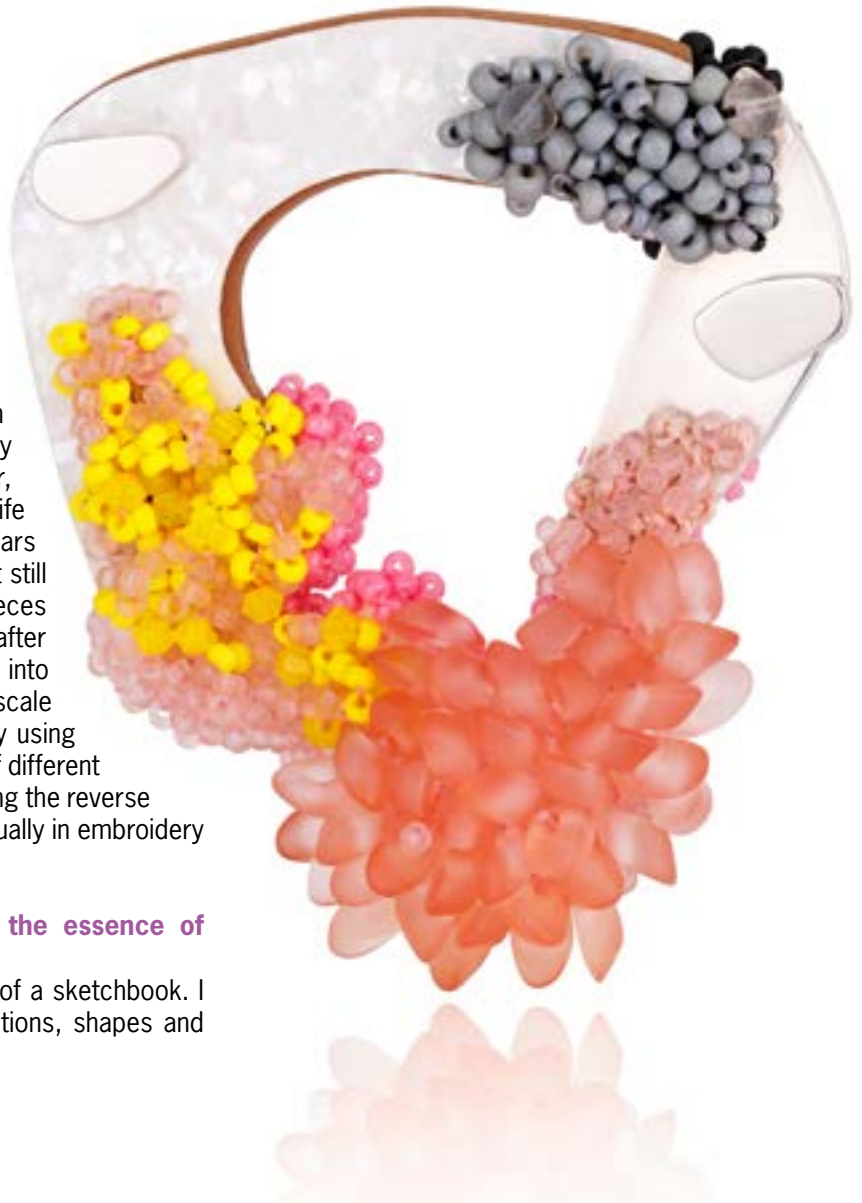
Faye Hall

Why did you start making jewellery with embroidery techniques?

My degree was actually in Multimedia textiles and during my studies and following graduating I worked with textiles in a very constructed, 3D way. I did my Masters at GSA in Textiles as Fashion where I became very interested in placement of textiles on the body, and I also worked for a design studio for 13 years creating tactile fabrics for high end clients such as Prada, LV, CK and Armarni. All of this cemented my love for textiles and playing with surface and colour, and exploring process. Jewellery came into my life almost accidentally after having my first child 7 years ago – I left my studio job to go on maternity leave but still needed to create. I began working on little stitched pieces that I could pick up and put down around looking after a small child, and they naturally began to shape up into small objects that could be worn. I love the intimate scale of jewellery and at the moment my work is driven by using embroidery to both connect and embellish materials of different weights, colours and qualities. I am interested in making the reverse of my pieces just as beautiful as the front as well – usually in embroidery the back is a lot messier!

Do you feel that your pieces retain some of the essence of collage?

Yes, because I create textile collages as my version of a sketchbook. I then use them to extract interesting colour combinations, shapes and composition possibilities.



I like the flow of your work, the coherence across apparently diverse, unconnected materials. I know this is a bit vague, but I don't suppose you could say something about the processes which go into creating the flow?

All my pieces are created quite organically really. I will select a pile of fabrics/materials and play around with how I think I could use them. I then think about where I would like the different elements to be connected and which coloured threads and (currently) seed beads would be harmonious with the other colours. The good thing about embroidery is that I can unpick it if it's not working- it's frustrating as it takes a long time, but if something isn't working I have been known to undo it all and start again. I work across using metal and 'softer' materials like wool or linoleum and I am really enjoying exploring the coldness and hardness of the silver, next to the warmth of other materials, and I also enjoy working across silversmithing and textiles processes in each piece. It keeps it much more interesting for me as a maker in terms of switching up my tools and even where in the house I work.

You talk on your website about surface, materials and found colour. Could you say a bit about each of these, and how they link? I love the concept of found colour.

I see beautiful colour combinations everywhere. I always have my camera out taking pictures of colours that I like, and I then try transfer them to my collages, which in turn then translate to my jewellery pieces. However, sometimes an entire piece can be led by a scrap of material I have got, or been given. I had the most amazing Yves Klein blue boiled wool scrap last year and it ended up being used in 3 separate pieces because I just loved the colour so much! That influenced the decision of the other colours and textures that I decided to use.

Looking at your website, it looks as if you mainly make brooches. Could you talk about this choice?

I love making brooches. I feel that they are a little sculpture! I am however also starting to make larger pendants now as they can take more weight. Stitching and beadwork can get surprisingly heavy in a small surface area so the pendants are allowing me more scope in terms of scale as they hang well with the additional bit of weight, whereas brooches just end up dragging your clothes down if you're not careful!

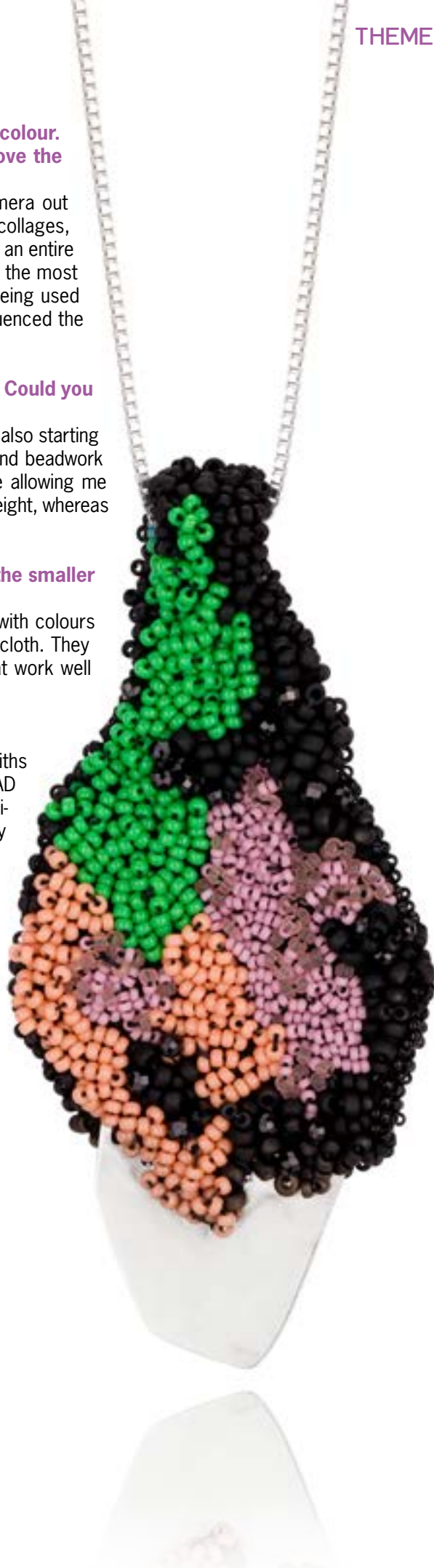
Can you say a bit about your larger works (and how they link to the smaller scale works)?

