

excessory

Contemporary Australian Jewellery

Education Resource



**Museums
& Galleries
NSW**



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excessory: Contemporary Australian Jewellery

Education Resource

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Introduction

This education resource is designed to be used in conjunction with the *excessory* exhibition and DVD. 'Research', 'discuss' and 'do' suggestions have been provided to facilitate lesson planning. These suggestions can be adapted to appeal to a broad range of age groups, however they are generally pitched towards middle school with the inclusion of several advanced activities suitable for senior secondary school.

There are 'study links' listed at the end of each section that link the exhibition to different subject areas. A glossary and list of further resources are also provided at the end of the document.

The *excessory* exhibition

excessory: Contemporary Australian Jewellery brings together the work of six contemporary Australian jewellery artists who explore the transformation of commonplace, low-value and found materials into precious objects.

The artists are united by a common interest in manual processes and the value created by an artist's labour and creativity rather than the inherent commercial value of the materials. In their work they highlight the rich cultural and social significance of the materials, including everything from discarded plastics and aluminium, to road kill and shells. Despite the nature of the materials they use, many of the jewellers don't identify themselves as engaging with the notion of 'recycling' - rather they gather and (re-)use everyday materials from the world around them for their aesthetic appeal, conceptual potential, meaning and history.

The use of found or low-value materials is a common thread that has been running through international jewellery practice since the 1960s. The use of everyday materials was first championed by the German jeweller Hermann Jünger and then more radically by a group of Dutch jewellers, including Gijs Bakker and Ruudt Peters, who felt that jewellery should be available to everyone. They replaced gold and silver with materials such as aluminium pipe, rubber, plastic and cork, making bold, edgy jewellery that reflected the ethos and fashion of the time. The influence of 'the new jewellery' quickly spread across Europe and later to Australia and New Zealand during the 1970s. Around the same time jewellery was starting to take its place on the curriculum at art schools (with other crafts practices) alongside the more traditional 'fine arts'. Within this context, jewellers started to think more broadly and conceptually about the significance and meaning inherent in their choice of materials and the potential for jewellery to convey social messages and narratives.

The artists in this exhibition reflect this legacy. Each artist engages with very particular combinations of materials and forms that communicate messages about environmental concerns, fashion, consumer culture, suburban life or abstract mathematical concepts.

Vernon Bowden is known for his use of found materials that have a rich social history. He presents strong social messages in his work, which is deeply layered with meaning, and sometimes, dark humour.

The forms that Vernon uses in his jewellery, such as Barbie™ dolls, are easily recognisable, but the works themselves contain hidden secrets. For example, the Barbie™ heads used in his *Empire Series* are made from lead from 19th century British musket balls; a metal with historic links to the dark and violent past of colonial Australia. Contained within each of the heads is a piece of Trinitite glass; sand fused in a nuclear blast. This has a strong political reference to British colonialism in Australia and the use of Australian land – such as the nuclear testing site at Maralinga in South Australia – by the British for nuclear testing. In other works, such as the *Barb-aryan* neckpiece, the Barbie™ heads have been created out of familiar suburban objects such as Venetian blinds, Diet Coke cans, a Sunbeam™ mixer and knitting needles. All of these materials have been melted down in Vernon's studio and cast into visually striking and provocative jewellery pieces in which the materials, along with the title of the work and its final form, communicate an idea – this might be a simple observation about growing up in suburban New Zealand or a more loaded social statement about gender stereotyping or consumerism.

The forms of Vernon's jewellery pieces reflect his interest in prehistoric jewellery. By using the ancient technique of sand casting he embraces the rough, unpolished appearance of ancient jewellery; leaving the casting marks behind as evidence of the process of making the work.

For further information visit Vernon's website www.vb.id.au

Research

- > What is the technique of sand casting?
Can you find examples of ancient jewellery that might have been made using this technique?
- > Vernon is influenced by prehistoric jewellery.
Find some examples of prehistoric jewellery. Draw them, note how old they are, where they come from, and whether they were important in the society that produced them.
- > Vernon uses familiar toys from his childhood in his jewellery; what do these toys say about our culture?
Research toys from other cultures – what can they tell us about the cultures that they come from?
- > Research the work of some other contemporary Australian artists who use materials to convey a social or political message.

