

# findings

Issue 73 Autumn/Winter 2021/22

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Memories of Tamizan Savill Members' Gallery Eve Balashova: Movement and  
tactility Elsiem Jewellery: Instinctive precision Ann Marie Shillito: Experimental  
printing Mahtab Hanna: Jewelervists Rachael Colley: Witness Marks Malaika Carr:  
The architect's eye Contemporary Art Jewelry App Precious Collective The Stern  
Collection Catriona MacKenzie: Tokens of Gratitude Black & Brilliant: A Jewelry  
Renaissance 25 Years of The ACJ ACJ Members' Show 2022 Wax Carving for  
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# LETTER FROM THE CHAIR



**I would have liked to comment on improvements; socially and economically, that are starting to be seen post-pandemic.** We are not there yet; what is evident are signs of coping and/or adapting to the situation. I am reminded that the Association has members across the world and for so many there remains rapidly changing situations of social isolation and frustrated commercial activity. I think everyone now realises that it will be some time before life, and business, can establish any resemblance of the status quo across the world and, at best, we will have to accept the 'new normal'.

For us in the ACJ, however, it can never be 'normal' again. The passing of our chief executive, Tamizan Savill, is a devastating beginning to the New Year. For 14 years she initiated and developed so much of what has given our Association its reputation and respect.

This is the year we celebrate our 25th anniversary. With two major events planned: a conference and members' touring exhibition, there will be significant opportunities to reflect, and comment, on issues that are of current concern, as well as to consider how our subject can develop over the next 25 years. It's a cruel shame that Tam did not live to witness it.

Terry Hunt

# LETTER FROM THE EDITOR

**I would like to thank everyone who has contributed to Findings, and supported me through a difficult time.** I would like to apologise for the delay in the Autumn issue of *Findings*, which does seem to have become a late Winter issue.

It has become clear both in the UK and around the world, that we are still very much mid-pandemic, and that we will have to adapt our business models. I have heard stories from jewellers who have managed to increase online sales, but also from those who have found their markets disappearing. One US lapidary and I contemplated the future of the mid-priced item of jewellery – with fuel and food price rises coming on top of the pandemic, will there still be a market for the \$200 necklace? How should jewellers respond to yet another set of challenges? Please get in touch if you would like to make a commercial contribution, or share your business story.

For the Spring 2022 issue, we are looking for contributions and members' gallery submissions which relate to either of the following: celebrating 25 years of ACJ, or textile techniques in jewellery. Please do get in touch at [findings@acj.org.uk](mailto:findings@acj.org.uk)  
Jo Lally



Front Cover: Eve Balashova - Cable Necklace. Back Cover: Lynne MacLachlan

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# Tamizan Savill: May she rest in peace

The Association is saddened to announce the passing of our chief executive, Tamizan Savill.

Tamizan had been ill for several months and died peacefully on the morning of Saturday 8th January in St Peter's Hospice, Bristol.

Much of what has been achieved by the ACJ over the last 14 years was initiated or developed by Tamizan: the Association owes her a substantial debt and she will be greatly missed as a person as well as a chief executive.

We extend our condolences to her partner, Martin, and their daughter, Jasmine.

Tamizan (left) with Anne Walker (@ACJScotland) at Kelvingrove AGM



**The Findings team are devastated by the loss of Tam. We will print her obituary and a fuller memorial in the Spring edition, but wanted to share just a few of the comments that people have made.**

**Tears for Tam and her family, friends and colleagues.** She gave so much to so many, memories remain. Thank you Tam xx *Ruth Facey*



**Tam was always an absolutely wonderful person who was supportive and encouraging.** Such a lovely person and such a massive loss to the arts world! Rest in Peace, Tam. You will be sadly missed. *Bill Hawkes-Reynolds*

**So sorry to hear this – Tam was one hell of a character.** *Peter Bond*

**Tam was a stellar human, generous with her time and knowledge, much admired and respected by so very many people.** She left a little piece of herself with everyone she met, it seems, and enriched everyone. *Anne Walker*



**Tam was a dear friend, we had lots of good times together.** She was a wonderful human, an inspiring person, a very talented artist, a supporter of new people coming through, a role model, a good laugh, an ageing hippy like me, a generally wonderful woman. I am bereft. *Annette Petch*

**So very sorry to hear this sad news.** Tam was a one-off and a good friend. *Gill Mallett*

Left Middle: Tam at 20:20 Visions Conference.  
Bottom: Tam with Elvis at the Kelvingrove Art Galleries and Museum.

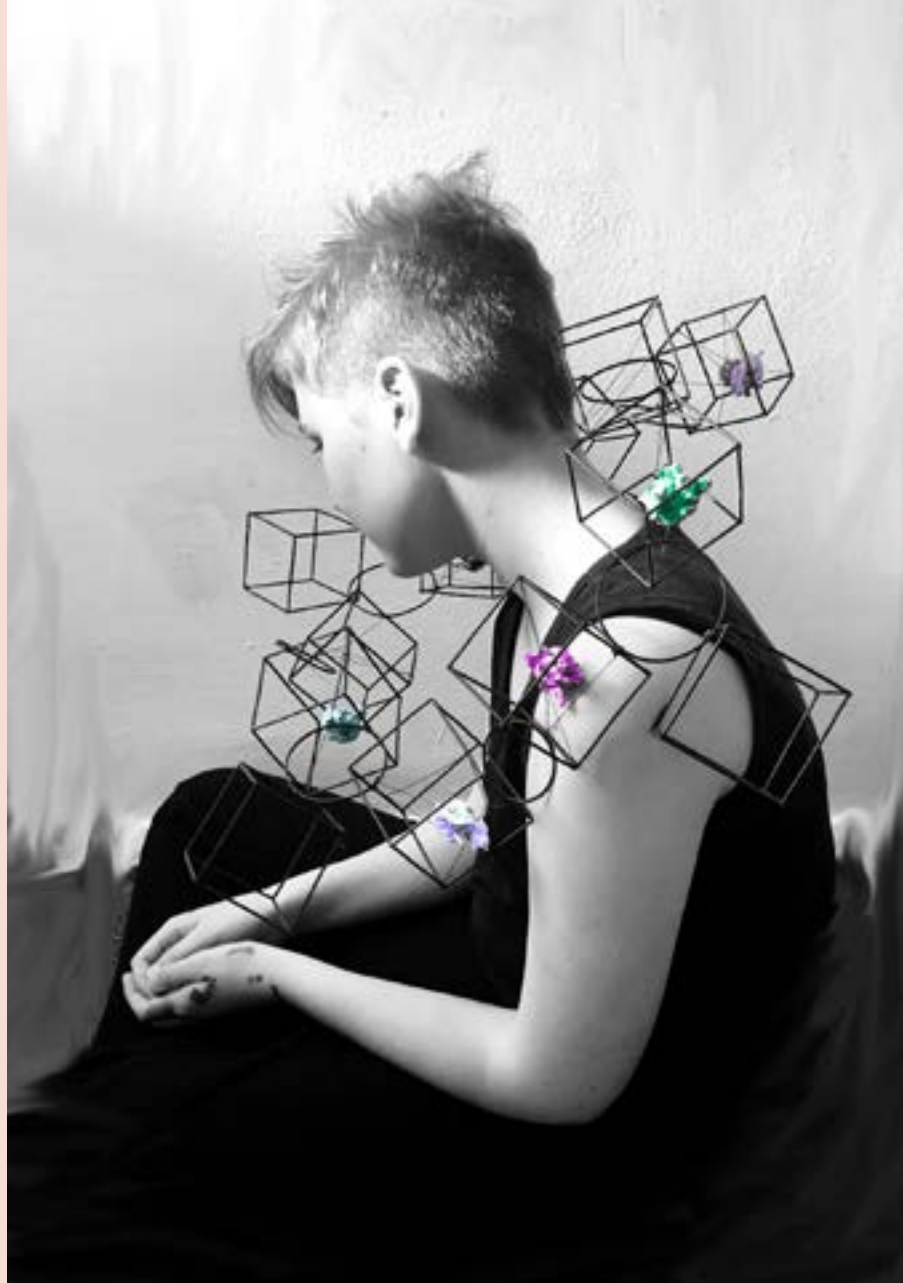
# Members' Gallery

**We are focusing on work using new technologies in this edition.** This raised the question: what is a new technology in jewellery? Precious Metal Clay is often derided, but represents a genuine development in how we use precious metals and offers new possibilities for serious jewellery artists – it even includes PMC paper for origami – did you know that? I didn't! Anyway, PMC dates back to the early 1990s, which feels like yesterday, but is a frighteningly long time ago. I remember my father, a mechanical engineer, being involved in the development of an exciting new technology called Computer Aided Design (CAD) back in the mists of my childhood. The first 3D printer was around in 1983. Anodising dates to around 1923 and electroforming was discovered in 1838 – so can we really call these technologies 'new' in the third decade of the twenty-first century?

For several reasons, I think we can. First of all, jewellery making is an ancient art. Forging, carving and beading have been around for at least seven thousand years, so any technologies that are only centuries or decades old really are quite new. Second, technologies develop over time, so the first date of use is not necessarily a guide to what is new. Casting was a 'new' technology in about 3200 BCE, when the first known casting (of a copper frog) was produced. In about 1300 BCE, the Chinese developed the technology to use sand casting; in 1809 centrifugal casting was patented; vacuum casting came along in the 1960s. Third, how jewellers adopt and adapt technologies to drive change in jewellery art varies. Contemporary jewellers in particular are adept at adapting and re-inventing technologies to make something new.

Finally – the newest of new technologies seem to be biotechnologies, involving growing materials. These are likely to have fascinating applications in Contemporary Jewellery in the decades to come, but there is still a way to go before they are effectively used in jewellery. ¶

**We're looking for members' work focusing on textile techniques for the Spring 2022 edition** – we will ask regional reps to nominate people, but please do send images of your work to [findings@acj.org.uk](mailto:findings@acj.org.uk) yourself. We welcome it.



Claire Finlay



Mandy Nash



Lynne MacLachlan -  
Quiver Ring



Anne Earls-Boylan



Anne Graham -  
Silver, black green  
perspex laser cut  
brooch

Jo Richardson - Sea Key



Eddie J Doherty - Necklace.  
Photo: Declan Shearer



# Eve Balashova: Movement and tactility

Eve Balashova is a contemporary jewellery designer and maker who works with a combination of 3D printing and traditional hand skills. She was awarded a Special Mention in Best New Design Award by Dame Lynne Brindley at Goldsmiths' Fair in 2021.

**I have always been interested in repetition of shape and form, geometric in particular. It is a running theme that can be tracked through my work ever since my degree show collection.** This theme is why I initially used 3D modelling software – it worked as a tool for me to help create multiple shapes quickly and manipulate them with ease to build a portfolio of visual references. Most of these were very geometrically precise shapes with an element of distortion in them – objects that would be nearly impossible to create by hand.