They provide me with my 'sketchbook' really. I love being able to play with colours and shapes in a physical way and just to have some time working with cloth. They influence my smaller works and help me plan colours and textures that work well together.

Is there anything else you would like to say?

I have been lucky enough to receive a Catalyst Grant from the Goldsmiths Centre this summer and I will be using the money to begin exploring CAD embroidery and metalwork, with a view to play around with the possibilities of my 3D works and objects. I am really excited to be potentially scaling things up and working with a new (to me) facet of embroidery. ¶

Photos: Stacey Bentley



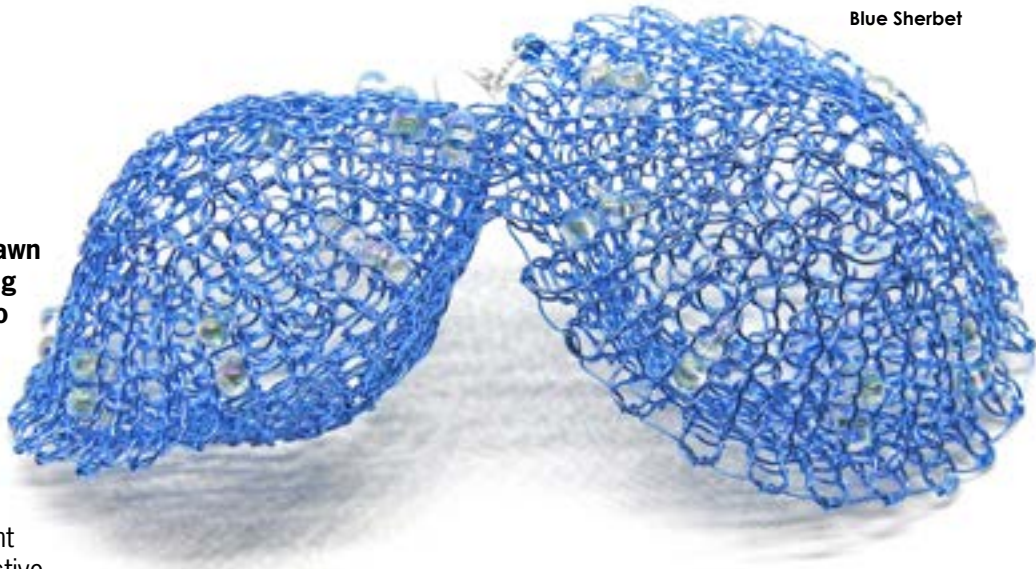
Dawn Gear

ACJ Wessex Earring Queen Dawn Gear has recently started using textile techniques in response to an auto-immune disorder which has currently limited her ability to hammer, pierce and file as usual.

Unable to stop making earrings, she started crocheting with wire, and the result has been the development of voluminous, attractive, light-weight jewellery which is both visually attractive and easy to wear. Perhaps this change has allowed Dawn to explore form and space in ways that weren't possible before?

"I have always loved to try out new materials and techniques so it was no hardship to seek out new ways to continue making. I researched different crochet methods and was inspired by Arline Fisch's *Textile Techniques in Metal*, as well as *New Wire Crochet* by Yale Falk amongst others, ending up with a bit of a hybrid technique which includes some hand sewing as well.

Crochet is an ancient art form, becoming popular in the early 1800's. There are so many new technologies used in jewellery making and all have their place, but I love the fact that a machine that can replicate crochet does not exist which means that any crocheted item is truly handmade.

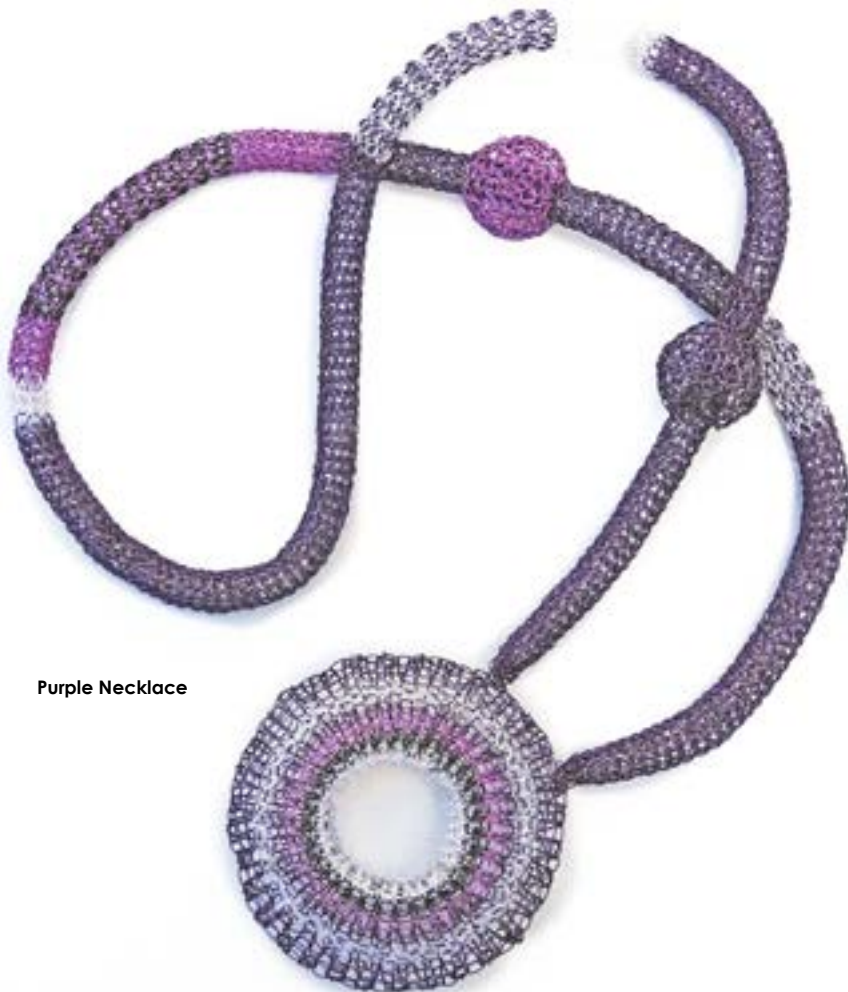


Blue Sherbet

Every new piece is an adventure at the moment, there is huge scope for more contemporary dramatic and sculptural work as well and I have only just dipped my toe in the water there. The Korean artist Sowon Joo makes some lovely, elegant forms combining silver crochet with silversmithing which I much admire.

At present I am using both silver wire and enamelled copper. There is no doubt that the use of non-precious materials gives a freedom to experiment which is very appealing and enjoyable. This is all just another step in my jewellery making!" ¶

Dawn will be exhibiting her new work at ACJ Wessex's tenth Winter Jewels exhibition at the Sir Harold Hillier Gardens just outside Romsey, from November 23 – January 2.