Discuss

- > What are some of the materials that Vernon has used to make this work?
- > Why do you think Vernon has chosen to use Barbie™ dolls in his work?
- > How does Barbie™ relate to the different materials Vernon has used?
- > Do you think Vernon is trying to communicate a message through his works?
- > From your research into prehistoric jewellery – can you see how it has influenced the look of Vernon's work?

Do

- > Make a piece of jewellery using toys
- > Make a piece of jewellery about a current or historical event. Think about what type of materials you will use to relate to the event, and what your materials 'say' about the event.

Study Links

- > Human Society and its Environment
 - > Creative Arts
 - > Visual Art
 - > Visual Design
 - > Design & Technology
 - > Industrial Technology
 - > History (Ancient & Modern)
 - > Society & Culture
 - > English
 - > Community and Family Studies
-



Above
Vernon Bowden
Barb-aryan, 2010
sixty-two Diet Coke cans
140 x 140 x 26 mm

Above left and right
Vernon Bowden demonstrating
the technique of sand casting,
stills from the *excessory* DVD

Jeanette James

Jeanette James is part of a select group of Tasmanian Aboriginal women who practice traditional jewellery making. The art of shell stringing is a valued, centuries old Palawa cultural tradition; it has been handed down through Jeanette's family, who are originally from Flinders Island, for as long as anyone can remember. Shell stringing is a practice that has recently been kept alive by a small group of women; with only around six necklace makers practicing today. There has been a concerted effort over the last 15 to 20 years to pass the skills on to younger generations and keep the practice alive. Jeanette was taught by her mother, Auntie Corrie Fullard, who is one of the senior custodians of the tradition.

The collection and preparation of shells for a single traditional length necklace (180 cm long) takes up to eight months and involves many time consuming processes including the removal of the shell skins, which reveals their beautiful iridescent colour.

Jeanette uses traditional stringing patterns handed down through her family, and also her own contemporary designs. In order to conserve the harder to get mariner shells her own designs make use of other shells such as black crow and white penguin shells. She is also very aware of the environmental concerns for the safety of the very small coastal areas where shells are traditionally collected.

Jeanette's echidna quill necklace is a contemporary piece with traditional roots; it was inspired by a traditional neckpiece made out of wombat claws. Jeanette uses all natural materials for her echidna quill jewellery including New Zealand flax to string the quills. The quills come from echidna road kill, which Jeanette has a special licence to collect (since echidnas are a protected species). She then buries them in the garden for eight months to allow the body to decompose before digging up and cleaning the quills to use in her jewellery. The story and traditions attached to the work give the echidna quill jewellery, like the shell necklaces, great cultural value.

For further information visit
www.daao.org.au/main/read/7486

Research

- > Research the traditional Palawa jewellery made by Tasmanian Aboriginal women like Jeanette. What do they make? What materials are used?
- > Research the jewellery and body adornments made by other Aboriginal groups in different parts of Australia. Are there regional differences? What materials are used? What does the jewellery look like?
- > How is the work made in Tasmania different to that produced on the mainland?
- > What is the cultural significance of Jeanette's shell jewellery?

- > Does traditionally made jewellery have different significance for different cultural groups around Australia?
- > How has the tourist/commercial market changed the way that Aboriginal makers produce their jewellery?
- > What are some of the environmental factors that affect the production of Jeanette's work?

Discuss

- > What tools do you think Jeanette might use to make her work?
- > Which design elements and principles (see glossary) does Jeanette use?
- > How is Jeanette's use of animal materials in her jewellery similar or different to Emily Valentine's work?
- > Jeanette needs a special licence to collect echidna quills - why do you think she needs this?
- > What family traditions do you have? What things have your parents taught you how to make?

Do

- > Gather your own natural materials from the environment around you. Use them to make a piece of jewellery.
- > Gather a collection of natural materials that are alike and use them to make a neckpiece with a repeating pattern.
- > Make a necklace with line as the main design element using wooden kebab skewers tied together with string and decorated with paint.

