

SALLY TURNER FOR CORE ARTS
JEWELLERY
(AND SMALL ACCESSORIES)

INTRODUCTION

Interpretations of 'Jewellery' are varied, and personal, and possible outcomes are unlimited.

The goal is to surprise and delight, have fun and push boundaries in the process of discovery, and to create innovative yet wearable professional pieces.

Good design starts with the materials in hand, and form follows function. Using a variety of materials, both traditional and in a modern Fashion context, and aiming to offer interest to all genders, the concept of 'jewellery' naturally crosses into small accessories, such as key-chains, or simple wallets, and inspired, unconventional body adornment, as well as the more customary idea of jewellery, such as necklaces, earrings and rings.

As the Textiles and Fashion class has developed in a guided organic way, I would aim to build a Jewellery and Small Accessories programme in a similar style, and that would form a kind of companion class. This means that the subject would be flexibly tailored toward individual learning, whilst remaining within parameters of jewellery and small accessories.

Like textiles and fashion, jewellery and accessories can be functional, as well as create pure adornment. Members will create things they have use for and can wear in their daily lives. They will be introduced to skills and possibilities that they can further develop in life in a relatable way.





WHAT I WILL TEACH

As a professional Fashion Accessories Designer, with experience designing jewellery and accessories for fashion brands, as well as my own label, I would offer a variety of technical disciplines, and demonstrate product ranges that I would expect to see in the Jewellery and Small Accessory departments of modern fashion brands, as well as helping members to conceive and construct conceptual pieces.

Intentionally expanding the brief of 'jewellery' into the area of small accessories, could broaden the appeal to include members looking to create something functional, as well as members who wish to create pure adornment.

As part of a complete outfit, jewellery and accessories are complementary to textiles and fashion, and use many of the same materials, albeit with more specialised techniques.

This would mean there could be potential material and/ or equipment sharing between the classes, and provide opportunity to use Textile off-cuts.

I specialise in leather-craft, and Core members have shown great interest in the hand-made leather jewellery and accessories that I wear. In addition, I have experience in most other areas of jewellery and small accessory design, both bespoke hand-crafted, and as a Designer in the fashion industry, communicating specifications to factories to create metal and plastic prototypes and samples. I would bring broad, solution oriented knowledge to the table.

I appreciate the ethical question that members may raise about using animal products, and would welcome the use of none-animal alternatives to leather, and I would teach the specific qualities, possibilities and limitations of each.

I envisage using a variety of other construction disciplines and materials, including fabric scraps, bought metal components, beads and wire, and various materials as listed on the following pages.





WHAT WE WILL NEED

Some consumables will be scrap and recycled, other things will need to be bought in.

We will need basic tool kits, and further kits of specialised equipment such as certain leather tools. And smaller quantities of things that would be used less frequently, such as letterpress stamps.

Some things may be shared between Textiles and Jewellery, such as fabric scissors, and using up off cuts of fabric and beads etc.

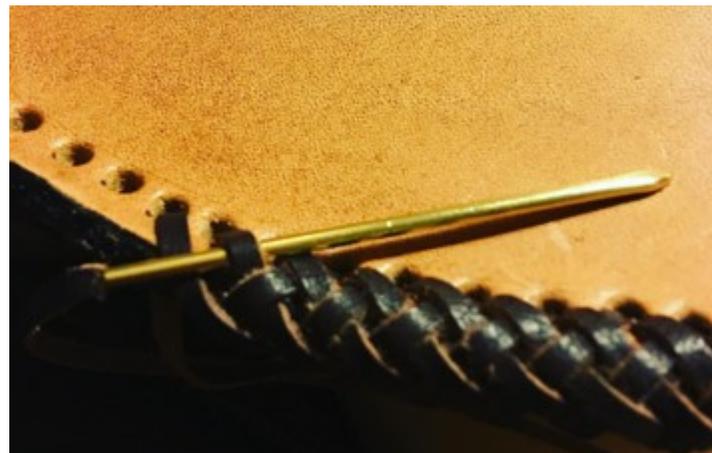
With an aim to open up a range of possibilities to inspire members, I would present a variety of resources and references. Members would be welcome to bring in existing things that they may have that they would like to incorporate into their project.

Potential projects would include things that require specialist tools and/or equipment, other options would involve things that members can explore further outside of the class, in their own time, using easily obtainable materials and accessible methods of construction.



MATERIALS AND METHODS TO INCLUDE BUT NOT LIMITED TO:

- Jewellery wire
- Beads, fobs, cabochons
- Traditional metal jewellery findings, such as:
 - earring components, chains, clasps, ring bases, brooch pins, key fobs and chains.
- Rivets and studs
- Leather & mock leather, both bought pieces, and off-cuts
- Leather Tooling
- Fabric off-cuts
- Paper & sheet plastic
- Yarns and knotting (macramé)
- Design oriented contemporary components such as chunky plastic chain.
- Leather and non-leather thong, braiding and ribbon
- Enamel paints.
- Found objects, eg 'beach glass' / small stones / shells /bottle tops /old keys/old screws
- Existing broken jewellery /recycling
- Felt
- Feathers
- Braiding and trims
- Buttons





HOW I WILL DELIVER THE CLASS

The root of my teaching philosophy, is to open minds to possibilities of outcome, and to enable independent processing, experimentation, evaluation, and problem solving.

Jewellery and body adornment is a particularly personal subject, because it is about creating something to wear, and jewellery is often coveted during the wearing, in a way that's different to clothing. For example we often have a favourite piece of jewellery that we wear every day, that can sometimes feel like a talisman.

This means that individual projects may vary considerably, so I will focus teaching methods on formal core techniques on the one hand, and inspiring and developing ideas, and confidence to experiment and try new things on the other.

The nature of jewellery and small accessories involves specialised craft techniques, such as leather manipulation, braiding, finishing processes, wire work and beading.

I would teach short, but structured step by step tutorials and demonstrations, with the whole class or groups taking part. This would consist of guiding them through a project that is quickly attainable in a short time, for example a simple leather bookmark, or a metal component composite earring, or a straightforward sampler, that would incorporate five or six core techniques, with the aim to equip members with initial familiarity and confidence with materials and tools, and a focus on refinement and detail, and hand-finishing.

They can then develop their personalised projects as they wish, and explore their newly learned, preferred techniques in more depth, and enhanced with more personally tailored teaching as required. This would be interjected with further group and individual technical advice, tutorials, and demonstrations, in response to individual project requirements and member's needs.

This kind of flexible approach has shown to be beneficial to members in terms of them having ownership of their individual learning, and creating a useable product that they are proud of. I also endeavour to encourage a 'buddy' approach, whereby members who are working on similar things or who just like working together, can help and encourage each other. This collaborative method also creates opportunity to knowledge share, which in turn can help to solidify learning and build confidence, and encourages self-evaluation.

In conjunction with participation in group and individual tutorials and discussion, a flexible framework has proved to work well with the sometimes unpredictable rolling nature of enrolment and attendance.

I hope to build a physical ring bound file of research and references to keep in the class to inspire ideas, and to help communicate and manage expectations of outcomes.

Because some of the techniques will involve tools such as scalpels, that present health and safety issues, I would brief the whole class in basic safety measures as required, and we may need to provide basic safety equipment accordingly, such as eye protectors.