Purple Necklace



Crochet silver and gold earrings

Alla Ozhegova: Tangled Nets

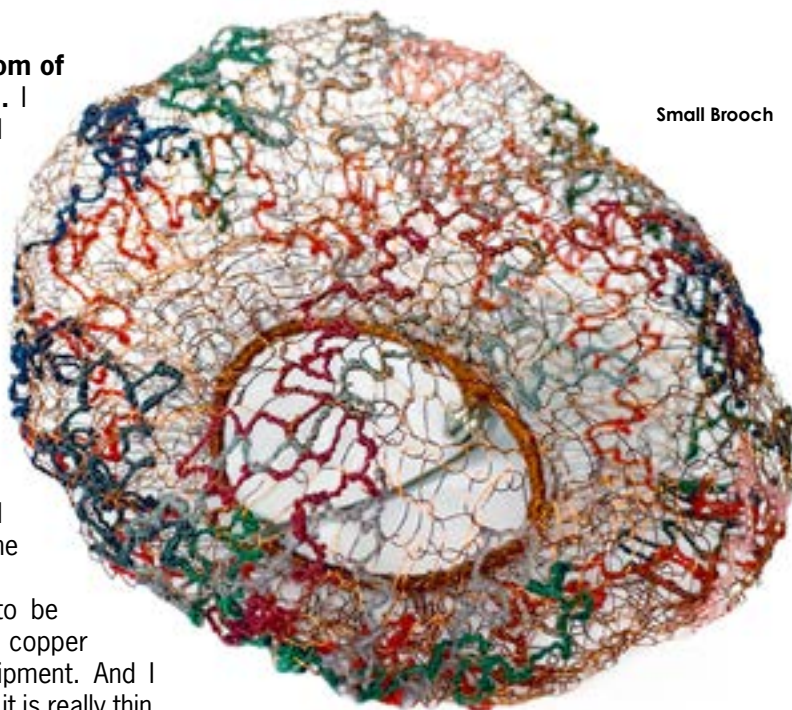
The work "CONFIDENTIAL" is dedicated to freedom of speech and the nets in which we are all tangled. I

wanted this work to speak the language of today. And all news that I hear lately is about the problems of speaking, expressing thoughts openly, often about the persecution of people for their ideas and for the truth in public. Despite the fact that we literally live in the 'open' space of the Internet. So I came up with the idea of ciphers and messages printed in jewellery, here - on a copper net (a reference to the wires) using threads and their various colors.

When I came up with this work, I decided to choose knitting because I wanted the jewellery to be intimate like a direct message for someone. My great-aunt taught me to knit and crochet when I was a child and I immediately liked it, it has always been something for the closest and for self.

But as well as being intimate, this work needed to be something fragile, thin and durable. Therefore, I chose copper threads of 0.1 mm thickness used for electrical equipment. And I exercised both knitting and crochet in this work because it is really thin.

The work has become a metaphor for an analogue language with its signal waves but in «touchable» way - the recipient must decipher himself. And it all started with analogue circuits, and then ciphers and messages began to live their own lives, cover each other, intertwist and turn into an endless monologue. Pieces began to take the form of not just scrolls with a manifesto, but some kind of independent creatures, resembling rather silent jellyfish and conducting a dialogue with themselves. This is my favourite part in jewellery making, watching how from idea to wearable implementation the work transforms and starting to leave its own life. I hope to continue exploring knitting, combine it with new materials and try to give new meanings to traditional techniques. ¶



Small Brooch



Necklace

Bracelet



Mandy Nash

My three passions are colour, pattern and process.

As a child, I had to be busy making something; my grandmothers initiated my fascination with textiles, teaching me to knit, crochet and sew. So, my interest started at an early age and has continued to influence my work. I started using textiles and textile techniques in my jewellery at college, I liked both the tactility of the medium and the ability to easily incorporate colour, which is a vital component of my work. My degree show in 1979 featured embroidered brooches and I progressed to incorporating knitting and leather for my final show at the Royal College of Art in 1983. Since then, textiles have featured in my work in one form or another.

I set up my workshop after leaving the Royal College of Art, working primarily in non-precious materials, usually anodised aluminium, producing one off and batch production jewellery, creating large, bold pieces which are both wearable and affordable. This is the commercial side of my practice, helping me to sustain my living as a maker.

My attraction to both contemporary and traditional textiles is defined by historical context; from the silk route to the now defunct mills in the north, it has influenced our cultures and forms a wonderful social record. Much of my inspiration comes from my travels, where I have observed the variety of techniques used around the world. I have amassed quite a collection of textile artefacts, which I reference in my work. Textile techniques are being lost and they should be remembered.

I discovered feltmaking over twenty years ago and was instantly hooked. It has become part of my practice, I call myself a jewellery and textile designer maker. It allows me creative freedom as I am not restricted to creating commercial pieces and I can combine it with other textile techniques. Making jewellery is a very insular activity whilst making felt is far more sociable – it can be meditative and calming.

In 2010, I received an Arts Council of Wales grant to help purchase a laser cutter which has enabled me to take my work in new directions, creating ranges of taffeta jewellery and etching textile patterns on anodised aluminium and acrylic. I cannot resist buying old textiles in charity shops; discarded and no longer of use. I photograph and etch the lace, crochet and knit patterns on aluminium and acrylic. I want to extend the memory of these pieces, someone has spent time and skill making them, and they should not be forgotten.

The comforter felt brooches were made in reaction to the pandemic. They are soft and tactile, responding to the idea that if you touch something good, you feel good, they can be stroked as you wear them to soothe the nerves. The pins are removable, so they can be small sculptures too.

I studied the crossover of 'jewellery' and 'body adornment' when I was a student and what gives an item intrinsic value. When I made knitted cuffs in 1980, I was told by a gallery that they will never sell! Western culture often has a very fixed view on the materials used for jewellery, with the notion that jewellery needs to be precious in monetary terms. I curated a touring exhibition of textile jewellery featuring 8 jewellers, 'Intrinsic' in 2015/16 to raise awareness of this 'valuable' material! ¶



Ridge
Comfort
Brooch

Triangle pebble brooch print



Caio Marcolini

I am Brazilian, born and raised in Rio de Janeiro.

I have an Italian descent: I inherited the surname Marcolini from my grandparents from my father, who migrated from Verona to Brazil in the first half of the last century. Currently, I live in the city of Porto, in Portugal.

From a very young age, I used to attend the studio of my mother, who was a talented multidisciplinary artist. I liked experimenting and she encouraged me to do so. My mother's death at the end of 2012 was a watershed moment for me. She died of cancer in the endometrium (reproductive system). I became specifically interested in research using metal wires, and I realize that this loss somehow influences my work.

My practice keeps evolving. I believe that challenges and experiments are essential, and this restlessness is what drives me to continue on my journey as an artist. My work is constantly fed with the inclusion of new materials, the adoption of different techniques and the creation of its own tools. This combination makes the day-to-day of the studio more and more productive.

The search for something that satisfies me is constant and intense. I started my practice making the pieces on a small scale, with simple pliers. A few months later, I saw that the result was skimpy and the work was not progressing. That's when I realized: to produce bigger and more impactful pieces, the way I wanted to, I would have to develop my own tools. This was a crucial moment for me. The creation of new tools allowed my technique to unfold and evolve, creating new challenges along the way. From then on, I realized that my work gained strength and personality.



My research takes place within a fictional species of Organisms (ORG). Beings that represent the result of different technical challenges that I set out and seek to solve.

I do not intend to change the world or give work a political slant. It is the product of a personal survey in which I discuss techniques and production, volume and weight, support and absence of support. ORG168 - Cologne was the first one of my series, it started when I began to master the technique of weaving the metal weft. Initially, I make the tubes with a pattern and metric for each knit. At the end, the mouths (suction cups) and the mouth (flower). The volumes appear in the linear of the tube, increasing, decreasing, creating movements.

It would be pretentious on my part to want people to have specific take aways from the pieces I produce. The translation is fluid, for each individual, I do not have nor do I intend to have any control over it.

As I said, my work is the result of personal research. Empathy with the public will occur - or not - depending on the result I get. It has worked. ¶

Maddy Barnett: Tactile folds

I have always been drawn to textile components due to the versatility and tactile nature of textiles. I remember cutting up a duvet cover as a child for the sensory table at primary school, and my Granny sewing and mending garments with soft textiles and embellishments, making costumes for school plays and showing me what her mother had made.

I started using textile components in my work as a college student where I was burning/pleating/sewing/submerging scrap fabrics. My intrigue with fabrics progressed in my work during my second and third year at university where I was pleating and ruching a variety of fabrics that differed in thickness, textures and weave then dipping these into porcelain slip, which once fired to 1280degrees, left a skeletal structure highlighting the stitches and knots I had previously sewn. My focus here was investigating the fold, but I wasn't satisfied with the results from the burn out process as my testing lacked movement and energy in cases. I wanted more from the material, so I decided to roll thin slabs of porcelain clay on a cotton sheet and drop from height. These results were much more exciting and possessed a sensitivity to both the fabric and porcelain. I experimented with rolling the clay onto various textures such as mesh/hessian/lace and dropping onto grid like structures/steel bar/whisk to contrast the fluidity of the fold, varying in success. I struggled to figure out how these objects would relate to the body and began producing compositions which included more ruched fabric elements but combined with the porcelain objects



Close Up Green



Edit Orange

these were too busy and distracted the viewers' attention away from the porcelain. Now, the porcelain objects are pendants and brooches with defined attachments, allowing the movement and energy within the folds to be the focus. The fold has been a fascination of mine for a while, with my interest starting with the Elizabethan ruff collar. I enjoy the movement, depth and scale of this garment whilst it frames the face. Fluid lines of the fold contain an energy that I find exciting, offering hidden spaces and never-ending lines drawing the eyes attention to various details.