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 - > Community and Family Studies
 - > Aboriginal Studies
-



Above
Jeanette James,
Mariner shell necklace
Image courtesy of the artist

Above right
Collecting shells
Image courtesy of the artist

Left
Stringing shells
Image courtesy of the artist

Mark Vaarwerk questions the notions of value and preciousness in jewellery, which is traditionally associated with expensive and rare materials. The ongoing concern in his practice is the transformation of everyday throwaway plastics, such as plastic bags, plastic bottles, Styrofoam or expanded polystyrene, into materials for jewellery making. It can be difficult to guess the origin of his materials simply by looking at the works. They incorporate plastic from diverse sources such as pens, vacuum cleaner casing, white-out correction fluid, cigarette filters, remote control casings and car light covers.

Like many contemporary jewellers, Mark challenges the notion that the materials a jeweller chooses to work with determine the preciousness of the work. He asks the questions 'what does value mean?' and 'what is preciousness?' He argues that the value in his work comes from the fact that it is made by hand using innovative, original techniques. Mark continues to experiment with plastics - reworking, manipulating and, as he says, 'torturing' them to see how they will respond. These experiments are carefully documented with research notes and photographs. Mark then examines the results to see which of the processes can be applied to jewellery.

The works in the *excessory* exhibition are based on a technique he developed to shrink expanded polystyrene. Mark shrinks the polystyrene to around a third of its original size using acetone vapour in a controlled environment. This results in a harder material that is more suitable for jewellery than the original material. The polystyrene is coloured prior to shrinking using coloured pencil or after shrinking by dipping it in liquid plastic from another source e.g. broken car brake lights collected from the road or pen casings.

Mark particularly enjoys the colour, strength, low cost and durability of plastics that would ordinarily be thrown away. He is on a constant quest for materials, which he collects from recycling bins, on the street, from businesses and is given by friends. He is interested in working with the 'unexpected beauty' of everyday materials.

For further information visit Mark's website www.vaarwerk.com

Research

- > What are some different types of plastic that are used in everyday items?
- > What happens to the everyday plastic items that you throw away?
- > Can all types of plastic be recycled?
- > How are plastics recycled?
- > Visit Mark Vaarwerk's website: www.vaarwerk.com and read about his Transforming Everyday Plastics research project. What are some of the experiments he did to transform different plastics?

Discuss

- > What types of plastic has Mark used in the works in this exhibition?
- > Do you recognise any of the characteristics of the original material used to make it?
- > What do the shapes of the brooches remind you of? Some of them look like the things that the Styrofoam boxes were originally used to hold - can you guess what the boxes used to hold?
- > What things do you think are valuable or precious?
- > Do you think that jewellery has to be made from precious materials to make it valuable?

Do

- > What sort of plastic things do you throw away at home and at school? Collect some and use them to make a piece of jewellery.
- > Use colourful plastic bags and string to make a garland of small flowers to wear or large flowers to decorate your classroom.
- > Collect a group of related plastic packaging items and use them to design and make a collection of jewellery that makes reference to their original use.

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 - > Aboriginal Studies
-

Below
Mark Vaarwerk
brooch orange, 2009
materials: expanded
polystyrene food box,
polystyrene vacuum
cleaner casing, permanent
marker ink, stainless steel,
sterling silver
53 mm diameter
Image courtesy of the artist

Left
Plastic bottles and bags
in Mark's studio

Bottom right
Mark experimenting with plastic,
Image courtesy of the artist



Emily Valentine

Emily Valentine's colourful and confronting use of feathers (sourced from road kill and dead pets) addresses attitudes towards the use of animal materials in fashion, particularly how attitudes to wearing animal materials have changed. Emily deliberately highlights 'the uncomfortable nature of the feather, to question our treatment of animals and birds, and ask how we sub-consciously classify animals – pet or pest, valued or worthless, beautiful or plain and why.'¹ She is interested in people's reactions to feathers and the way that many people feel disgusted by them – even though feathers are also used in pillows and bedding for comfort and warmth. Emily's work has also been influenced by the use of feathers in the adornment of traditional Maori and South Pacific Island cultures.

Relying on road kill and dead pets for feathers often leaves Emily without materials. Sometimes she uses feathers from feather dusters and other commercial products, but recently she has also started trapping and killing the registered pest, the Indian Mynah bird. She has set up her trap in a friend's large native garden and caught 130 Mynah birds in one year. Her friend now welcomes native birds back to his garden.

Emily's dog sculptures have their bodies and features artfully 'painted' with a surface of feathers. These works pair the ideas of domestic captivity with the wild freedom of the bird. The dog figurines are cute at first glance yet on longer inspection they take on a more sinister, uneasy presence. Did these feathers come from a bird killed by one of these seemingly cute dogs?