**Fibonacci Brooch - Eve Balashova.**  
3D printed nylon, sterling silver, 18 ct gold plating, spray paint, stainless steel pin



**Large brushstroke earrings**



I made my first 3D print using nylon, a material that I work with until this day. I chose it initially as a prototyping material but the more I worked with it the more surprising qualities I discovered and it slowly became my primary material and a source of inspiration for many of my pieces. Following my early experiments, I learned that nylon in 3D printed form is almost weightless – a quality I particularly enjoy as I love working on a large, sculptural scale. The size of my work allows for broader design freedom and it truly brings out the beauty of this incredible process.

Most of the 3D prints I make have a lovely texture that is created during the process of 3D printing – you can see build layers left by the printer and they look almost like wood grain. Nylon is also a great material for incorporating movement and tactility, which influences a lot of my designs.

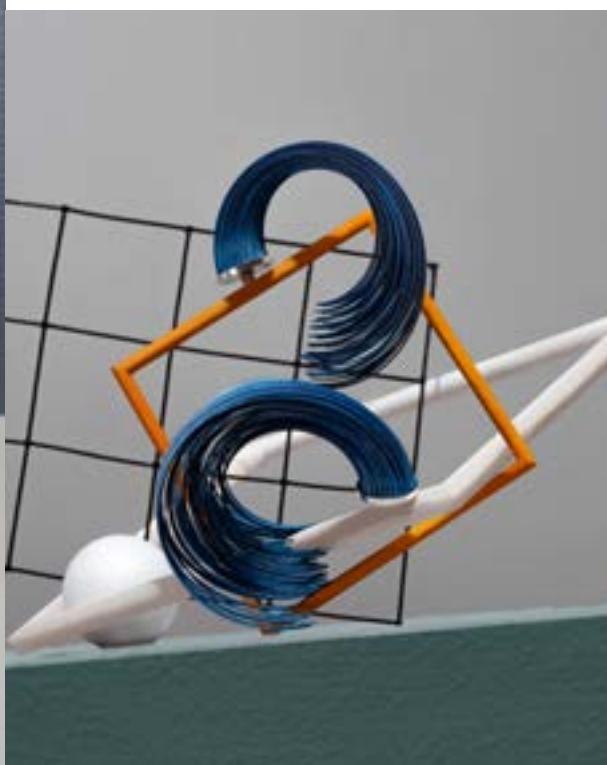
I include handmade precious metal elements in all my pieces. I enjoy the combination of two entirely different processes – something digital created by a machine fused with something that is entirely made by hand. I usually create the precious metal elements to work in contrast with the texture of 3D prints and leave them plain, with a smooth reflective polish. This brings out the beauty in both materials.

'I include handmade precious metal elements ... I enjoy the contrast'

I create my work to challenge the conventional uses of 3D printing in jewellery. 3D printing has many possibilities and I create designs around this potential, not only utilising the light weight and strength, but also fantastic optical qualities and flexibility. It is a very playful process full of experiments and exploration and I love the element of surprise that comes with it – there is a real sense of discovery for me when I create the piece, as well as for the wearer trying it on for the first time. There is intrigue behind how it will feel, what kind of weight it has, how it will interact with light. I think it is a very interactive and interesting experience, both for me as a maker and for the wearer. ¶



'fantastic optical qualities and flexibility'



# Elsiem Jewellery: Instinctive precision

Lorraine Hitt

**I came to 3D printing about 3 years ago, when a project I participated in coincided with a need to speed up my manufacturing processes.** The

project was 'A Pint of Science'. For me this involved designing a 'creative reaction' to a scientist's research. I presented my designs in a pub (hence 'A Pint of Science!') as well as an exhibition. My partner was Professor George Malliaras who designed an implantable and cutaneous device to interface with the brain. It was this project that instigated my interest in 3D printing technology, which is used widely in the medical world. I began with prototypes of a choker, bangle and brooch printed in SLA resin, which created a lot of interest.

At that time, I only worked with brass and silver within my practice and had just gained my first stockist, Kettles Yard Gallery Shop in Cambridge. My work sold at such a rate that I found myself spending many hours in my workshop hand-making and quickly realised that for me, it wasn't practical or financially viable to produce work at that price point, in those volumes, in that way. So I started to think about my options to supply the demand and move my business forward commercially.

I soon discovered that my knowledge of CAD (computer aided design) and my career-long discipline of precision, accuracy and strong bold design, was drawing me into the whole CAD and AM (additive manufacturing) process and whilst I really enjoy working with materials by hand, I also love the design process, in particular computer aided. It felt instinctive and I instantly knew it would take my jewellery design into a different dimension, whilst being able to produce designs within faster lead times for wholesale. And so my learning curve began.



Photo: Elodie Giuge Photography.



Photo: Elsiem Jewellery

The subject of additive manufacturing, often called 3D printing, is vast. There are many types of processes, printers and materials used. Simply put, the technology creates an object by successively bonding thin layers of material, each being a cross-section of the final part. This allows 3D printers, depending on the process, to melt, fuse, bind or sinter the exact amount of material required for the part. In contrast – with a 'subtractive' process like machining, the material is cut away from a solid block to create a final part. In many cases, only a small percentage of the material goes into a final part.

In the jewellery industry, 3D printing is becoming a popular technology for producing direct metal printing and castable resin moulds to use in lost wax casting. Rather than using the print to cast a design in metal, I wanted to use it as the end product in a cost effective and practical material. Through research and experimenting, I found that resin isn't durable enough, direct metal printing is quite costly and filament type 3D printing wasn't giving me the surface finish I desired. So I use Selective Laser Sintered (SLS) Nylon, which is regarded in the AM industry as standard for high end 3D printing, with high selectivity and detail resolution.

SLS uses a high power laser to sinter small particles of polymer powder into a solid structure based on a 3D CAD model. It is both strong and smooth, and when combined



with a finishing process, the result is comparable to that of injection mould. The nylon can be both flexible when thin and rigid when thick, which offers many design possibilities. For example, I have pieces that are solid and rigid and some are bendable when flexed but are equally strong.

The printed design's surface is smoothed using a shot-type polisher. Because the raw print is white, it's then dyed. I chose to colour my latest collection black. Some designs are finished with brass or gold-filled metal elements bonded in, which I handcraft or hand finish in my workshop. The result is a striking and elegant black and gold contrast – complementing the new technology with traditional handcrafting techniques.

Currently 3D printing is not entirely 'green' technology, much like a lot of the jewellery making processes and materials we use, i.e. some metal and stone mining, adhesives, plating, firing & polishing fumes, leather, acrylics, resins, paints, etc. etc., which most of us are aware of and looking to improve.

It does however have many positive points.

From a manufacturing point of view, 3D printing enables businesses to reduce, reuse, repurpose, and recycle. Whether it's metals or plastics, 3D printing puts the material precisely where it's needed to create a part, reducing scrap. With some powder and resin type printing, approximately 50% of the waste material can be mixed with virgin material to re-use. Some printing materials are biodegradable.

Parts, prototypes, and products can be made locally, rather than shipped from far away. The result is less environmental impact from transport. For example, during the pandemic, when global factory supply chains were disrupted, local companies with 3D printers sprang into action to produce face masks, respirator parts, and other personal protective equipment for first-responders in their communities. Many hospitals were able to print their own equipment or contract with local companies for relatively small 3D printed quantities.

The 3D printing industry is still relatively new and is striving to make the AM process even greener. With the right approach, it can come closer to becoming an incredibly powerful sustainable manufacturing solution for many industries, including jewellery. ¶



Photos: Elsiem Jewellery



# Ann Marie Shillito: Experimental printing

## What is haptic jewellery design?

It is designing jewellery using virtual touch with force feedback. Haptic means touch and force feedback is the physical sensation experienced. Virtual objects can be endowed with properties of hardness and softness and surface texture. So although you are using a computer, it feels more as if you are working with physical materials. 3D haptics is such a strange concept that it just has to be tried to grasp how amazing virtual 3D touch is for facilitating working, designing and creating virtual 3D forms. Haptics tap into how we naturally interact in the real world. It's fun!

## You are known for your experimental approach. Could you talk to us about your latest investigations?

During lockdown, I decided to investigate 3D printing on fabric as I now had a bit of time. I have an Ultimaker2 3D printer in my home office/studio where I also hold classes in 3D modelling and 3D printing. This printer is ideal for this investigation because it has an open front to stretch fabric over the print area, can be paused mid-print to do this and will extrude different polymer filaments with a range of temperatures.

I had to search through my own fabrics for ones that could successfully be used. The first fabric that I came across and tried was a piece of black lace underwear that I cut up to clip onto the heated base plate of the printer. Lace worked very well, as did organza that friends and colleagues sent to me. I use my company's haptic 3D modelling software, Anarkik3DDesign, to create the shapes and frames that are 3D printed to incorporate the fabric.

One successful outcome is the Red Brooch which was created specifically for Dazzle's invitation for 40 brooches to celebrate their 40th birthday. For this brooch I have 3D printed red circles and ovals onto black loose woven silk. I have also expanded my project to '3D printing on stuff' such as steel wire, titanium ear wires, Japanese paper, melted waste 3D printer filament, 'O' rings and fired porcelain offcuts.