During my MA, I continued to draw inspiration from the fold and developed an interest for the internal body, focussing my attention to the intestines. My Grandad was a Master Butcher, so many conversations regarding the internal body have taken place as my interest develops, leading me to look at the fold inside intestines. Internal folds interest me as these areas in our bodies are important at sustaining life but remain hidden. Folds inside our stomach stretch and contract as we eat, the intestinal folds absorb nutrients into our bodies whilst we digest food. Like the Elizabethan ruff, these internal folds offer up exciting qualities and patterns which I then relate to the external body.

I explored porcelain further but quickly realised the material wasn't satisfying my investigation, so I began experimenting with jesmonite. It wasn't until the second term of my MA that I reintroduced fabric into my work and started burning/ruching/sewing/dipping calico and combining this with other materials. At this point, I was piping Jesmonite and constructing frames which act as an exoskeleton and contrast the fluidity of the Jesmonite and fabric components.

Fabric components in my current work are important in communicating the internal body, particularly the intestines as they intertwine with the frames I construct. I zig-zag stitch a central line along each strip before ruching in a neon pink thread as this draws the eyes attention to the folds created. ¶

Mihaela Coman:

Places, people and memories

Mihaela Coman is a Romanian jewellery designer-maker, based in Norfolk.

Can you tell us how you use fabric in your work?

I make my pieces in fabric, mostly felt. I tailor, I sew and give a shape by waterproofing with shellac or wax. During the casting process the fabric is burned, of course, and I get a rough piece that I have to clean and adjust. I have two small collections based on this technique: Gogol's Overcoat (2017) and What a Waste (2020).

How did you arrive at this process?

At Assamblage Institute for Art and Design in Bucharest, our teacher David Sandu encouraged us to feel free to use basic techniques, such as lost wax casting, in more creative ways, using models made by other materials than wax models. I brought to class this little overcoat made of felt, tailored and sewed by hand, and after waterproofing it with shellac it was lost in the casting process and the resulting little bronze overcoat charmed me forever.

How do these techniques link to your concepts?

I subordinate the materials and techniques to my stories. I am a narrative jeweller, I tell stories through making figurative jewellery, and this technique is fast and versatile, it helps me to make a model in minutes and play with its shape. The texture is interesting too, it keeps the fabric aspect.

I particularly love the darned bag, with just a few threads holding the whole thing together, hopefully helping it to keep functioning as it should. I think that's about how I have been feeling!

This is how I have been feeling too for different reasons, I assume. The story of these bags comes from the communist Romania, in the 1980s when the shelves of the store were empty and sometimes the bags were left in the front of the food store alone, making a ridiculous and absurd queue of bags, with no



people. People came back at the noise of a lorry, hoping that it would bring something, anything. At the time a bag was made of fabric and often darned. Those first bags, cast in bronze and darned, were part of my MA project called The Burden of the Past. The next decade, after communism's fall, the plastic bags and their abundance were the first sign of the new order... It was not difficult to become obsessed with them, as everybody is now. This is how Such a Waste collection started.

What a waste bags, brooches, earrings, pendants, silver, copper, bronze

[continued >](#)

THEME

> continued from previous page

What about Gogol's overcoat?

I start from stories that mean something to me, but I realize that every time the viewer and the wearer relate my jewellery to their own narrative. As you said, that's about how you have been feeling! The Overcoat is the title of a cult short story written by Gogol about an obscure personage with a humble life in the small world of administration clerks. No ambition, no desires. One extraordinary fact changes his life: his overcoat is beyond repair. He needs a new one. He dreams of this every day. Stringent savings and months later he proudly wears his distinguished new overcoat. His happiness is shattered when his overcoat is violently ripped from him. The police humiliates him also. He suffers, he becomes ill and dies. This is not the end of the story. The Overcoat will come back. It will haunt those people who mistreated him. We all suffered when those who have power to do so humiliated us. If we only had a guardian like The Overcoat to seek revenge for us.

For me the little Gogol's Overcoat pendant is a lucky charm.

How does your work link to your past?

The Eastern European changes affected my professional path in a dramatic way, I guess. Being born in a city with oil refineries, I became an oil engineer and worked in one of those refineries. After communism's fall, it took a while to understand that I can choose my career, I became a copywriter in a new advertising agency (we didn't have those before) and then marketing manager in a publishing group. At one point, due to my health problems, I had to take a break from work, and I started a jewellery course. This is how I got passionate about this and I decided that this is going to be my own project, my life project. After a couple of years at Assamblage, I started the jewellery masters program at the University for the Creative Arts, where I met the extraordinary teachers and artists Rebecca Skeels and David Clarke. I am a PhD student now at Edinburgh College of Art and I research how the process of making jewellery can be used as an investigation tool to evoke places, people and their memories. ¶



Gogol's Overcoat
bronz and gold



Mark McLeish: Material-led witch

Can you tell us a little about your practice?

Although I am Head of Jewellery at Manchester School of Art, have been accepted into the 62 Group of Textile Artists, and my MA focused on collaborative practice, I still feel that I am coming to terms after my undergraduate degree in Silversmithing and Jewellery with finding a way to adapt, unlearn, unmake, and to build a creative side.

I make a brooch a day, for myself, to wear each day. And here my practice collides different aspects – the artist as collector, material-led witch and art jeweller. Each brooch is an antidote or vitamin for the day, a temporary talisman. I hoard stuff for different reasons and with different provenance. I think about my day, what I know, what I can predict. I write sentences as instructions, for example, “I am looking for order,” or, “I am looking for the sense of being loved as a child.” Then I look for materials as a metaphor for those instructions. The brooch becomes a negotiation of how it becomes an object – anti-aesthetic.

Today, the brooch I am wearing contains layers of the padded stuff that comes on the top of a box of chocolates, cut up and layered, really naff plastic beads (I always wanted these as a kid and Santa never brought them) and a neon yellow part, which is the identity for my new show, IT IS NEVER WHAT YOU DID OR DIDN'T DO, a collection of 365 of my daily brooches.

Can you explain more about the neon yellow?

Myself and the coven charged neon yellow as babysitters or mediators for the different objects in the show so that the spells aren't naughty or disobedient.

Can you explain that for a more science-minded or practical person, please?

I make with the motivation of the intent of magic on material thinking. If you think of the idea that objects have a residue or provenance, which is fixed – a history, perhaps you collect rainfall on Friday 13th to dilute clay – it's the idea of unlucky influences. There are multiple layers of subcultural understanding. You might need unluckiness as a balance. There are multifaceted ways to look at all materials.

Can we talk about how you use thread in your work? It seems to me that it is binding, connecting, tangling uncertainties.

Yes, exactly that. For example, the piece in ACJ's show Meanings and Messages is from my series 13 Treatments, which was made for the British Textile Biennial. It has a welder's glove, an opera glove and five mudlarked silver love tokens. If you bend one of these recovered coins – they are mostly coins – in front of a loved one it acts with love like a metaphor. They are found in rivers – they get there when love ends. You have to ask yourself, what is the best way to join the components together? Bind? Camouflage? Does it need to be hidden, concealed?



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THEME

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Could you say more about your relationship to textiles generally?

What I love about textiles is the connection to the idea of sympathetic magic – it's very inclusive as a maker – in terms of acts like knotting and stitching – it's easy to understand and use the language of these actions.

When something is knotted or stitched, magic becomes part of the way something is put together. I question within a textile vocabulary and make connections to craft as making – as a verb, as actual doing.

You don't label your work or include titles in displays. Why not?

Jewellery has a yearning for the body, to be completed by being worn. It is changed by magic in a state of otherness which collides with the state of otherness of the person.

I am interested in the wearer coming to the object, being attracted by what's inside, what the object is connected to in terms of spells. Each piece is made for a particular purpose with particular spells. I don't label my work, I wait for the viewer or wearer to be attracted by what they need, to respond to the magic.