For further information visit Emily's website
www.emilyvalentine.com.au

Research

- > What are some of the cultures from around the world that use feathers as part of traditional adornment?
- > Why is the Indian Mynah bird considered a pest? What impact does it have on native birds and plant life?
- > Emily's winged dogs are a form of hybrid animal – hybrid animals have a long history as part of myths and legends. Research one famous mythological hybrid animal.
- > Emily sometimes works with a taxidermist – what is taxidermy?
- > The contemporary Australian artist Louise Weaver and jeweller Julia de Ville work with taxidermy and animal forms in their work – look at their work – how is it different to Emily's?

Discuss

- > How do you feel about seeing bird feathers used in Emily's work?
- > Would you wear jewellery made from feathers or animal parts? Why/ Why not?
- > What is your reaction to Emily's dog/bird? Cute or creepy?
- > Look at Emily's work and at the work of Jeanette James – what are the differences between them? Are there any similarities between their works?
- > Animal feet and tails are carried or worn in many cultures as symbols of good luck. Emily's *Lucky Claw* brooches were inspired by jewellery popular in the 1950s. Can you think of any other things that people carry or wear to bring good luck?

Do

- > Draw your own hybrid animal and write a story about it.
- > Use your drawing as the basis for creating a small sculpture of your hybrid animal.
- > Make your own piece of lucky jewellery using animal shapes.
- > See if you can collect some feathers from a local park or in the playground, wash them and then use them to make a piece of jewellery inspired by Maori or South Pacific adornment.

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 - > Science
 - > Biology
 - > Environmental Studies
 - > Aboriginal Studies
-



Above
Emily Valentine
Lucky Claw, 2005
feathers, mixed media
Approx. 70 x 90 mm
Image courtesy of the artist

Above right
Emily Valentine
Rooster Collie Sculpture, 2010
feathers and mixed media
430 x 320 x 240 mm
Image courtesy of the artist

Right
Emily using feathers to create
a brooch, still from the *excessory* DVD



Zoë Jay Veness

Zoë Jay Veness creates jewellery pieces made from intricately folded strips of paper combined with common and precious metals. She is interested in the concept of 'alchemy' and the way a low-value material can become valuable when used creatively.

Zoë aims to create beauty from ordinary materials and enjoys the challenge of creating durable, wearable work from a fragile material such as paper. Her jewellery is the result of years of research and experimentation with different types of paper. She invests a lot of time in carefully hand-making her work, with some of her neckpieces taking 100 hours to make.

Linking has always been an important aspect of the form of Zoë's works. She creates fluid, continuous shapes with no beginning and no end. The ideas of continuity and the cyclical nature of things are constant themes in her work.

In order to create continuous shapes she has developed techniques for working with long strips of paper to avoid joins. She cuts up sheets of paper into thin strips, which are then measured and precisely incised with a scalpel to enable the paper to be folded precisely and woven onto cable. Zoë documents her calculations and measurements in a process diary, along with the step-by-step techniques for wrapping the complicated knotted forms, so she can remember how to make each work. The complexity of the mathematics and numerical codes used to construct the works reflect her interest in the mysterious, secretive science of alchemy and the quest to discover the 'perfect' formula.

For further information about Zoë visit www.masterworksgallery.com

Research

- > What is alchemy? How does alchemy relate to Zoë's work?
- > Paper is used in many cultures to make decoration and adornment – research the use of paper in one culture.
- > Origami is the Japanese art of paper folding; research its history. Is there a connection between Zoë's work and origami?
- > The Dutch jeweller Nel Linssen also uses paper in her work – how is her work different to Zoë's? Can you find any other contemporary jewellers who use paper?

Discuss

- > When you first look at Zoë's work, can you tell what material it has been made from?
- > Zoë creates codes and uses mathematical sequences to create the precise measurements required to make her works – look at the pieces, why is this accuracy so important?
- > Why do you think that each individual strip of paper must be measured separately?