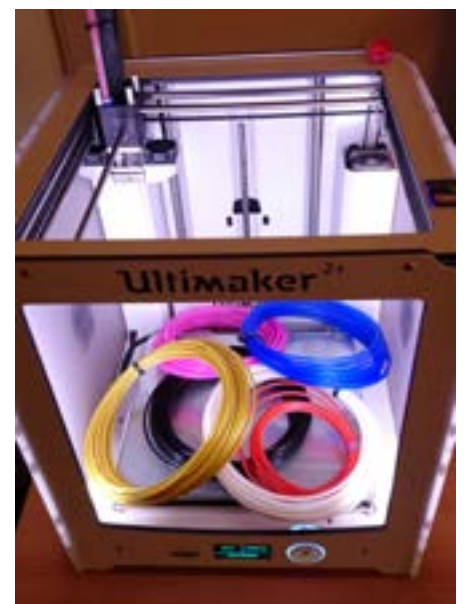


'Red necklace' in ACJ 2021 exhibition: 'O' rings are 3D printed in slots in each unit until all are linked together. 2021. Photo A.M. Shillito

Ultimaker2 desktop 3D printer: extrudes polymer filaments that come in different colours. Ideal for 3D printing on fabric as it has an open front to stretch fabric over the print area. Photo A.M. Shillito



Designing on Anarkik3DDesign



## 'how amazing virtual 3D touch is for designing'

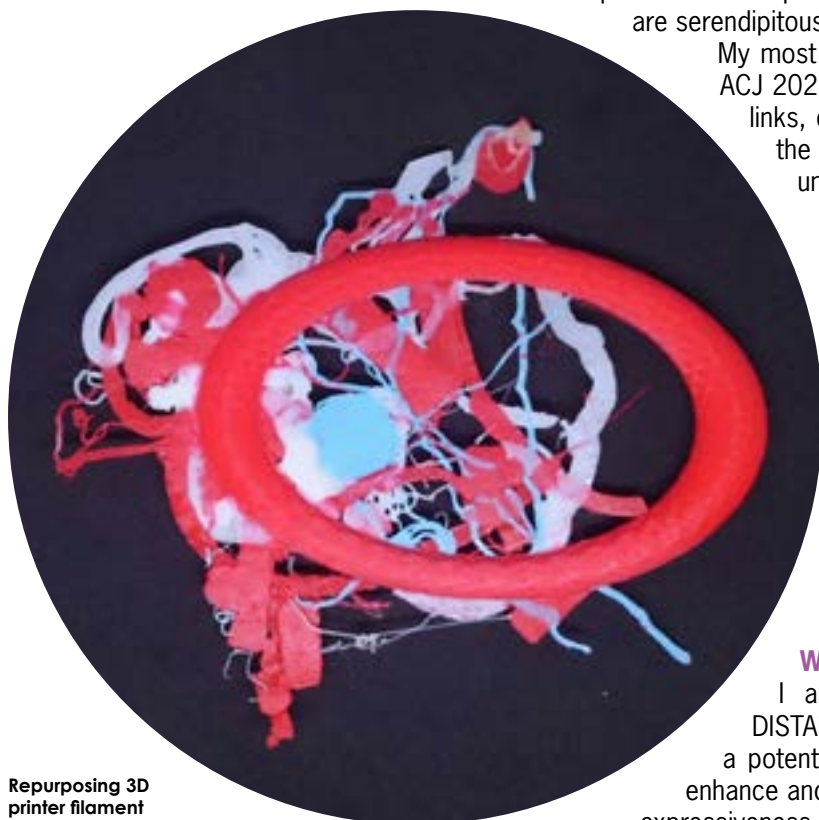
There was a lot of trial and error. Silk fabric from an old shirt was too finely woven so the prints just peeled off. Some synthetic materials melted under the hot extruder. Japanese paper wasn't holey enough so I used adhesive to stick the fabric and polymer layers together. I designed forms and frames with little overhang to remove the need for supports as these are impossible to remove as they go through the fabric. I also remove brims where the base area is large enough to keep the print firmly stuck on to the printer's heated base plate. It's disastrous if the print moves mid-print, and I end up with 'spagetti' if it comes loose. There are serendipitous moments too!

My most ambitious piece is the Red Necklace that is in the ACJ 2021 exhibition. It was designed to use 'O' rings as the links, each one 3D printed into a unit and then linked into the next unit as it is being 3D printed and into the next until all are linked together.

Over the years I have accumulated quite a lot of 3D printer filament waste and I have started using this waste to include in my '3D printing onto stuff' collection of brooches. I use an iron first to fuse and flatten a tangle of colours. I then use this piece in the same way that I use fabric. My latest experiments are about 3D printing bespoke frames to hold beautiful, fired, porcelain offcuts sent to me by a ceramist friend. For the first two I added the porcelain pieces during the 3D printing process. There were quite a few complications as the pieces are not flat and digital likes precision and therefore absolute flatness.

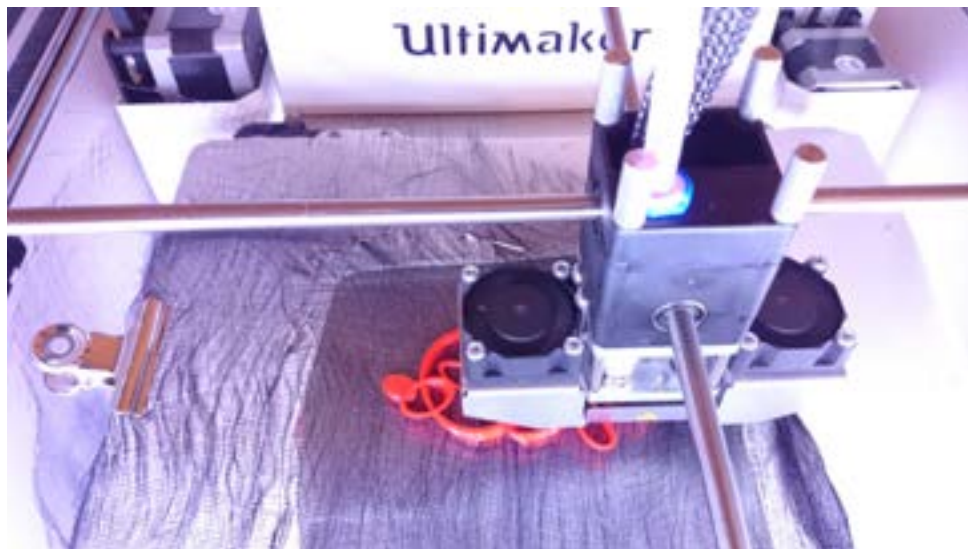
### What is your next challenge?

I am now participating in Applied Arts Scotland's DISTANCE Project investigating virtual reality (VR) as a potential tool for applied artists and designer makers to enhance and expand our practice. I am exploring the immediate expressiveness of gesture 3D modelling, that is, being able to freely move hand-held controllers around to 'draw' sweeping forms through the air. It is taking me time to learn how to attain a modicum of control over the shapes and forms I can create but it is very liberating to play and explore in this new medium. The serious part I have set myself to do is to consider as deeply as possible within this short time frame what I bring as tacit knowledge from making and using 3D print technologies



Repurposing 3D printer filament waste: ironed to fuse and flatten and 3D printed on. 2021. Photo A.M. Shillito

Red brooch for Dazzle's 40th birthday being 3D printed: red filament onto black silk, 2021. Photo A.M. Shillito.



Drawn Reality Demonstrator

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to creating objects in VR. On the horizon is the potential of combining VR with 3D haptics as force feedback to offer a really amazing immersive experience in which to 3D model.

**I am always anxious about the environmental impact of new technologies. Can you talk a bit about this?**

Commercial 3D printing has some redeeming environmental credentials in that it is additive, not subtractive, and a percentage of material is reused, mixed in with new. By doing my 3D printing myself I have more control over what and how I print and can thereby reduce my carbon footprint further. New greener polymer filaments are being developed and I have switched to using those using a high percentage of recycled material. This has meant a lot of experimentation to tweak the printer parameters to achieve good quality prints.

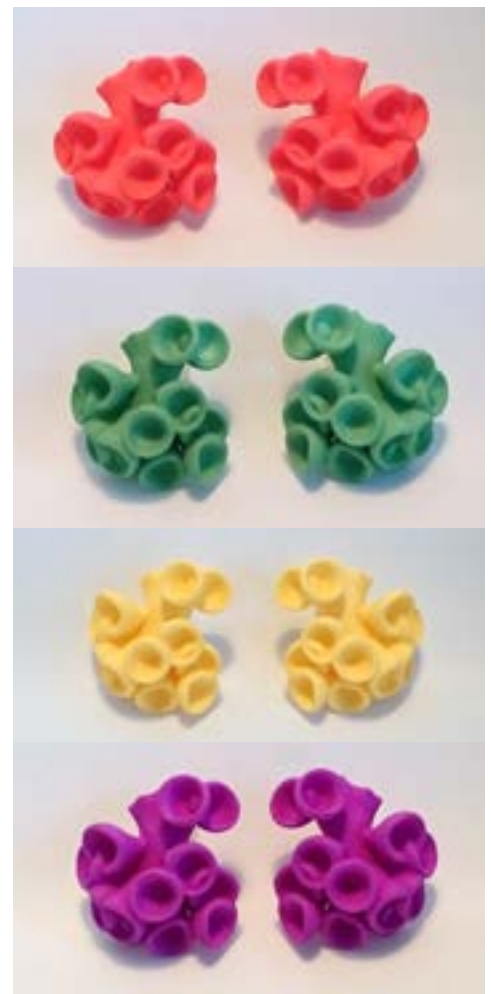
**How did you initially become involved with 3D haptic design?**

I started with 2D computer aided design (CAD) programmes and coped okay. My problems came when I began to design with 3D CAD to access 3D printing technologies. I really struggled with the CAD programmes available then, including Rhino which had just been launched. I became a research fellow at Edinburgh College of Art in 1999 to understand why I struggled and if there were better programmes and ways of working for applied artists.

David Poston's brother was working with a Swedish Company developing an interesting hardware solution combining '3D haptics' with stereovision and colocation. With AHRC Research funding for three years, my fellow researchers and I investigated whether this system with 3D haptics would be a better interface for interacting and designing in a digital 3D environment.

We had such positive results that my colleague, Xiaoqing Cao, and I founded a small software development company and in 2011 we launched our 3D haptic modelling programme, Anarkik3DDesign. It is specifically for applied artists like me, who like to use our hands and touch and feel the materials we use. It's for creatives who want more organic forms and just want to access 3D printing (it is optimised for creating 3D printable models) without huge commitments in costs and steep learning curves. The programme is easy and enjoyable to learn and use and is for people who don't want or need the complexity of high level, industry compliant programmes. ¶

*Ann Marie Shillito is the author of Digital Crafts: Industrial Technologies for Applied Artists and Designer Makers published by Bloomsbury in 2019.*



'New greener polymer filaments are being developed'



# Dr Mahtab Hanna: Jewelervists

## Which new technologies do you use?

Technology in jewellery is ages old! Jewellery designing and making has adapted and adopted different techniques and technologies throughout its history. Today, we are far more open to the advancement and sophistication of cutting edge technology that has been specifically designed for use within jewellery making.

I use 3D design and sculpting software such as Rhino, Blender and Haptic Arm for design and modelling. In terms of presenting my work, I utilise 3D with Fusion 360, in addition to 2D laser cutting and engraving.

## Why?

The benefits of using new technologies helps to achieve a higher scale of quality and therefore a much better outcome. For example, sculpting my work using Rhino or Blender provides a higher degree of accuracy and scaling, as well as sharper finish compared to hand carving.

In addition, 3D software helps me to use more complex designs with greater precision, which is sometimes not achievable by hand.

Technology also gives greater freedom as to where the work can take place as it provides great flexibility by not having to be at the bench but can be in the comfort of your own home.

Anyone who uses new technology knows that it brings freedom in terms of creativity, design and imagination without many of the limitations that less technological techniques have. Trial and error using the appropriate software reduces the possibilities of real-life mistakes as well as providing a 3D mock-up or render of the piece prior to actually making it.

There is also an important point about sustainability to be highlighted: for example, many software programmes can calculate the weight of metal before printing thereby helping the designer to control the cost, reduce waste and remain faithful to any budgetary constraints.