How do you understand the value of your work?

I am not interested in the beauty or value of a piece, but the crossover between the magic and the memories imbued in the piece, and how these relate to the body in the triangle of maker, wearer, viewer. There is something special about activating a piece by it being worn.

The value of jewellery is as a portal, as punctuation – this might be a hyphen, a question mark, a full stop, an exclamation mark, or a comma. It depends. I enjoy the conversations that result from wearing my own jewellery. I get lots of comments on the bus – “stands out like a sore thumb!” – it's good to have conversations with people out in the world, away from people who understand the language of jewellery.

I agree, I don't wear it to prettify.

Yes, exactly. That should be the title of the next ACJ exhibition! ¶



I Do, 2021



Mediterranean threads: jewellery and textile design narratives

A student industry project between Mallorca and Birmingham
reviewed by Sarah O'Hana

The relationship we share as jewellers with the disciplines of fashion and textiles is legendary. So it was with some anticipation, in 2019, that an industry project was agreed between a small artisan weaving company in Mallorca, Teixits Viçens, and undergraduates from the BA (Hons) Jewellery & Objects course at the School of Jewellery, Birmingham City University. Sarah O'Hana and Stephen Bottomley's own cross-cultural research in textile-led jewellery framed the collaboration that engaged the students as creators of new ideas, whilst considering the company's heritage, fabric collections and textile processes.

To shed some light on the company, Teixits Viçens is one of three remaining companies on the island of Mallorca that specialises in the design and production of typical Mallorquin Ikat fabrics, traditionally known as *roba de llengües*, cloth of tongues, or *flàmules*, flame-like patterns. The technique of resist dyeing of Ikat probably arrived in Mallorca via Italy around the 16th century. Mallorca's strategic position in the Mediterranean made it an ideal stopping point for the trading routes of silks and *Ikatted* fabrics travelling to Valencia from Italy (Carbonell Basté, 2013). Early commerce between Baghdad and the caliphate of Córdoba in Andalucía can be traced to show the spread of the technique across the Mediterranean (de Ávila, 2016).

Early Ikat designs are discernible in the patterns created today by Teixits Viçens as they weave traditional techniques and cultural heritage with 21st century design. What is significant about this fabric is that it has an identical pattern on both sides, so having no front and reverse side. The technique is still a very manual process and involves preparing the white cotton warp threads and dyeing them with solid colours by tying in sections according to required patterns.



The design is created once the dyeing is complete, when the warp is then taken to the loom. This is the most laborious stage as it requires specific counting of threads and accurate placing of them on the loom. The warp is then woven with linen to create a flat weave.

Teixits Viçens asked students to create a piece of jewellery celebrating the fabrics or the factory processes. Any materials could be used excepting plastics, but cultural heritage and the influence of light, colour and landscape evident in the fabrics should also be considered. As a first venture with a UK university, it was relevant to understand that many Chinese students attend the School of Jewellery (Fei, 2017; Hunt, 2017), so it would be as important to maintain a clear dialogue across all participants as it would to manage their expectations. The singular brilliance of the fabrics and their artisanal making processes clearly provided much of the inspiration, but students were also faced with significant challenges: They would not meet the client or visit the factory to absorb the character first-hand, and they were unfamiliar with working professionally in fabrics so that technical and practical problems would likely arise. Thanks to the School of Fashion and Textiles at BCU they were introduced to relevant

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textile techniques that brought them as close as possible to the environment of the small factory in Mallorca. They tried handlooms and experimented with colour theory and proportion using fibres and yarns. It was a workshop well worth investing in.

Amongst the 31 submissions we saw imaginative solutions using the fabrics and loose threads, mechanical inventions and enterprising concepts. X. Feng's stylised landscape brooch with removable fabric backgrounds consciously employs factory leftovers, suggesting that customers might also repurpose their timeworn Teixit Viçens fabrics by cutting pieces to frame, thereby inviting them into the design process. The easily frayed nature of the cloth meant studios became littered with loose threads, a point of inspiration for X. Ye's asymmetric earrings and A. Sa Ana's blue thread-wrapped V Necklace. With graphic simplicity Sa Ana places the emblematic initial centerstage using humble materials like jute and wood, observing company principles.

In Z. Liao's *Colourful Route*, a diverse range of miniaturised Ikat patterns is ingeniously deployed like a company sampler to the aluminium bracelets using dye sublimation. The distinct Mallorquín Ikat *tongues* are picked up again in Z. Wei's fabric bracelet. By deconstructing one *tongue* to three steps, the design relies on the repetition and inversion of individual elements, defined by meticulously sewn edges to form the flexible piece. It is completed with delicate silver components and logo, delivering a jeweller's note of added-value preciousness.

Ideas were presented to the client via design posters, essential for visualising designs like C. Duan's articulated piece. Composed of 3D printed identical elements, it demonstrates the understanding of how adding a weft to the warp requires an alternating vertical movement of shafts on the loom. H. Gower's graceful mock-mechanical bracelet in gilded brass and flagship blue cloth was similarly inspired by the factory spinning machines. And in X. Zhang's woven brooch we find references to Ikat techniques in a careful composition of silver wire with coloured threads, each woven and tied to calculated fixed points. It was fascinating to see how cultural backgrounds were also introduced. Patterns in the fabrics, explains W. Xi about her hairpin, reminded her of the traditional chains and tassels of Chinese accessories. A unique response to the Mallorquín fabrics was created here by wrapping the three-dimensional elements and hanging them lantern-style, off the elegantly constructed gilded pin.

Perhaps the most enterprising submission was B. Zhao's *Flàmules DIY Brooch Kit*, an assembly complete with Ikat-shaped brooch findings, selection of company threads, a step by step instruction sheet and Teixits Viçens fabric bag for safe keeping. The idea is appealing because it potentially attracts, though not exclusively, a younger audience and invites them, rather like X. Feng's brooch, to have a voice in the design process. It is sophisticated because it subtly delivers to the customer some knowledge of materials, of the company's weaving history and techniques, as well as a personal involvement in the act of creation. A sense of material responsibility is therefore transferred to the consumer.

The project triumphed in the diversity of ideas submitted using, and ingeniously not, using the fabrics kindly supplied by the company. It demonstrated how original thinking can be found at discipline boundaries, but more importantly it created new conversations in craft between cultures from extreme parts of the world, which ultimately has the power to advance society through new design thinking. ¶



This article is an extract from the full paper, written by Dr Sarah O'Hana and Professor Stephen Bottomley, available at the *Journal of Jewellery Research*, May 2021- ISSN2516-337X

https://www.journalofjewelleryresearch.org/wp-content/uploads/2021/05/JJR_Vol4.pdf

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...as we are not jewellers, the collaboration with students from Birmingham City University has been very useful to us because it has brought us close to the essence, the most primitive and innocent part of the creative process. Being linked only by craft is very exciting and experimental, because we speak the same language, without ever having met.
(Marga Campomar, Teixits Viçens 2019)

David Lilly: All That Glitters Semi-finalist

Findings Editor Jo Lally talks to David Lilly.



Once again ACJ had a representative on All That Glitters – and once again it was ACJ Wessex! I caught up with semi-finalist David Lilly for a chat on Zoom. After a bit of a laugh about Lally and Lilly, we got to business.

JL: They said on the show that you have only been making jewellery for two years. Can you tell us a bit about your background, and how you came to make jewellery?

DL: I loved making at school, but because I was colourblind, they said, “it’s not worth you pursuing an artistic or creative career.” So I was a wine buyer for a long time. In 2000 I did a stained glass workshop. This turned into a major hobby, then a part time business and finally a full time business. Overlapping with this, I did a BA in 3D Design and Craft in Brighton and then an MA in sustainable design.

I ended up running a small college for a while. I still had my studio, and without the need to earn money from it, I played. I fell in love with fold forming, and my work got bigger and bigger, but I was increasingly disenchanted. In 2017 I went on a medicine walk and the question that accompanied me on this walk was, “What should my work be?” The answer I got was, “monolithic.” I took this to mean large, but it didn’t work.

So I started using scrap pieces and making in miniature. I realised that I was making jewellery. So, rather than working reactively, I started sketching, and this is how I discovered the form for my first jewellery collection Menhir (a kind of monolith). I ventured into precious metals, and made more collections out of things that inspired me, such as mid-century modern and brutalist architecture.