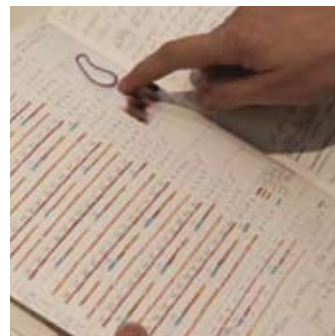
- > Look carefully at the works and follow the lines created by the woven paper with your eyes – can you see how the knots and patterns have been created?
- > Zoë uses colour very carefully in her work – what sorts of effects does she create using different layers of coloured paper together?
- > What do you think Zoë's work would be like to wear?

Do

- > Using paper cut into strips, make a series of chain links and join them together using tape to create a necklace.
- > Fold strips of paper into each other to create a simple 2-part weave. Use your folded strips to create a piece of wearable jewellery.
- > Devise your own mathematical code that can be used to measure paper strips that you will then be able to pierce and weave onto a cable to make a patterned link. Use this patterned link to create a simple pendant. Think carefully about the colour that you use in your design.
- > Based on your research into origami, practice making some pieces using origami patterns and then use them to design and make a piece of jewellery.
- > Try using a range of other materials to create folded or woven jewellery.

Study Links

- > Human Society and its Environment
 - > Creative Arts
 - > Visual Art
 - > Visual Design
 - > Design & Technology
 - > History (Ancient & Modern)
 - > Society & Culture
 - > Community and Family Studies
 - > Science
 - > Mathematics
-



Top
Zoë Jay Veness
Grid series - large brooch i, 2010
paper, varnish, sterling silver, copper,
vitreous enamel, graphite, stainless steel
cable, stainless steel wire
70 x 70 x 18 mm
Image courtesy of the artist

Above left
Zoë's process diary showing her
calculations and measurements,
still from the *excessory* DVD

Above right
A long strip of paper that will be used to
create a brooch, still from the *excessory* DVD

Rebecca Ward utilises a range of found objects and recycled materials in her jewellery pieces that investigate themes of lost times, the environment and journeys. She is a storyteller who uses materials that have had a previous function or history, including glass from demolition yards, beach pebbles, consumer waste, junkyard and second-hand shop finds. She tries to avoid using materials that are associated with heavy industry and mining due to the exploitation of the environment and the workers that occurs in the mining of precious metals and stones.

Rebecca transforms her materials leaving little clues as to their previous life. Her *Sunken City* series uses glass from old louvre windows that she cuts into little fragments with a glasscutter and pliers. She then treats the glass in a machine called a 'tumbler' where it is tossed for 3 days with silicone carbide grit and water. The result is a material that looks a little like a stone or quartz, but with the smoothed qualities of beach glass that make it look old and weathered. Rebecca refers to the material as 'louverite' – a make-believe word that sounds like a kind of mineral.

To create the *Sunken City* series, Rebecca imagined a post-apocalyptic world in the future where fragments of our civilization, such as louvre windows that have been submerged in the ocean for hundreds of years, are being discovered as the oceans recede. The jewellery pieces displayed in the exhibition are the 'artefacts' that she imagines our descendants have crafted into adornments.

For Rebecca, jewellery is given value by the ideas that it expresses. It is a portable medium that enables the wearer to take art out into the world, with their body becoming an exhibition space for communicating ideas.

For further information visit Rebecca's website
www.rebeccawardjewellery.com

Research

- > How are precious metals and stones mined? Why is this an environmental threat?
- > What are some precious metals and stones that are mined in Australia? Where are they mined? What are some of the effects on the environment? Are steps being taken to minimise the threat to the environment?
- > What is a louvre window? Why are they commonly found in Queensland where Rebecca lives?
- > What happens to old windowpane glass such as louvre glass? Can it be recycled?

Discuss

- > Look at Rebecca's work using louvre glass. How has she attached the glass pieces together?
- > The work using glass is from a series called *Sunken City*. It refers to a story Rebecca has made up about artefacts from our civilization washed up on the beach in a time and place in the future. What are some mysterious things that you have found in your environment?
- > Rebecca calls her louvre glass 'Louverite' as many people think it is a type of mineral when they first see it. What do you think it looks like? Can you think of any inventive names for some of the other transformed everyday materials you have seen in this exhibition?
- > What do you think that this glass jewellery would be like to wear?

Do

- > Pick up some mysterious found objects from your environment; write a short story set in the past that relates to one of them.
- > Design and make a piece of jewellery that uses the found object you have written your story about; your piece of jewellery should relate to or help to tell the story.
- > Think about the objects that you throw away, for example an old toy or a mobile phone. What do you think someone from the future would think if they found it? Use your imagination to write a short story about this scenario. Design and make a piece of futuristic jewellery based on your story.