Technologies also bring scalability into play as the STL files, for example, allow redesigns while still retaining the original design.

The single most important benefit is the reclamation of time in doing things. Tech is all about efficiencies, to do things faster, but accurately, speedier, but qualitatively.

## How do you combine them with traditional techniques?

As a jewellery artist and maker, a primary consideration is the political messaging and concept I would like to communicate. This leads me to plan what techniques need to be used. For example: to write a message inside the shank of a ring I will consider whether it is easier and more economical to use traditional techniques such as hand engraving or opt for a more tech-led approach, such as laser cut/engraving.

## How do new technologies help you express your concepts in ways that traditional techniques could not?

This is a tricky question!

Sometimes traditional means may result in a more eye-catching finish, whereas some people may like to see more of an artisanal handmade piece. The concept of the work



Photo: Simon B Armitt

Mahtab Hanna -  
Freedom in Cage.  
Photo: Simon B Armitt



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Unequal



Set Me Free. Photos: Simon B Armitt

and messaging guides my approach. For example, basic sketches can be enough to portray the ideas in the work. At other times, the actual piece needs to be physically made in 3D form, such as my work *Azadi in Cage*.

There is no binary right or wrong, it is all about the comfort zone of the jeweller as they need to decide which techniques are suitable, be it traditional or more technical, to produce the concept they wish to portray.

For example: one jeweller may prefer to use 3D software to create the organic shapes or the texture of flowers, whilst another jeweller achieves this using hand carving, hammering and photo etching.

**I notice that some of your work is 3-dimensional and highly textured, whereas other pieces are flat and less textured. Would you like to talk about this?**

I experiment with different concepts as some pieces' communicative abilities are more effective in certain formats. For me, it is all about the two-way conversation between the piece and the observer.

'Imprisoned Dove'  
Medal - Front.  
Photo: Simon B Armitt



**How have your work and your ideas developed since we last showed your work in Findings?**

I think, sleep, breathe and eat jewellery!

Designing is an ongoing set of research for every piece I have made and those to come. As a political jewellery artist, the political events and affairs of each moment feeds my subject of research. Therefore, I have an ongoing battle to communicate and send messages with my pieces of jewellery.

**How do you think that people's response to political jewellery has changed over the last few years?**

My PhD was a direct contribution and new knowledge to the subject of political jewellery. This, I believe, has given impetus to people to recognise political jewellery and jewellers to be creative in this arena.

For sure, people are more knowledgeable and there is a greater acknowledgement of political jewellery these days. Whilst political art is more mainstream and known, in contrast, political jewellery is still developing and evolving towards recognition.

**I wonder whether Brexit, political issues and the pandemic has made the UK audience more receptive? Or less?**

I can't decide if political art jewellery might really speak to people in challenging times, or whether people will just want something pretty.

Politics and political messaging in art, and especially in jewellery, is not to everyone's taste, of course.

Still today, many people hide behind their newspaper when the time comes to talk about sensitive subjects. Unfortunately, people, consumers and even some gallery owners keep their preference for pretty jewellery and objects, rather than provocative jewellery with inherent political messages. Perhaps they do not want to be judged as being supportive of the messaging? Unfortunately, this is predominant in contemporary jewellery, but not art.

People can accept the works of Tracey Emin, for example her iconic unmade bed, but if, for example, you wear a brooch against a particular ideology, idea or viewpoint, you may be labelled a racist or bigot. Freedom of expression through wearable art is treated differently, it seems.

The media has become both our best friend and our worst enemy at times, in that they try to dictate what we should believe and what truth is. For example, in the very current issue of Afghanistan, the media portrays the military as heroes, yet the politicians plagiarise the heroic actions by 'saving lives' by pulling the military out!

**Do you notice a difference between UK consumers and those elsewhere?**

There are distinct differences between consumers in different countries, regions, geopolitical views, religion etc. Whilst in many ways they share similar or same views, some consumers can be more liberal and open to debate regarding political jewellery that, in itself, is a form of silent protest.

However, the reality is that there are limitations down to things like a particular country's culture. Some countries welcome political views being expressed artistically, whilst others do not.

We need more, what I term, *jewelervists!* ¶

# Rachael Colley: Witness marks

‘Sha-green comes alive when worn; as it is warmed by the body, it emits a subtle fruity fragrance.’

**Sha-green jewellery series presents food waste, in the form of discarded citrus fruit peel, as a biodegradable vegan alternative to the traditionally animal-based luxury surface shagreen (ray or shark skin).** The scented material comes alive when worn; as it is warmed by the body it emits a subtle fruity fragrance. The pieces are presented as a form of ‘cause jewellery’, having been designed to draw attention to issues surrounding food sustainability and food waste. The jewellery’s limited lifespan also serves to highlight the fleeting and complex nature of human existence and the passing of time, suggesting the ultimate end that conventional jewellery circumvents through its endurance.

A range of processes are used to denature the citrus fruit peel which relate closely to traditional and more modern cooking methods, focusing on dehydration and applying heat. No additional chemicals are used to preserve the natural materials, as this enables the organic components to be composted at the end of their life, re-entering the ecosystem and providing nourishment for future growth. The lifespan of these compostable jewels hasn’t been fully tested yet, however, under stable or controlled museum conditions (temperature, humidity, exposure to light) their lifespan could correlate with that of other organic materials, such as wood. It’s the act of wearing that will ultimately weaken them, as the citrus fruit peel reacts to the wearer’s movements, fluctuations in body temperature and moisture levels.

Sha-green series has been under development since 2018 and in its most recent iterations the denatured peel has been encapsulated in sintered aluminium frames and laser-welded in position. The sintered frames secure the material in place, which helps prevent damage and warping, an issue that effects the untreated organic material. A range of other attachment methods have been explored; however, the sintered aluminium frames complement the material well, in their structural strength and lightweight wearability.

Gordon Jones of all3pd.com explains that ‘*Direct metal laser sintering (DMLS), also called selective laser sintering (SLS), is a type of additive metal manufacturing or 3D printing.*’ Designs are created using specialist computer-aided design software – Rhinoceros tends to be favoured by jewellers – and saved as a stereolithography file (STL) ready to be processed for sintering in metal. The DMLS manufacturing process programs a support structure from the build plate, from which the components are secured in position. It’s possible to select different build support structures (round, cross-hatched, etc.) and to shift and change the position and orientation of components on the build plate. Each layer of metal powder is sintered (welded together) by the laser and then another layer is added and the process repeated, thus creating the component over time. After the process has completed, the remaining metal powder



Sha-green (ring) 2019



Sha-green (brooch) 2019

continued >

## THEME

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is removed and recycled, to be used again in the next build. The build plate, with the sintered components attached to it, is removed from the machine and the components can then be cut accurately from the bed using wire erosion or some other process.

In the development of the *Sha-green* series, I had the opportunity to experiment with the build support structure. Instead of concealing the manufacturing process I enjoyed highlighting it as a design detail, making a feature of these 'witness marks' and showcasing the ways in which the randomly placed cylindrical supports complimented the surface texture and pattern of the citrus fruit peel. As the series develops further, I will continue to explore other build support structures, varying their formations and tapering thicknesses. ¶

*Rachael Colley thinks through materials, producing cutlery, jewellery and sculpture which are explored in experimental dining events, exhibitions, installations and visual art projects. Based in Sheffield, the UK's 'Steel City', she creates ambiguous eating implements that challenge our collective connections with food and communicate aspects of her lived experience as a sufferer of the autoimmune disease Systemic Sclerosis. Through the elevation of food waste as a luxury material, her jewellery questions traditional notions of preciousness and value, highlighting broad societal issues surrounding consumption and encouraging reflection on the waste we generate.*

<https://rachaelcolleyartist.wordpress.com/>  
Instagram @rachaelcolleyartist



Sha-green, 2021





# Malaika Carr: The architect's eye

Jo Lally

**Malaika Carr is an architect-turned-jeweller, who is based at Cockpit Arts in London.** She creates precise and beautiful forms with laser cut materials including walnut, plywood, acrylic and formica, combined with brass. As well as architecture, she says, 'jewellery forms are inspired by bold, bright cultural patterns and sculptures.' She likes to play with layers and voids, creating intricate, striking and unusual jewellery. The light materials and use of negative space mean that dramatically large earrings are also comfortably wearable.

Pictured here is the Ndebele collection, which I fell in love with at the 2020 online Cockpit Arts exhibition. 'Inspired by the stunningly decorated homes of the Ndebele Tribe, these ornate pieces have been abstracted from the colourful architectural forms.'

Malaika probably prefers pieces from her Carnival collection right now, although her favourites 'go on rotation.' This collection, inspired by Malaika's heritage, is vibrant, playful and joyous, with all the sparkle, colour and magic that you would expect from Carnival.

Carr says that she makes pieces to order, because they are so time-consuming to make, that it is better to focus on pieces that customers definitely want. Fortunately, lockdown retail therapy has meant that customers do want quite a lot of her jewellery – and it's easy to understand why. ¶

Zenzele  
Green  
Necklace



Sipho Fuchsia Gold Earring



Collage Nandi Earrings

# Contemporary Art Jewelry App

Joana Seixas

**Hesitations have always been placed in the universe of Contemporary Artistic Jewelry and progressing to the digital context even more insecurities are generated.** To promote a digital platform in such an ambiguous situation, it is necessary to elaborate credible structures.

The creation of an app dynamized around the universe of Contemporary Artistic Jewelry, with the intention of becoming a global public space of information exchange, would create not only a projective credibility but also supporting structures to the interested, would be placed into the platform as knowledge from the niche of Contemporary Artistic Jewelry – always with the intention of connecting and articulating the artistic universe with the public.

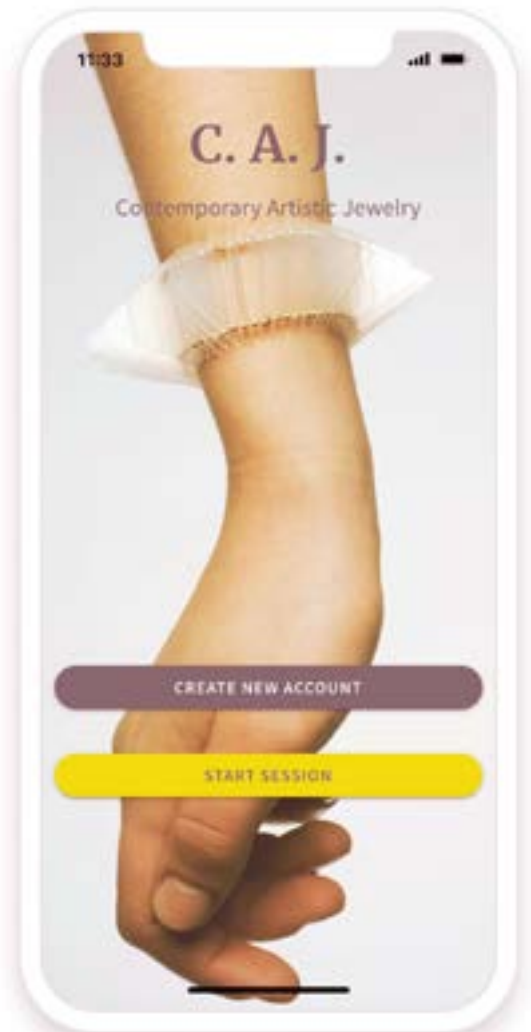
This app would grant paradigm shifts in relation to Jewelry, development of critical thinking and new forms of storytelling and consequently a critical mass of interventions would be generated.