JL: (I might have shuddered) I know that’s popular at the moment, but it’s not for me.

DL: I am happy to create a reaction, elicit an emotion. It doesn’t have to be positive. I go down a rabbit hole and need to express an idea until it’s done. Although it’s not always done. I still go back to Menhir, it still pulls me the most. It’s the shape, a very comfortable shape which plays to all sorts of possibilities. Sputnik, a collection I made using aurora opal had a similar shape to Menhir.

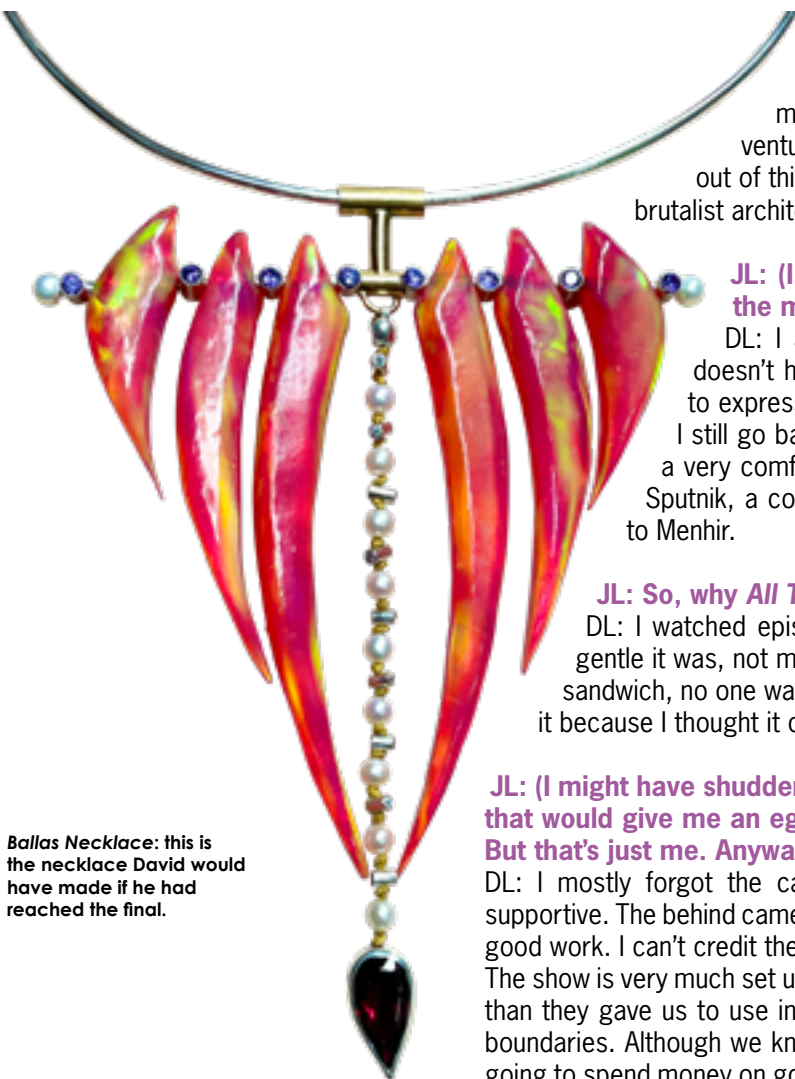
JL: So, why All That Glitters?

DL: I watched episode 1 of the first series and was surprised by how gentle it was, not macho, or bullish. The judges were good at giving a shit sandwich, no one was decimated. Overall, everyone came out well. So I did it because I thought it could be fun and a boost to the ego.

JL: (I might have shuddered again). I had never thought of it as something that would give me an ego boost rather than crawling away into a corner. But that’s just me. Anyway, can you tell us a bit about the experience?

DL: I mostly forgot the cameras were there. The atmosphere was incredibly supportive. The behind camera crew were great and helped us be calm and produce good work. I can’t credit them enough, they were absolutely bloody marvellous. The show is very much set up for fine jewellery. My work tends to use more material than they gave us to use in a show. So, it was interesting to design within those boundaries. Although we knew in advance what the challenges would be, I wasn’t going to spend money on gold to practice, so some things didn’t work quite as well when I used gold. It behaves differently.

Ballas Necklace: this is the necklace David would have made if he had reached the final.



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*Madagascar Ruby
Otogano Ring by
David J Lilly*

There were lots of things for me that went wrong that weren't shown because they didn't fit the narrative. But if they hadn't gone wrong and I hadn't had to repeat them, I would have had a better finished item.

JL: You talk about the narrative, we're contemporary jewellers, we like narrative - tell us more.

DL: There has to be drama. It takes a lot of hours in and out of the studio to make one episode. They already know the outcome, so they select aspects which will help them tell the story that leads to that outcome. It's the same with the jewellers. What you see on camera is only part of what a person is like, the part that the production company decided was going to fit the narrative.

JL: Which task was most meaningful to you and why?

DL: Definitely the Bestseller: Alternative Materials. What came to be known as the Disco Dalek. But also the bespoke hairpin where I made a lion's head.

JL: What were the greatest challenges and benefits of doing the show?

DL: Techniques I had never tried before. Setting diamonds in molten gold. It worked with silver when I practised. The benefits were the challenges – I acquired new skills, doing them well enough to stay as long as I did, and being on national (international even) TV.

JL: Are you always as calm under pressure as you appear?

DL: I always appear calm, but that doesn't mean that I necessarily am. For me it's the belief that if I waste energy running myself ragged, I can't put that energy into solving the problem.

JL: Do you have any advice for possible future participants?

DL: If you are thinking of putting yourself forward for Series 3 of All That Glitters, then do. Even if you don't get on the show (there were 600 applicants last time), you'll get so much out of the process. You will enjoy being on the show, it's very supported. You're not exposed, not thrown to the lions.

However, it is television. You are making TV, not doing a jewellery demonstration, and they are very different. You might be confident about making a piece to a brief in a time frame. But what you see is what's entertaining about you making a piece of jewellery in a time frame – and YOU might not find those bits entertaining. ¶

David and his husband are spending the winter months in Canada and the Bahamas, but David has agreed to come to the ACJ Wessex AGM in July to talk to us about his time on the show. (And if that doesn't improve attendance at the AGM ...)