Study Links

- > Human Society and its Environment
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 - > English
 - > Science
 - > Geology
 - > Geography
 - > Environmental Studies
 - > Community and Family Studies
-



Above
Rebecca Ward
Shard Bracelet, 2005
recycled louvre glass, st silver, nylon
175 x 45 x 7 mm (stretched out)
Image courtesy of the artist

Above right
Rebecca collecting glass at a bottle dump,
Image courtesy of Wayne Kington

Left
Louvre window pane glass
Image courtesy of the artist



Glossary

Alchemy refers to the power of transmuting something common into something precious. It also relates to the philosophical idea of the transformation of matter, however it is probably most frequently associated with early chemistry and attempts to transform base metals into gold, to discover life prolonging elixirs and a universal cure for disease.

Black crow shell found in the waters surrounding the Furneaux group of islands in Bass Strait in Tasmania is used in traditional Tasmanian Aboriginal necklace stringing. This black shell is larger in size and heavier than other shells used for the necklaces, such as mariner and penguin shells.

Design elements are: line, shape, direction, size, texture, colour, value.

http://en.wikipedia.org/wiki/Design_elements_and_principles

Design principles are: balance, gradation, repetition, contrast, harmony, dominance, unity.

http://en.wikipedia.org/wiki/Design_elements_and_principles

Expanded polystyrene is an aromatic polymer made from the aromatic monomer styrene, a liquid hydrocarbon that is commercially manufactured from petroleum by the chemical industry. Polystyrene is one of the most widely used kinds of plastic. Polystyrene can be recycled, and has the number "6" as its recycling symbol. Polystyrene does not biodegrade, and is often abundant as a form of pollution in the outdoor environment. <http://en.wikipedia.org/wiki/Polystyrene>

Hybrid animal is an animal (either real or make believe) that has the combined characteristics of two different species or types of animals. Hybrid animals frequently appear throughout history in the mythology of many different cultures. An example of a real hybrid animal is a zeedonk – a cross between a zebra and a donkey. An example of a make believe or mythological hybrid animal is a centaur – a cross between a man and a horse.

Louvre glass comes from louvre windows; these comprise slats of glass that are opened and closed with a metal lever. Louvre windows originated in the Middle Ages and are angled to either let light and air into a building, or to keep out rain, noise, wind and direct sunlight.

Maralinga is a place in remote, western South Australia. In the 1950's it was the site of the secret British nuclear tests.

Mariner shell (or Maireener Shell) found on kelp in the waters surrounding the Furneaux group of islands in Bass Strait (of which Flinders Island is a part) in Tasmania is used in traditional Tasmanian Aboriginal necklace stringing. Once abundant, the shells are now scarce due to environmental changes. Shells are gathered during the spring tide. The shell is covered in a slimy skin, that when removed reveals a pearly iridescent surface of either blue or, the harder to find green. Shells must be gathered live to retain their lustrous colour.

Oxidised silver is silver that has been given a blackened finish using a patination process. Commonly silver is oxidised using the chemical colouring agent Potassium Sulphide or Liver of Sulphur.

Patination is the creation of a coloured film on the surface of metals produced by oxidation over a long period or by a chemical process ie: blackening or oxidizing silver using Liver of Sulphur.

Penguin shell found in the waters surrounding the Furneaux group of islands in Bass Strait in Tasmania is a whitish shell used in traditional Tasmanian Aboriginal necklace stringing.

Sterling silver is an alloy commonly used in jewellery making. It is composed of 925 parts pure silver to 75 parts copper.

Trinitite glass is the name given to the glassy residue left on the desert floor after the plutonium-based Trinity nuclear bomb test on July 16, 1945, near Alamogordo, New Mexico. In the late 1940s and early 1950s, samples were gathered and sold to mineral collectors as a novelty – although it is now prohibited to remove it from the site, material removed prior to prohibition remains popular with collectors. <http://en.wikipedia.org/wiki/Trinitite>

Tumbler is a machine comprising a plastic or rubber-lined barrel used in lapidary and jewellery finishing. It is loaded with material (rocks, metal objects, glass), all of similar or the same hardness, (for metal a polishing or grinding medium is added – commonly steel shot or ceramic chips), some abrasive grit, and a liquid lubricant. Silicon carbide grit is commonly used, and water is a universal lubricant. The barrel is then placed upon slowly rotating rails so that it rotates, tumbling the objects within.