The population does not feel confident in shopping online, and to prove this, during my research for my thesis, entitled 'Contemporary Artistic Jewelry and Curatorial Practices', I did a survey to 40 people in which in that survey I intended to reach two audiences: one of the target audiences of the survey were the consumers of the Jewelry market in Portugal and the other target audience were the consumers of the global market, in the question 'Do you search for information online before making a purchase?', in the Portuguese context 45.5% of respondents answered 'no' opposing the 54.5% of respondents who answered 'yes'. In the international context, the number was slightly lower in the option 'yes' 33.3% of respondents, against 66.7% who did not perform the search. In the same survey another of the questions asked was whether you ever made a purchase of a piece of jewelry online, 66.6% in which the respondents said 'no' and the remaining 33.3% answered 'yes' in the Portuguese context, following with the international context whose answer was 100% of respondents that never made any purchase of jewelry online. From the responses obtained we realize the emergency in creating credibility in digital platforms and therefore the need for an app in this field, is essential.

The form of communication used in Jewelry should be clear and concise. There should be two types of description, textually and visually of the pieces, allowing an easy understanding of the scale, shape, colors, raw materials, techniques used and information of the existence of different sizes available, which should also be applied into the making of the app, following the pre-existent communication that is already existent in e-commerce.

The user experience would strive to create and offer the user a memorable experience whilst using and after using the app, making the user wanting to relive its experience again. It would enhance the type of experience that aims to create affective, emotional, and cognitive stimuli in the user, generating trust and evolving into a purchase intention and finally, it would be the inclusion and merge of new markets that currently accompany digital capitalism.

In the current day-to-day life, we live with smartphones in our hands, and if we already use smartphones composed by different kinds of apps, why not have a Contemporary Artistic Jewelry app? In this niche the lack remains, but change may be coming. With a digital platform dedicated 100% to this 'small' niche, sociocultural effects will be generated, therefore cultivating the taste and need for Contemporary Artistic Jewelry. ¶



Screenshot of the welcome screen of the C application. A. J. (Contemporary Artistic Jewelry)

Exhibition 'Igloos' by Mario Merz, Pirelli Hangar Bicocca, Milan, Italy, 2018



# Precious Collective

In 2017 we had 97 members and now we have just over 260 ... how crazy is that for a small collective ... that was started on a whim

**Spam Glam:** "How should we write this article? ... together? ... you? ... me?"

**Lynne Speake:** "I think all of the above except for just me writing it." (they laugh)

**SG:** "What should we talk about? What is there to talk about?"

**LS:** "Ummm ... now we're stuck!"

**SG:** "How about what's been happening over the last couple of years?"

**LS:** "So ... Precious started as a very small idea of having a Cornish Art Jewellery Collective because there was no real Art Jewellery presence that I'd found in Cornwall ... but then I got carried away. I'd also wanted to get my work out there and was a little obsessed with collectives: I'm a serial collective creator!"

**SG:** "I like that!" (they both laugh again)

**LS:** "It was a way to create opportunities to exhibit in expensive places: group power!! But like I said, I got carried away and now it's not just in Cornwall; it's global and we have over 260 members. It just grew organically. It was never a master plan."

**SG:** "So where does that leave you now? Sorry, where does that leave us now ... I keep forgetting that I'm involved in this too."

**LS:** "It leaves us having created a billion exhibitions ... actually seven group exhibitions ... in 3 years ... Actually, that's not bad now is it?!"

I've started to realise that we're getting a bit too big and exciting for just one person to run it ..."

**SG:** "And that's where I come in!"

**LS:** "So the most recent project we've just finished, where 6 of us from the collective were working closely together for 10 months (Katy Gillan-Hull, Faye Hall, Loz Samuals, Juan Riusech, Spam Glam & Lynne Speake) was 'The Precious Collective Online Jewellery Week' (PCOJW). It was the first time I'd handed my baby over totally and it worked really well! It gave me the idea to now jointly run Precious. What I did was look at how everyone worked together, how much time people had available in the future and that's how naturally and organically it became three, the core Precious team: Juan, you (Spam) & me. But still having other Precious members be part of organisational teams for future events, should they want to, and have a say in what happens."

**SG:** "All coming together, as the community that we are, to share and celebrate the artform that we're all passionate about!"

I think it helps that you and I work very well together and have almost identical outlooks on the art jewellery scene, despite coming from different creative backgrounds. It makes sense that we eventually found each other!

Do we have a set word count for this?"



Mara Colecchia - Angel Parure



Jamie Kroeger - Lifeline 3. Neck piece, 2020

continued >

## THEME

Juan Harnie - Extremity 03.  
Neck piece, 2019

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**LS:** "I don't think so, but we really should make sure that we include how everybody is really respectful, generous, excited and as proactive as they want to be in the collective."

**SG:** "I think that this approach really makes makers feel appreciated and respected. After all, we all come from such different backgrounds, creative or not, and work in such different ways, that it would be pretty mean to expect everyone to be contributing the same amount, all of the time!"

**LS:** "I've always said to everybody that they should never feel guilty about how much they can or can't do. It's (Precious Collective) there to be used as members want it to be! ... I also love that it's all free to be part of. It's never been about being bogged down in rules and paperwork ... but more about being dynamic, fluid and agile."

**SG:** "Basically we're the nice guys, minus the white horses." (they both laugh)

**LS:** "What makes you and I work well together is that we're very similar. We don't believe in hierarchies. I've spoken to people at all levels, in all kinds of organisations in the same way. The one thing that came out from everyone on the organising committee for PCOJW, was the way that I communicate with people: my approach and friendliness, openness and chattiness ... as well as my genuine love of this art jewellery thing that we seem to be involved in."

**SG:** "I've had similar experiences prior to joining Precious and have always had the same approach to people as you. The conversations I've been able to have with all kinds of people in our scene over the last 10 years or so of being a maker, have been very similar to the conversations that you've had. People don't want to be pandered to do they?"

**LS:** "No. It's about being really authentic and very genuine and very honest."

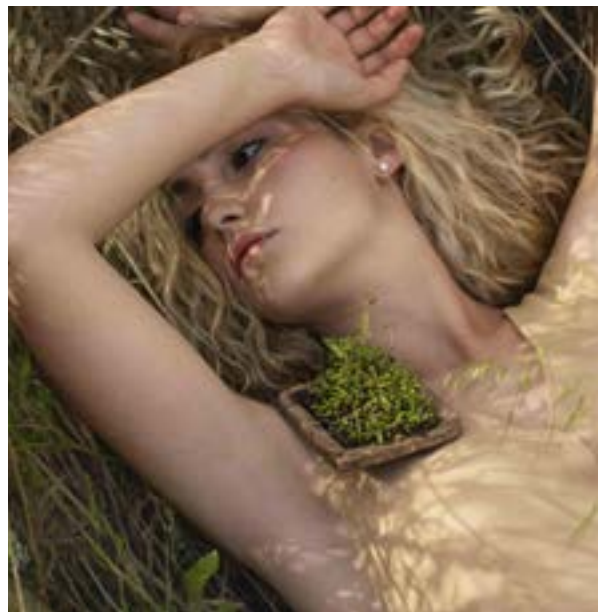
**SG:** "Because what we do can be so hard for people to approach outside of the art jewellery world, but I feel like it's really important that we're able to communicate with people who don't speak jewellery. And those conversations aren't always easy to have, especially if you're not being real with the people around you."

**LS:** "And it's so hard for the makers. Most of us are stuck in our workshops, working alone which can become quite lonely ... This is why it's so important to have this Precious community, where we can chat to each other ..."

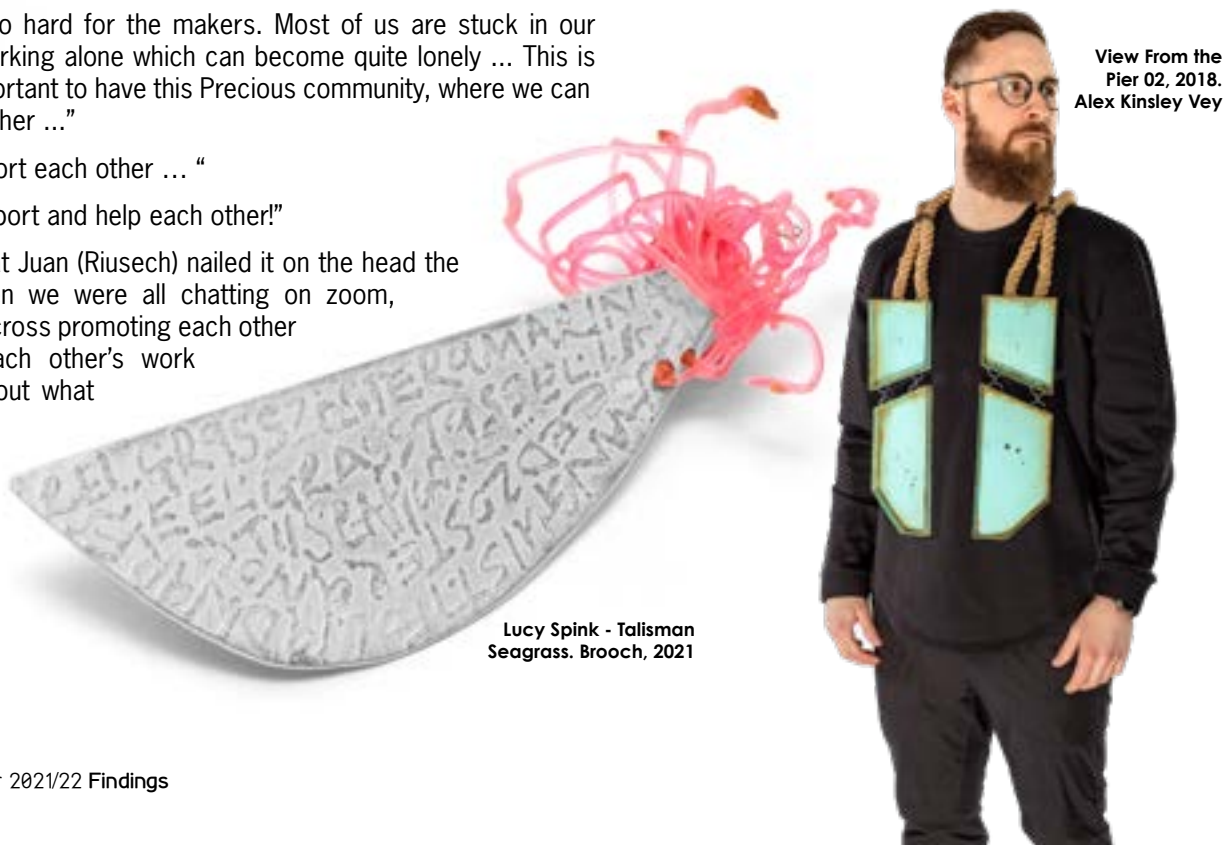
**SG:** "And support each other ..."