*Stick Agate Menhir
Gaping by David J Lilly*



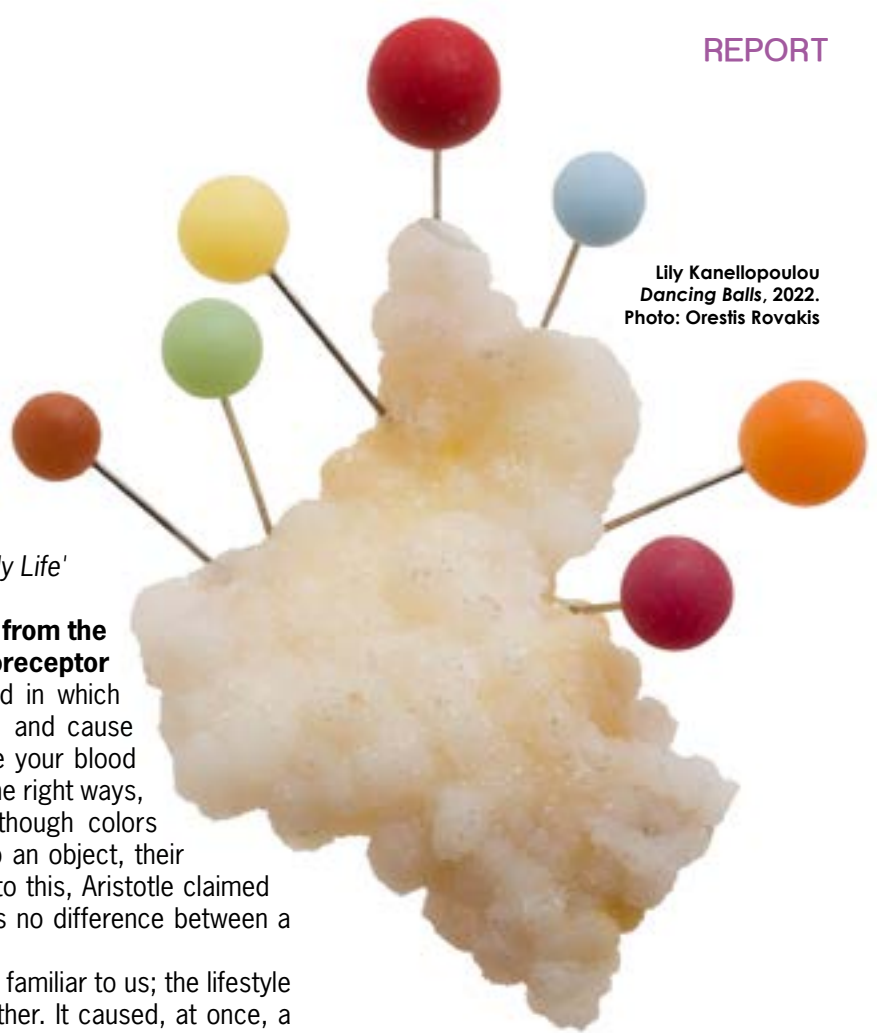
*Nuummite Menhir
Open Ring*

At the time of editing, the casting call has not yet come out for Series 3, but you can email ATGcasting@twentytwenty.tv and register your interest.

Israel Biennale



The colors of my life
 Are bountiful and bold
 The purple glow of indigo
 The gleam of green and gold
 The splendor of a sunrise
 The dazzle of a flame
 The glory of a rainbow
 I put 'em all to shame ...
 Cy Coleman 'The Colors of My Life'



Lily Kanellopoulou
 Dancing Balls, 2022.
 Photo: Orestis Rovakis

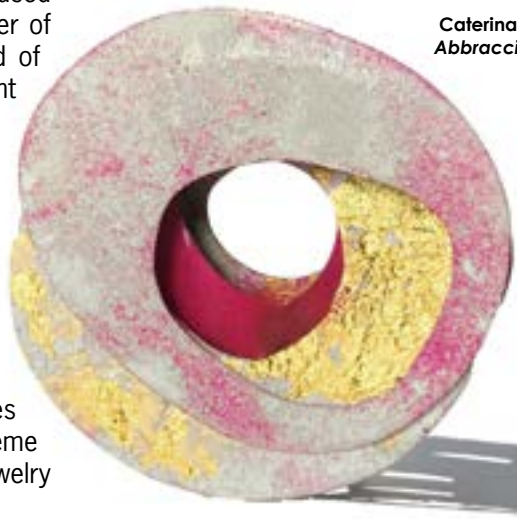
Color is the visual perceptual property derived from the light spectrum interacting with the eye's photoreceptor cells. It plays a vitally important role in the world in which we live. Color can sway thinking, change actions, and cause reactions. It can irritate or soothe your eyes, raise your blood pressure or suppress your appetite. When used in the right ways, color can even save on energy consumption. Although colors are essential in determining our primary attitude to an object, their physical meaning remains controversial. Referring to this, Aristotle claimed that colors are only a reflection of light, so there is no difference between a cloud and its shadow reflected upon the sea.

Covid - 19 has disrupted and changed the reality familiar to us; the lifestyle as we knew it has reversed from one end to the other. It caused, at once, a fundamental change in the patterns of life, the economy, and society, caused a rift, a turning point, and introduced another layer into our lives, a layer of instability, of uncertainty, which obscures reality. After this long period of blackness and fear, sometimes even despair, one begins to see the light at the end of the tunnel; it is just the right time to add colors and joy to our lives.

The Biennale of Contemporary Jewelry, in its first edition, is an event that was fundamentally created to give maximum exposure and a common platform to the participating artists and students, promote the field of contemporary jewelry, and make it accessible to the public. The theme chosen for the Open Call and accompanying the Biennale in its current edition is "Colorful Recovery".

One hundred and eighty-seven applied. Twenty artists and seven students from around the world were chosen by the panel of judges (Rachel Sasporta, Nichka Marobin, Chequita Nahar) to present their theme interpretations. Together they created a highly colorful contemporary jewelry exhibition. ¶

Ariel Lavian
 Curator



Caterina Zanca
 Abbraccio Rosa



Philipp Spillmann Orange, 2022.
 Photo: Aliona Pazdniakova



2Sweet2SmokeFW21
 Zach Mellman-Carsey

Advanced Jewellery CAD Modelling in Rhino

Jack Meyer, The Crowood Press, 2022, £25. ISBN: 978-0-71984-041-8

Davit Alexander

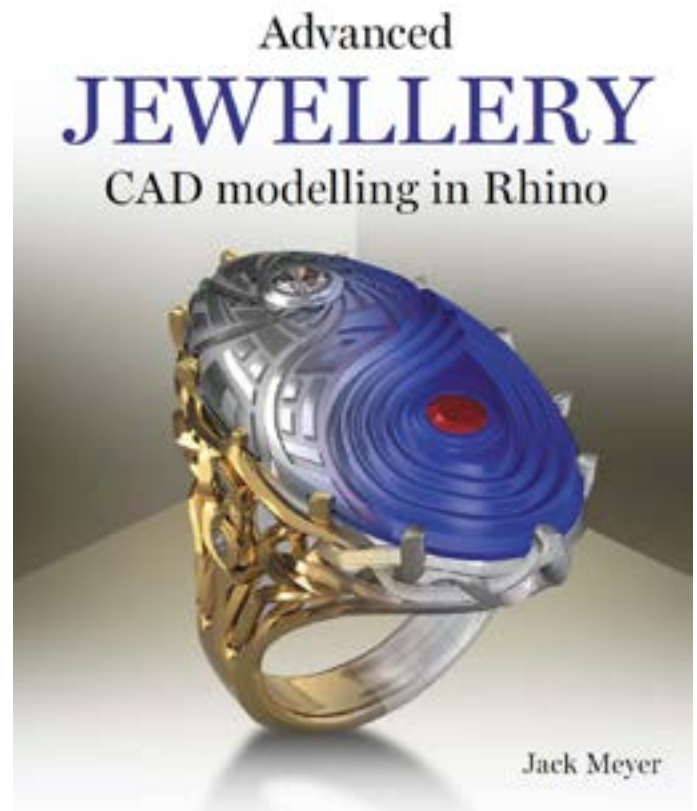
In the already overcrowded field of CAD and 3D modelling textbooks, educator and author Jack Meyer has identified in Jewellery a niche for which there is only scant coverage. As most jewellers working in the digital realm use Rhino as their tool of choice, it makes sense that this is a book specifically about the use of Rhino for jewellery design. The text on the back of the book suggests that the book is “*written for intermediate and experienced users*” but it should be possible to work through this book with only a minimal understanding of Rhino and end up with a formidable skillset at the end of it.

Structured logically around seven chapters which consider all the essential elements of creating digital models for jewellery production, each chapter leads the user through a series of exercises which build understanding of the process, both specifically and generally. It is really nice to see that the author is not afraid of stating what seem to be simple points but which are all too often overlooked by other guides online or the existing books. It is encouraging to read a sentence such as, “*Why every CAD jeweller should know manufacturing tolerances by heart*” and to see that complex commands like “CageEdit” or “Flow Along Surface” are evaluated critically. Meyer does not dictate to the reader but rather guides them through the challenges and opportunities presented by the software. In a similar manner, tricks and tips are dropped in silently, things that even experienced users may have overlooked or got out of the habit of using.

From the outset, the emphasis is on finding a route through a problem which works for the individual and the author acknowledges the fact that there is no single solution for the processes presented. The writing is clear and straightforward, at no point jargon-laden nor patronising and complex ideas are conveyed through a balanced mix of text and screenshots. The only criticism that can be levelled at the book is that it has no actual examples of work produced through the techniques demonstrated and from the point-of-view of a jeweller, it would have been nice to see photographs of physical objects alongside their 3D models and the subsequent renders.

The book is written to an audience who are keeping their software up-to-date and one whole chapter is dedicated to the ‘SubD’ modelling which is new in the most recent Rhino 7: indeed, this chapter could be the one which makes it essential reading for those who have been using this software for some time as it is a departure from the more established workflows and the short exercises presented give a very clear and practical overview of how to work in this way.