Further resources

Artist websites

Vernon Bowden: www.vb.id.au

Jeanette James: www.daa.org.au/main/read/7487

Mark Vaarwerk: www.vaarwerk.com

Emily Valentine: www.emilyvalentine.com.au and Yolande Norris, 'The Feathered Familiar', <http://www.craftact.org.au/exhibitions/2010EX1G1.php> accessed 25-05-10

Zoë Jay Veness: http://www.masterworksgallery.com/index.cfm?action=artists&page=profile&artist_id=169

Rebecca Ward: www.rebeccawardjewellery.com

Selected Australian jewellery galleries and online resources

Craft Australia: www.craftaustralia.org.au
Craft Victoria: www.craftvic.asn.au
JamFactory: www.jamfactory.com.au
metalab: www.metalabgallery.blogspot.com
Gallery Funaki: www.galleryfunaki.com.au
Workshop Bilk: www.workshopbilk.com
Pieces of Eight: www.piecesofeight.com.au
Studio 20/17: www.studio2017.com.au
e.g.etal: www.egetal.com.au
Kit and Caboodle: www.kitandcaboodle.ning.com
Promote Contemporary Craft: www.promotecraft.com.au

Selected international jewellery galleries and online resources

Klimt02: www.klimt02.net
Velvet da Vinci: www.velvetdavinci.com
Galerie Ra: www.galerie-ra.nl
Fingers: www.fingers.co.nz
Galerie Rob Koudijs: www.galerierobkoudijs.nl
Art Jewellery Forum: www.artjewelryforum.org
Ganoskin - Jewellery Making Techniques and Tips: www.ganoskin.com

Books

Patricia Anderson, *Contemporary Jewellery from Australia and New Zealand*

Jivan Astfalck, Paul Derrez & Caroline Broadhead (contributors), *New Directions in Jewellery*, Black Dog Publishing, London, 2005

Robert Bell, *Transformations - the Language of Craft*, National Gallery of Australia, Canberra, 2005

Robert Bell, *Material Culture - Aspects of contemporary Australian craft and design*, National Gallery of Australia, Canberra, 2002

Grace Cochrane (ed), *Smartworks - Design and the Handmade*, Powerhouse Publishing, Sydney, 2007

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Lin Cheung, Becky Clarke & Indigo Clarke, *New Directions in Jewellery II*, Black Dog Publishing, London, 2006

Peter Dormer and Ralph Turner, *The New Jewellery - Trends and Traditions*, Thames and Hudson, London, 1985

Helen W. Drutt English & Peter Dormer, *Jewellery of our time: art, ornament, and obsession*, Rizzoli, New York, 1995

Louise Hamby & Diana Young, *Art on a String - Aboriginal Threaded Objects from the Central Desert and Arnhem Land* Object: Australian Centre for Craft and Design, Sydney & the Centre for Cross Cultural Research, Canberra, 2001

Julia Manheim, *Sustainable Jewellery*, A & C Black, London, 2009

Jamie McDonald, *Jewellery from Recycled Materials*, A & C Black, London, 2009

Kevin Murray, *Craft Unbound - Make the Common Precious*, Craftsman House, Australia, 2005

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Stephanie Radok & Dick Richards, *Julie Blyfield*, Wakefield Press, Kent Town, South Australia, 2007

Hugh Tait (Ed), *Jewellery, 7000 years: an international history and illustrated survey from the collections of the British Museum*, H.N. Abrams, New York, 1987

Kit Wise & Claudia Terstappen, *Marian Hosking: Jewellery*, Object: Australian Centre for Craft and Design and Craftsman House, 2007

Some other Australian and New Zealand Jewellers whose work links with the themes of the excessory Exhibition

Roseanne Bartley
Pauline Bern
Zoe Brand
Melissa Cameron
Anna Davern
Karin Findeis
Warwick Freeman
Lola Greeno
Pennie Jagiello
Helge Larsen & Darani Lewers
Vicki Mason
David Neale
Alan Preston
Lauren Simeoni
Lisa Walker
Margaret West
Melinda Young