**LS:** "Chat, support and help each other!"

**SG:** "I think that Juan (Riusech) nailed it on the head the other day when we were all chatting on zoom, about makers cross promoting each other by wearing each other's work and talking about what we make and processes!"



Marta Fenollar - Symbiosis 9. Brooch, 2021



View From the  
Pier 02, 2018.  
Alex Kinsley Vey

Lucy Spink - Talisman  
Seagrass. Brooch, 2021

# The Stern Collection

## the art of jewellery design

**LS:** "It's this collective power again, and it's what our makers and audience loved about the live-streamed chats on Instagram during PCOJW."

**SG:** "Totally! The feedback so far has been so positive and it was wonderful discovering that there are so many incredibly talented makers in Precious. Of course you knew that already, having invited each of them to join at some point, but I loved the discovery through conversation aspect of the event. Let's face it ... I always love a good conversation!"

**LS:** "You and me both!"

**SG:** "On that note ... I wonder if we should start wrapping this up? What do you think?"

**LS:** "So what's the future of Precious?"

**SG:** "More of the same!?"

**LS:** "More of the same ... lots of fun! I think that more interactions are going to happen. Like monthly Zooms and get-togethers amongst our members. Using the technologies we discovered during PCOJW, as the members seemed to love it! ... More members, more collaboration, more fun, more things!"

**SG:** "Here's to more things!"

**LS:** "Yes! More of the same but better!"

**SG:** "We should include info about the Precious WhatsApp group ... you mentioned it earlier but my fingers weren't typing fast enough!"

**LS:** "Yes! It really does help being able to chat on WhatsApp with a lot of our lovely members. It makes it feel more human; it's not this big organisation in the sky ... It's very real."

**SG:** " ... and approachable!"

**LS:** "All members have an equal voice and are equally welcome."

Maybe because I've come up through art, not jewellery, I have no concept of the hierarchy within this discipline, so it makes me feel more relaxed and also more humble.

You (Spam) are able to poke more at the jewellery aspects due to your jewellery training and experience. The fact that Juan (Riusech) is a gallerist and that Alligates have an ethos that is very similar to that of Precious, make us a strong team to take Precious forwards."

**SG:** "We're so passionate about this crazy art form that we all accidentally fell into, and are so keen to share our love for it that championing and nurturing is really central to all of us!"

**LS:** "And key to how we go forwards." ¶

### Jo: What is the Stern Collection?

**SS:** The collection includes around 130,000 sketches and design drawings from the last 300 years. I want to use my collection to draw attention to the fact that a piece of jewellery begins to exist with the first pencil mark on paper, not only on the workbench.

Sadly museums only collect jewellery design drawings from pre-1700, unless they show a famous design or were produced by a well-known artist or firm. My collection also preserves and displays drawings by unknown or small-scale goldsmiths. For a museum, drawings from Art Nouveau are not yet old enough, not yet collectible! I consider this attitude to be short-sighted and ignorant! Today it is still possible to find good Art Nouveau designs on the market for sensible prices. In a hundred years' time, when museums wake up and begin to consider these drawings worthy of preservation, there will be very few on the market, at prices which museums can no longer afford.

### Jo: Is the collection only online?

**SS:** The collection has had its own website (<https://www.grafische-sammlung-stern.com/>) for almost 5 years. Unfortunately, for technical reasons, I am only able to show about 10% of the collection on the website. At the end of each year, all the drawings I have acquired in the year are burned onto DVD and sent to about 70 museums, universities, libraries, schools and goldsmiths.

### Jo: What is your favourite item in the collection and why?

**SS:** No father has a favourite child, he has only children who bring him more joy at certain times. Because the drawings are normally not signed, I am always delighted when I am able to attribute a design to a goldsmith. For example, a couple of months ago I was able to identify sketches which were drawn by Alfons Mucha for Sarah Bernhardt.

A. Vottz-Bier



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Pivert, R

Hunter, Marianne



**Jo: We are interested in this issue in new technologies. How do you feel about them?**

Time is money, and I really do understand that hardly any goldsmiths can take 20-30 hours for a drawing. For this reason alone the quality of contemporary drawings is not as high as drawings from 100 years ago. CAD and CAM are standard programmes now, which offer an admittedly large but still limited range of designs. The more goldsmiths work with these programmes, the more similar items of jewellery become.

**Jo: Is the younger generation of goldsmiths interested in traditional drawing techniques?**

SS: Young goldsmiths in particular are enthusiastic and fascinated. It is not their style and absolutely shouldn't be, but they understand the work and the love that went into them. I often hear, 'We didn't learn that – I couldn't do that,' or, 'It's so delicately drawn, impossible!' In the younger generation there are perhaps a dozen jewellery designers in the world who deliver the quality that goldsmiths produced a hundred years ago, for example, Frédéric Mané, die Karpov sisters or Estelle Lagarde. But these have specialised in this area and are true artists.

**Jo: Is there anything else you want to say?**

SS: Two important things. First, I would like to request that all goldsmiths buy an address stamp and print their name and address on every piece of paper with a drawing on it – be proud of this part of your work too! The drawings don't have the material value of metals or gemstones, so they can easily be thought of as 'waste products'. Their cultural value is often overlooked.

Second, never ask a collector about their collection if you are short of time - it can take hours! ¶

Hunter, Marianne





Lalique



French carafe, circa 1880

# beyond silver

## 25 Years of the ACJ



Rachel Darbourne

Preparations are underway for the next conference, Beyond Silver: 25 years of the ACJ, which is to take place on July 1st-3rd 2022 at Exeter University. To focus the themes of the event, the conference committee took inspiration from the translation of Marjan Unger's doctoral dissertation, *Jewellery in Context: A Multi-disciplinary frame-work for the study of jewellery*.

The call for papers has been circulated throughout the ACJ, and beyond, to address topics that may include: the role of jewellery as a social connector; the meanings and messages contained within a piece and what may be revealed when it is worn; the democratising impact of the global reach of social media on the discipline; and the exploration of artistic practices rooted at the intersections of craft, applied and visual arts, design and fashion.

We are expecting that this event will offer an opportunity for discussion, debate and engagement across a range of concerns that affect the discipline of jewellery.

Further information on confirmed speakers, workshops and activities will follow in due course. If you have any questions, please contact the conference committee by emailing [conference@acj.org.uk](mailto:conference@acj.org.uk) ¶

# Black & Brilliant: A Jewelry Renaissance

Melanie Eddy

**In September 2021 Sotheby's staged a selling exhibition, the first of its kind, solely dedicated to showcasing the skill, imagination and craftsmanship of Black jewellery designers.** On view and open to the public at Sotheby's Auction House in New York from September 17–26, the exhibition featured 63 pieces by 21 of the world's leading Black jewellery designers. Pieces ranged in price from \$1500 to \$1 Million with a varied breadth of materials, designs and approaches to jewellery. The exhibition continues online through Sotheby's online marketplace.

Melanie Grant, journalist and author of *Coveted: Art and Innovation in High Jewelry*, and curator of the exhibition worked in partnership with Frank Everett, Sotheby's Director of Jewelry to bring this to fruition. The exhibition includes both signature designs and pieces especially designed and made for the showcase spanning a range of periods from the 1950s to present day and calls attention to the work of two pioneers of Modernist American jewellery design: Art Smith and his mentor, Winifred Mason Chenet.

To be a part of this seminal exhibition and to be showcased alongside the work of those of both historic and contemporary relevance to me was overwhelming in the best of ways. The exhibition has solidified friendships and forged bonds with other designers both here in the UK but also abroad. The community that has developed around this has been truly wonderful. Melanie Grant selected and invited us to take part in the platform she opened up but she very importantly continued to support us the whole way throughout the process. She has facilitated these amazing connections amongst many of us who became a real network and support system to each other in the run up to the opening and throughout the exhibition.

My own submissions evoked where I have come from and essentially where I am pushing with my work. A set of three sterling silver bangles incorporating 2 bangle designs that were first launched at my MA Design degree show from Central Saint Martin's 14 years ago, were joined by a newly designed and created bangle to form a trinity. Statement gem-set earrings and a ring pushed concepts I have become known for to new heights. All of the pieces submitted evoked my childhood island home of Bermuda in numerous ways but fundamentally showcased the results of my time honing my skills here in the UK.

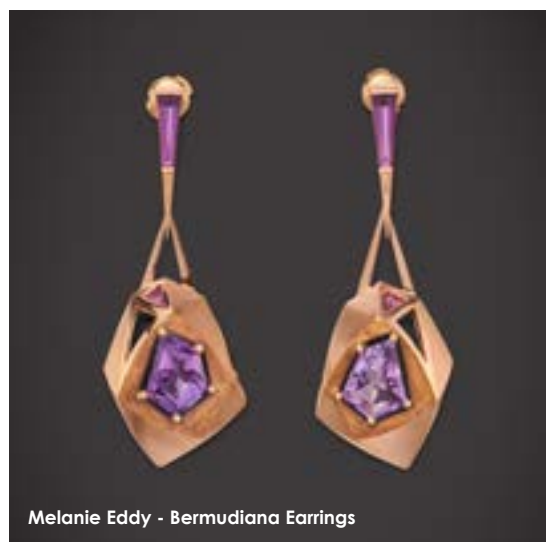
Many individuals who are included in Brilliant & Black have had practices for a significant time (myself included) and most of us were essentially until very recently virtually invisible. It's not the result of one thing, many things contributed to that reality. I think it behoves us to investigate how that could have possibly been the case and what systems and structures need to be changed to address this. Here lies the root of many of the challenges faced in regards to equality and diversity within jewellery. ¶



Melanie Eddy - Palmetto Ring



Melanie Eddy - Trinity Faceted Bangle Set



Melanie Eddy - Bermudiana Earrings



Melanie Eddy

For more information on the contemporary exhibitors: CASTRO NYC, ALMASIKA, Jacqueline Rabun, Lola Fenhirst, Rashid Johnson, Sheryl Jones Jewels, Ten Thousand Things, Thelma West, VANLELES, Harwell Godfrey, Johnny Nelson, Lorraine West, Melanie Eddy, Shola Branson, Jarriet Oloyé, Maggi Simpkins, Marei Fine Jewellery, MATEO New York, Matturi Fine Jewellery and works featured in *Brilliant & Black: A Jewelry Renaissance* please visit <https://www.sothebys.com/en/digital-catalogues/brilliant-black>. More information on Melanie's work and the pieces she featured can be found on her Instagram feed @mne\_eddy



# Catriona MacKenzie: Tokens of Gratitude

Patinated sterling silver brooches made by  
Catriona Mackenzie for Grayson and Phillipa  
Perry, inspired by Viking Trefoil Brooches

**The Tokens of Gratitude project was a collaboration between members of the Design-Nation South West and Wales cluster hub.** It involved making medals or brooches to give to community members in gratitude for their contributions, particularly during lockdown.