The final chapter – on rendering – is the only section which feels a bit curtailed, probably due to the enormity of the subject – of which Meyer states, “*Even in Rhino, a full breakdown of all the techniques of CAD rendering could fill up a book...*” – but even here, it becomes a strength, concen-



trating on making renders which are passable sales and representational tools rather than the sort of polished photo-realism seen in the catalogues of large corporates.

Overall, this is a really useful book for the industry. It would have been the icing on the cake it had included a chapter on preparing digital models for production – supporting models in 3D print production, building in sprues for casting, splitting models to allow for finishing – none of which are covered and all of which are areas where even experienced designers can fall down. This, however, is a minor niggle and for anyone who is working in Rhino, this book is recommended. ¶

Fastenings and Findings for Jewellers

Sarah Macrae, The Crowood Press

Candy Matterson

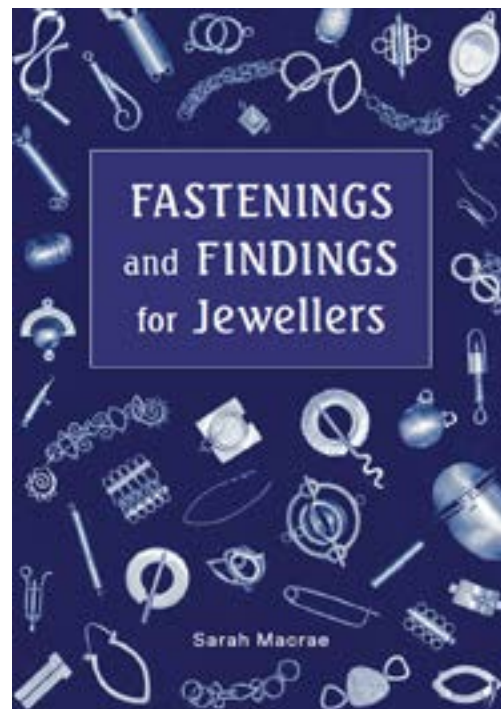
If you have not been fortunate enough to attend one of Macrae's excellent classes on the subject this book is a must purchase. I would recommend it as a reference book for all jewellers of any experience to dip into for reminders and inspiration. Macrae brings a lifetime of intensive personal research into the subject and brings the experience of her making and teaching to this publication.

As always she is generous in her sharing of information much of which draws significantly from her own considerable body of work which is illustrated among the chapters and most of the examples are her own. The publishers decree that the first third of the book is about basic workshop tools and making process, as with most specialist jewellery technique books. I personally found a waste of valuable information space. However I do find that you can find new tidbits of great value from anyone else's working practice. She has set out the basis skills and metalworking information in a thoughtful 'order of making' which is very helpful.

Macrae gives the reader very clear information on making fastenings and findings but says, "Sometimes you really just have to make one to understand it," something I have found to be true in my own experience. The details of the different types of fastening are appreciated. All too often books about how to make leave huge information gaps leaving the reader unsure, but not this one.

Macrae draws from well researched historical jewellery contexts as well as gathering contemporary wisdom, alongside her own creative interpretation. Her personal practice includes many fibulas and she gives examples from its beginnings and her own practice. She gives us both historical and contemporary context to fastenings and findings throughout the book. I appreciated the examples of plastics alongside metal in her pieces.

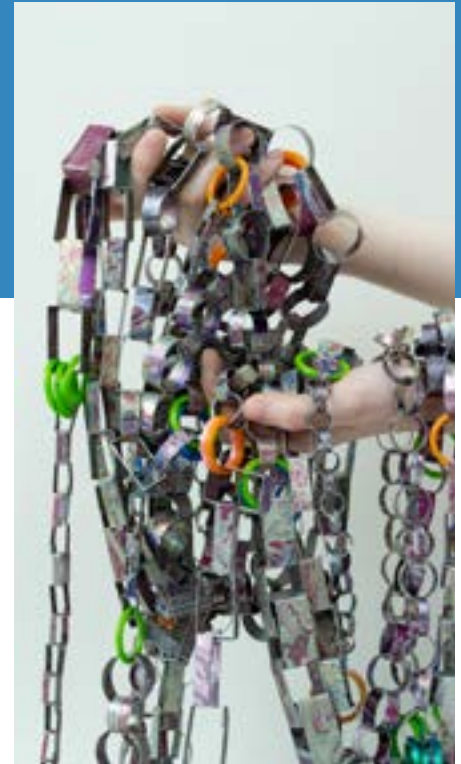
The puzzle catch she describes in detail looks horrendous and is therefore a challenge I will have to take up. I look forward to my pre-ordered glossy copy arriving shortly in the post. ¶



Sarah Macrae is a long-standing member of ACJ. At ACJ Wessex's Summer Jewels exhibition, she displayed many of the fastenings and findings she made especially for this book.

Mark Fenn Award 2022

The winner of the Mark Fenn Award 2022 was Lucy Pearl Petts from the Glasgow School of Art.



Student Award Winners 2022

Morley College London - **Elgiva Fields and Lucy Anderson**

School of Jewellery UG - **Di Li**

Plymouth College of Art - **Kathleen Ashcroft**

Dundee - **Rebecca Boyle**

Glasgow School of Art - **Sarah McQuarrie**

Sheffield Hallam - **YiZhen Chong**

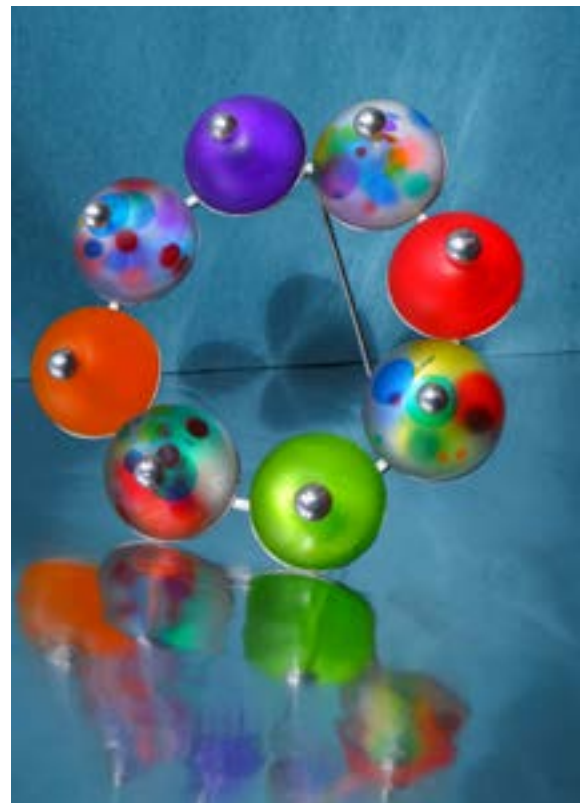
Manchester School of Art - **Benjamin Helsby**



Benjamin Helsby



Di Li - *Hiba*



Sarah Louise McQuarrie - *O.B. Brooch*

Competition: Win one of two copies of *Fastenings and Findings* by Sarah Macrae

First prize: **A copy of *Fastenings and Findings***

Two winning pieces will be printed in the Spring 2023 issue of *Findings*.

Theme: Fastenings and Connections

Submit one design or photo of a finished piece (can be a phone snap) on the theme of Fastenings and Connections. This could be a piece where the fastenings, findings and connections are dominant, different or experimental, or it could relate to the concepts of making fast, securing or connecting.

Deadline for entries: **15 February 2023 to findings@acj.org.uk**

All entrants must be ACJ members. The judges' decision is final.

Crowood Press have kindly donated two copies of *Fastenings and Findings* by Sarah Macrae.

Autumn / Winter 2021-22 winner

The 'Celebration' competition was extremely close, with several outstanding entries, and it really did come down to the judges' aesthetic preferences.

Winner: Mihaela Coman.

The judges loved the quirky, contemporary feel of the *Brit a Brick brooch*, which is made of padauk wood, copper, silver, steel and concrete, and celebrates East Anglia's red brick aesthetic.



**Runner Up:
Eleanor Whitworth**

The *Ant Colony brooch*, made of 9ct gold and stainless steel, was beautifully crafted. It celebrates connections, networks, support and the abundant life that surrounds us.