With a sense of wanting to contribute and give back, The Tokens of Gratitude project came out of discussions between members of the Design-Nation South West and Wales cluster hub over Zoom. Members wanted a focus for collaboration, and were inspired by the Hand Medal Project, which involved jewellers around the world. Giving back felt like a special activity after such challenging times.

The main participants in this project were: Bronwen Gwillim, a jeweller using waste plastic; Janine Partington, an enameller and leather carver; graduate member Daphne Roach, a textile designer and weaver; Ali Brown, a multi-disciplinary maker; Angie Parker, a weaver; Llio James, a weaver; Laura Thomas, a weaver and textile artist; and myself, Catriona MacKenzie, a glass blower, jeweller and lamp worker.

The Project spanned from January to September 2021. Initially we wanted to spark people's interest by creating our own nomination pieces which were from 2-8 tokens/brooches each. From April to September, we opened the nomination process to the general public, with creatively inventive draws on a Friday. It was wonderful to be creating pieces for people who needed a special thank you or a lift from a friend.

My first nominations were for the wonderful Richard and Arron of R&A Collaborations who created my Jewellery film 'Sparks', and who started a Zoom Craft Coffee Morning every Tuesday with Clayhill Arts. I used Laura Thomas's discarded wood, spray paint in their favourite colours, and lampworked glass covid molecules to make them 'kilt pin' inspired Tokens.

My second round of personal nominations were for Milliner Ani Stafford-Townsend and wedding dress maker Karen Reilly. Both lost their trade during lockdown due to theatres, film and weddings being postponed. Ani made well over 5000 masks & PPE, while Karen went into scrub production for #theloveofscrubs project. I felt it was important to let them know that their dedication had been seen by their fellow makers. Ani's brooch was made in green due to her ongoing work with the Green Party here in Bristol, of which she is now local councillor, while Karen's is in silver and blue.

The final pair of Tokens has been a work in progress over the last 5 months or so. Grayson and Phillipa Perry have made a special impact, during the pandemic: they have been warm, entertaining and inclusive of all types and levels of artists, including disabled artists, which is something close to my heart. I have heard that the Perry's have received their brooches, and Grayson has passed on his thanks. I didn't do it for recognition, I did it to say thank you for Art Club, but I really wish I knew their reaction! ¶



Ani Stafford-Townsend wearing the brooch she was surprised with by the Tokens of Gratitude Project Brooch designed and made by Catriona R MacKenzie Painted wood, copper, silver and lampworked glass



Brooch by Catriona MacKenzie

# meanings & messages 25

## ACJ Members' Show – touring exhibition 2022

### Approaching the theme

Joanne Haywood –  
ACJ member and exhibition tour planner

**As the ACJ prepares to celebrate its 25th anniversary in 2022, we are organising a major touring show of excellence.** The exhibition theme is – **Meanings & Messages.**

ACJ members are invited to respond to the theme with the creation of a **brooch**. It should be a wearable piece of jewellery that has been made since January 2021. We are especially keen for members to create a 'new' and innovative work that will help us showcase the exceptional talent we have within our ACJ community.

There will be up to 50 ACJ makers selected for the exhibition. The intention is to show a range of styles, materials, and techniques. Gold & silver are welcome but not compulsory, other materials are equally welcome.

The ACJ touring exhibitions have always highlighted what a diverse jewellery community we have and how we bring our different lived experiences and interests to what we create. As a viewer and participant in previous touring shows, I have always enjoyed seeing the wide range of responses from fellow jewellers. Some make serious statements, while others show great humour. Biographical approaches always interest me, and I delight in being surprised by a piece – whether that's because it's an innovative technique or a response that would have never crossed my mind!

The theme of **Meanings & Messages** offers a multitude of starting points that may include one or several of the following topics – this list is not exclusive, and members will always bring their own personal response to the brief:

- Global challenges such as climate change, social justice, governance, resources, pollution, pandemics, population growth and conflict.
- Meanings and messages within jewellery has been a constant theme throughout history – with many examples across different cultures and time periods, such as Victorian mourning jewellery, wedding rings and milestone jewellery, crowns, and ceremonial jewellery.
- Fictitious jewellery and jewellery within folklore can often hold magical meanings and messages.
- Material exploration – there are many meanings we associate with different materials, and these can vary across different time periods, societies and cultures.



- Messages can be 'sent' in different ways, and we have seen many changes in this area due to developments in digital technology.
- Important and visionary speeches from history and the present day.
- How we communicate within our own communities.

We have chosen to focus on brooches for this exhibition, as they form the ideal jewellery archetype for conveying meanings and messages. Brooches can be subversive and are often used by people in the public eye, by political figures or sovereignty to convey important messages. These messages may be hidden, subtle or occasionally more of an overt protest!

It could be said that brooches, above all jewellery objects, can be the most effective conversation starters – miniature canvases and microcosms.

The selection of work will be by a panel of respected people in the field, including representation from at least one of the participating venues and at least two of the panellists will be individuals currently underrepresented in the jewellery sector. Panellists will not be able to see who has made the work, selection is based solely on the work submitted.

We heartily invite our members to submit work to **Meanings & Messages** by **7th February 2022** and we would like to encourage applications from members who have not previously submitted work. Together we can make the 2022 touring show our biggest and best yet!

Leading up to our special 25th Anniversary year we would love to see our membership grow and be representative of jewellers from all communities. Please do encourage your jewellery friends and colleagues to join the ACJ.

The full call out and application form with terms and conditions are available on the ACJ website and members will have received all documents in the September members e-bulletin.

**All the information you need is available in the call out and application form, along with T&C's, but should you have any queries please email us at [exhibitions@acj.org.uk](mailto:exhibitions@acj.org.uk)**

# Wax Carving for Jewellers

By Russell Lownsborough FIPG and Danila Tarcinale FIPG

## WHAT IS WAX CARVING?

**Wax carving is like sculpture for jewellery or sculpture in miniature.** It is especially good for the creation of figurative forms, whether these be realistic (e.g. Antonio Canova) or stylised/abstracted (e.g. Henry Moore).

Most jewellery is very obviously made from sheet, wire and tube, however there are some forms that can really only be achieved by being sculpted in wax. Wax carving was historically a very important skill, Baroque, Rococo and Art Nouveau goldsmiths relied very heavily on this technique, as did silversmithing masters like Cellini (16th C) and Paul de Lamerie (18th C). The technique however is much older than this, and has been in continuous use for at least 6000 years on three continents.

When Computer Aided Design appeared in the 1990s, many people mistakenly thought that it was the end for wax carving. However it appears that reports of its death were exaggerated, courses in wax carving proliferate and numerous vibrant international wax carving groups exist on social media. Unlike CAD the set-up costs are minimal and you get a free upgrade every time you carve something.

## What's the absolute basic toolkit you need for wax carving?

There's no definitive answer, everybody has their own preferences; here's our opinion, based on our experience over many years, both as practitioners and tutors.

If you're a practising jeweller or goldsmith, you will have some tools that will function, piercing saw frame, hand/needle files, emery paper etc.

## Absolute essentials:



**Scraping tools.** We use our own modified scalpel tips, the product of many, many years of refining. They're available on our website. Many jewellers suppliers sell sets of dental tools that are also very reasonably priced, some of which are quite good. And there is the Wolf Tools set, at the upper end of the price range.



**Sawblades.** Wax will clog your ordinary piercing saw blades, you'll need something coarser. Spiral wax saw blades are your best option for primary cutting. A coping saw blade with the ends snapped off to fit your piercing saw is another option and pretty much lasts forever. For more refined sawing, Skip-a-tooth sawblades are best.



**Wax-file.** The double ended half round wax-file is a great investment. For filing large amounts of wax away quickly. It can be quite refined too, when used with appropriate care. If you're not going to invest in a ring-sizer just yet, it's useful for sizing rings. For more refined filing your regular files should work fine if properly cleaned.



**Ring-sizer:** A tapered ring stick with a blade along its length. For sizing rings, easily available online. If you're unsure, buy from a reputable jewellery supplier.



**Wax.** Obviously you'll need some of this too. For a beginner, use blue, it's a good general wax. It's what we start all our students with. Green is best for fine detail. The most versatile shape for ring tube is the U shape, you can file any ring out of this, even if you have to do some extra filing, the same cannot be said for the other shapes. A box of mixed slices is a good to start with too. The slices do have a rough surface so will need some preparation before use. ¶

For more detailed information see our book.

All photos by Russell Lownsborough FIPG



## Resources

Our book, *Wax Carving for Jewellers*. Based on 25 years of teaching experience. Available from our website and most of the usual online retailers, just google it.

Our website, [www.waxcarving.co.uk](http://www.waxcarving.co.uk), the blog has some useful articles, and will be added to when time allows. Three more currently waiting to be written.

The Facebook Group 'Wax Carving For Jewellery' has nearly 5000 members, many contributors and both the authors are on the admin team.

**Tuition:** Russell teaches 2 courses at Morley College, Beginner and Intermediate. Danila will occasionally accept a private student as time and commitments allow. Other courses do exist; we recommend that you have a good look at the work of the tutor to determine how far they are capable of taking you. There are also a lot of Youtube videos of varying quality.

# Exhibitions

Members have shared with us their experiences of virtual and face to face exhibitions over the last few months.

## Kirstin Moore Estaugh

This June I took part in Unity in Isolation 2021, an Instagram-based jewellery exhibition. The brief caught my eye as it was to 'produce a piece of jewellery inspired by either your time in "isolation" or your new found freedom incorporating colour and texture in your piece'. I felt it gave me the opportunity to explore how lockdown and the tentative reopening of society had affected me and others around me. I was also drawn to the idea of the exhibition being online via Instagram, which added to the overall concept.

I decided that my piece would represent the impact of lockdown, a series of stacking rings featuring a house and people. The rings could be worn with the people isolating inside the house, or worn outside the house. The house itself looks unaffected, with its stark, matte finish. The people, on the other hand, are damaged and gnarly. Each stacking ring shows a different perspective of how lockdown has affected people, some of the people look closer together while others stand alone, some have gained weight whereas others look emaciated. The people have been given an irregular, damaged texture with an oxidised finish. They all look a little dirty and unkempt in their appearance showing that we have all been damaged in some way.

## Ann Shearer

Edinburgh-based jewellers Sarah McAdam, Sheila McDonald, Ann Shearer and Nicola Turnbull popped up at Dundas Street Gallery with their collection, 'Confections', to tempt visitors with collections of jewellery inspired by confectionery.

Inspired by their recent move to Beaverhall Studios, Ann and Sheila discovered that the building used to house the former Regent Confectionery Works and was home to Scottish confectioner W&M Duncan and Company (Duncan's of Edinburgh). Looking for a goal to work towards after months of cancelled shows and closed galleries, they invited two fellow jewellers to join them in creating work in response to the history of the studios.

Ann and Sheila were delighted to discover that their new studio-workshop was the home of the Walnut Whip and this inspired many conversations about what confectionery and jewellery-making have in common. Both involve working on



small scales with an attention to detail, and more importantly, both bring joy and delight to those receiving the finished products.

The collection by Sarah McAdam takes the counters of childhood sweet shops as its inspiration, with work inspired by soor plooms, rhubarb & custards and castle rock.

Sheila MacDonald's exquisite enamel jewellery brings the colours of foil wrapped treats into earrings, brooches and necklaces.

The collection of jewellery by Ann Shearer reflects the shape and form of individual chocolates in a box.

Nicola Turnbull's work takes confections into the hills, where emergency rations are the order of the day. She was interested to discover that Duncan's supplied chocolate bars for MoD ration packs in the 1990s.

## Anne Walker

Double Doors is a collection of studios with exhibition space which has been converted from a former Accountants' office (retaining the beautiful wooden double doors, resplendent with brass handles and etched glass panels bearing the name of the former occupants). The Double Doors team of Islay Spalding, Christina Vernon, Holly McAfee and Ieva Jankovska run their businesses from the private studio spaces. The exhibition itself took up an entire wall of the light-filled white front room. Each piece was wall mounted with the addition of a couple of pieces located adjacent on the floor. A veritable smorgasbord of Dundee jewellers' gems on show and all available to view online via their DD link. The work ranged from simple commercial pieces to some stunning avant-garde art jewellery, from well-known Dundee stalwarts to some new students embarking on their jewellery journey.

## Angela Mann

Having recently been a visitor at Edinburgh Festival, I experienced first-hand the renewed joy of a live event, and I'm filled with enthusiasm and excitement about the return of the Great Northern Contemporary Craft Fair, Manchester.

The increased public engagement with craft and perceived value of creativity has been brought into sharp focus by the pandemic, this is something that the craft sector can respond to and build upon. After 18 months of restrictions, it's time to embrace the positives and fully appreciate the makers, the craft and the delight of a live event.

## Silke Espinet

I was indeed very hesitant to participate in Excellence, an actual exhibition at the Oxmarket Gallery in Chichester, held by the Society of Designer Craftsmen in August. However, there was a steady flow of visitors who were very interested and also buying. This prompted me to participate in a pop-up shop organised by Making Matters in Farnham in October. ¶

## Ruby and Gold

Karl Fritsch, Arnoldsche

### Candy Matterson

**Ruby and Gold published by Arnoldsche is a book representative of the artist's story.** Plain matt cloth-back cover with red embossed print and a graffiti style illustration on the cover. The book contains matt black finish pages with photographs of the artist's work. There are chapter headings, again in red, which provide the only commentary until you reach the back few pages which give rudimentary details of the artworks, materials and date of making. This is perhaps an attempt to produce the antithesis of a 'coffee table' glossy picture book but still of the genre and pleasing to rifle through.

Fritsch's work uses precious materials and stones along with steel and plastic. He has no fear of mixing media or of the traditional conventions of Goldsmithing. Trained in traditional skills he is able to make these pieces because those skills are embedded. Nothing Frisch makes is traditionally finished or even fashionably artfully 'organic', these are bold raw statements. Almost all his work is based on the finger and the ring. You can observe his skill at prong, flush, grain and tension setting among others, along with his use of platinum, gold, diamonds, steel and of course plastic. Originally from Germany he is now based in New Zealand and his work is considered highly collectable.

The titles mention unwearable but most of the pieces are wearable if a little demanding, others are not. I suspect were one to wear any of the rings pierced with nails in downtown Peckham you could be accused of carrying an offensive weapon. His work appears anarchic, a deliberate subversion of hundreds of years of jewellery-making tradition. However the longer I looked the more evident the expert craftsmanship became, artfully hidden in his bold statements. I found the book compelling and the photos on the matt black background are a fantastic feast for the eye. Fritsch says he explores 'taste, aesthetics and desire'. There are certainly phallic images and what many might find



a perversion of taste. However there is a great deal of clever problem solving to enable the rawness and a refreshing look at ways of using traditional precious metals.

As a jewellery maker who was personally delighted to stumble on John Cogswell's *Contemporary Stone Setting* ten years ago this would be a great addition to dip into when needing to free my thinking, if only to remind myself that setting design need not be set in stone. ¶

## Quiet Elegance: The jewelry of Eleanor Moty

Bruce Pepich, Matthew Drutt, Helen W Drutt English, Arnoldsche Art Publishers 2021



### Lynne Bartlett

**On receiving this book for review I was intrigued about the background of this lavishly illustrated volume, covering in great depth the work of the US jeweller and educator Eleanor Moty.** The book documents her career in fine detail with much personal information and reflection on her practice.

I discovered on reading it that the reason for its publication was a legacy from the late Oppi Untracht, a friend and colleague, who felt that her work deserved a wider audience.

This generous gesture from a well-respected figure in the jewellery field has enabled Moty to produce a comprehensive review of her work both as a maker and as an educator.

The book takes the form of three extended essays covering similar ground from different perspectives. An historical approach by Bruce Pepich, a personal narrative from interviews collated by Matthew Drutt and finally notes from correspondence between Moty and Helen W Drutt English spanning the decades from 1973-2021. Finally there is a chronological section by Moty herself.

Although personally not familiar with Moty's work the book sheds light on a period of substantial growth in contemporary studio jewellery in the USA, which parallels similar develop-

ments in European jewellery. The rapid introduction of new materials and techniques, the expansion of colleges teaching jewellery-related topics and the cross fertilisation between art, architecture and three-dimensional wearable objects. Moty attended the inaugural conference of the Society of North American Goldsmiths (SNAG) in 1970 and developed relationships with many well-known artists.

The illustrations are divided into two main sections. The first part covers her early work on developing photoetching techniques and her subsequent transition into the use of gemstones. The second section covers the work Moty produced after 2001 and her early retirement (at 56) from teaching full time. Inspired by the work of Margaret De Patta she concentrated on using rutiled quartz, one of my favourite gemstones, which latterly she had cut for her by Bernd Munsteiner. Design sketches for the mainly geometric designs are also included.

This book provides a valuable resource for students of contemporary jewellery history in the USA and the interactions between N America and Europe at a period of substantial growth in the field. ¶

## Mastery. Women in Silver

Exhibition at Ruthin Craft Centre, 24 July – 18 September 2021

Ann Shearer

This exhibition was ten years in the planning and the time and obvious care taken to select the 29 female artists is evident through the quality and variety of pieces, the stories about the individual makers, and through the tale that the exhibition tells about silversmithing in the UK over the last Fifty years.

Each of the 29 silversmiths submitted three works of art so there are about 100 pieces to view. It goes without saying that all demonstrate exquisite craftsmanship. There is also a wide display of different techniques: wire work, spun silver, enamelling, hand raising, chasing, repoussé, etching, keum-boo, engraving.

But what I particularly enjoyed were the stories about the makers: the struggles to get training in the 1960s and 1970s and hints of a closed shop in silversmithing. What was encouraging to learn was how that has changed and how many current great mentors there are helping to develop silversmithing skills for all.

Dr Elizabeth Goring is to be congratulated on curating such a fascinating exhibition in the beautiful setting of Ruthin Craft Centre. The galleries are spacious and well-lit, allowing the work to be perfectly displayed and appreciated. It would be wonderful if the exhibition could be seen by a much wider audience – perhaps on film or at some of the Art Schools?

For those who are unable to visit, there is an excellent accompanying book available from the gallery.



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## Mastery - Women in Silver

Annabel Hood

**This book was produced by Elizabeth Goring, Jane Audas and Philip Hughes to accompany the Ruthin Craft Centre's ground-breaking exhibition.** It goes beyond delicious illustrations of exhibited works and atmospheric work in progress shots, giving detailed insights into how women silversmiths have boomed in a previously male-dominated field.

Three fascinating essays investigate this phenomenon. Fifty years ago women faced significant barriers to enter the silversmithing industry, often they were actively encouraged to focus on jewellery (deemed more a 'suitable' craft for women). Dr Goring explains how male numbers have not dwindled, but how access via Higher Education, rather than apprenticeships has allowed women to thrive, and now outnumber their male counterparts.

Goring goes on to discuss how collectors are invested in the craft. Museums, foundations and smaller collectors allow silversmiths opportunities to show originality, and can use these commissions to innovate, creating work with a strong, less traditional design aesthetic.

Audas investigates how the UK collectors market is small, but vital for makers to boost their careers; how a 'stamp of approval' from a respected gallery or collector can radically alter the desirability of a maker's work. Audas underlines that the collectors surveyed all felt that their purchases were selected without gender bias, on the basis of the techniques used and originality of each design. This publication is a celebration not only of female makers and contemporary silver; it is also an inspiring visual delight, especially to young female silversmiths like myself. ¶

# Competition: Win a year's free ACJ membership

First prize: **A year's free ACJ membership**

The winning piece and two runners up will be printed in the Spring 2022 issue of *Findings*.

## Theme: Celebration

In honour of ACJ's 25th birthday in 2022, we are looking for photographs or detailed drawings of items of jewellery which celebrate – this could be ACJ or other events, organisations or things worth celebrating. Submit one design or photo of a finished piece (can be a phone snap) with a brief explanation of the link to the brief. Any relevant interpretation will be considered.

Deadline for entries: **31 March 2022**

Unusually, on this occasion, non-members are welcome to apply. The judges' decision is final.

## Spring 2021 Winner

**Winner: Catriona MacKenzie**

**Catriona MacKenzie's piece was innovative, contemporary, and had a clear link to the brief.**



'I'm creating a brooch each month on my lockdown walks, which have been into woodlands, where I go to find myself. It's also where I go to forage and find materials. This is my January Brooch, made from silver birch twig, oxidised silver and lampworked glass and silver myxomycetes.' [Ed. I had to look this up – slime moulds! Much more attractive than they sound.]

**Runner Up: Jane Moore**

'The polar bear trying to find a new life in this world of global warming.'



