
BA (Hons) Silversmithing and Jewellery Design

Application Guidelines for 2024 Entry

Application guide

This guide takes you through the application process and what to include in your application to BA (Hons) Silversmithing and Jewellery Design.

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Application timeline

Your application to study for an undergraduate degree at the GSA is in two parts:

- ✳ UCAS application form
- ✳ Digital portfolio (15 slides as JPEGS or a PDF) & portfolio statement (500 words)

When GSA receives your completed application form from UCAS, we will email you with an acknowledgement of your application and direct you to upload your portfolio to the [GSA Upload Site](#). You can do so as soon as you receive your acknowledgement email. But no later than the deadline in the email you receive.

Application timeline

Here are the deadlines and key dates for your application:

UCAS application deadline
Wednesday 31 January 2024

Apply via UCAS as at
<https://www.ucas.com/>

GSA portfolio deadline
Wednesday 7 February 2024

You will receive instructions on how to upload your portfolio after you submit your UCAS application.

Interviews
Between early February & mid April 2024

GSA staff assess your application. If you are shortlisted you will be invited to interview. All interviews will be by Zoom.

Final decisions
Saturday 18 May 2024

The outcome of your application will be communicated through UCAS.

What is a digital portfolio?

A digital portfolio is a selection of images of work you have made, laid out clearly. It demonstrates your skills, ideas, interests and suitability for the programme you are applying to. The Portfolio must include 15 slides either as individual JPEGs or a PDF.

We have made some resources to help you do this and how to organise the images of your work.

 [Application support guides](#)

What is a portfolio statement?

The Portfolio Statement is an opportunity for you to write more specifically about why you are suited to studying this particular course. You can also tell us more about the work in your digital portfolio.

It is a maximum of **500 words** long and is uploaded along with your Digital Portfolio to the GSA Upload Site.

Have a look at our guide [Writing your digital portfolio statement](#).

How we assess your application

Admissions staff assess your UCAS Application Form, Digital Portfolio, and Portfolio Statement together.

Your application will be numerically scored against specific assessment criteria (see [next page](#)) set by the programme you are applying to.

The scoring is between 1-7 (7 being 'excellent evidence of' and 1 being 'unsatisfactory evidence of'). Applications may be unsuccessful at this stage with the result processed via UCAS or you may be invited to attend an interview by email.

Our criteria

It is important to know what this assessment criteria is. You should try to respond to this criteria when creating your digital portfolio, writing your personal statement, and preparing for interview.

It's also really important all applicants understand, it's not about who has access to the best art and design materials; it's about doing your best with what you have access to.

A detailed explanation of our criteria is in the [next page](#). Examples of portfolios can be found at the end of this guide.

Stage 1 Criteria – Application and Portfolio

1. Ability to apply practical skills

We want to see your practical skills and how you explore and use different media and materials. You can demonstrate this in various ways in your portfolio, including drawing, painting, model making, photography, computer-aided drawing and creative coding.

You could group several images on a slide; this could be by photographing several pieces of work together or by photographing or scanning several pieces individually and using Photoshop, Canva or PowerPoint to combine them into one slide.

2. Ability to show the development of your work and ideas

We are interested in the ideas behind your work and how your work develops from the initial starting point to a finished piece of work. We would like to see your exploration and experimentation with different materials and media in your portfolio. This can be evidenced by images or photographs of sketchbook pages, notebooks, worksheets, development sheets and finished pieces.

Your digital portfolio should focus on your own work. Try to avoid using other people's work (for example, printouts, photocopies from books), unless these examples are relevant to the content. If including work by other people, you should cite their names.

Stage 1 Criteria – Application and Portfolio

3. Ability to reflect on the work in your portfolio

Use your portfolio statement to tell us about the work in your portfolio. We want to know what inspired you, how your ideas developed and the elements you consider to be the most successful or interesting.

4. Ability to demonstrate an interest in the subject area

We want to know why you want to apply to the programme. What do you find exciting about the subject area?

Stage 2 Criteria – Interview

1. Ability to discuss your ideas and development of your work

We want to find out more about the ideas and development of the work in your portfolio. We are interested to know about initial inspiration and starting points, how your ideas evolved and how you explored and developed your work.

2. Ability to apply practical skills

Practical skills are important for creative subjects. We will use the Stage 1 evaluation for this as part of the Stage 2 assessment.

Stage 2 Criteria – Interview

3. Ability to demonstrate your interest and knowledge of the subject area

We want you to demonstrate your interest and knowledge in your chosen subject area, who or what inspires and motivates you, your personal and individual interests. This might include artists, designers, architects, mentors, exhibitions, online events, documentaries, books, journals, archives, podcasts etc.

4. Ability to demonstrate an understanding of the programme applied for at the Glasgow School of Art

You should demonstrate that you have researched your chosen programme and be able to discuss why you have chosen to apply to this programme and communicate why you consider the programme is the appropriate one for you and why at the Glasgow School of Art.

Interview advice guide

If shortlisted, you will receive an email inviting you to attend an interview. Interviews are on zoom. They last 20 minutes and usually with 2 members of our teaching staff.

Our [Interview advice guide](#) gives you great advice for preparing for an interview.

Our staff will numerically score your interview using our assessment criteria (see [pages 11-12](#)). The outcome of your interview will be communicated to you via UCAS.

Starting in 1st, 2nd or 3rd year?

Our Undergraduate Honours Degrees at the Glasgow School of Art include four years of study.

Most applicants apply to start in Year 1. However, you can apply for 'Direct Entry' to 2nd or 3rd year. The year you apply to depends on what qualifications you already have or what you're currently studying.

You must be able to satisfy the GSA that you have undertaken a period of study equivalent to the first, or first and second year, of the degree programme. This may include an art foundation, HNC or HND qualification.

For more information, see the [How To Apply](#) page on our website.

Application support

Remember if you're in education currently, speak to your teachers or lecturers for support with your application. For queries about the application process and our application site, contact registry@gsa.ac.uk

We've also made these guides to support you in making your application:

- ✳ [Application support guides](#)
- ✳ [Widening Participation at GSA](#)
- ✳ [Open Days](#)

For queries about the application process and our application site, contact registry@gsa.ac.uk

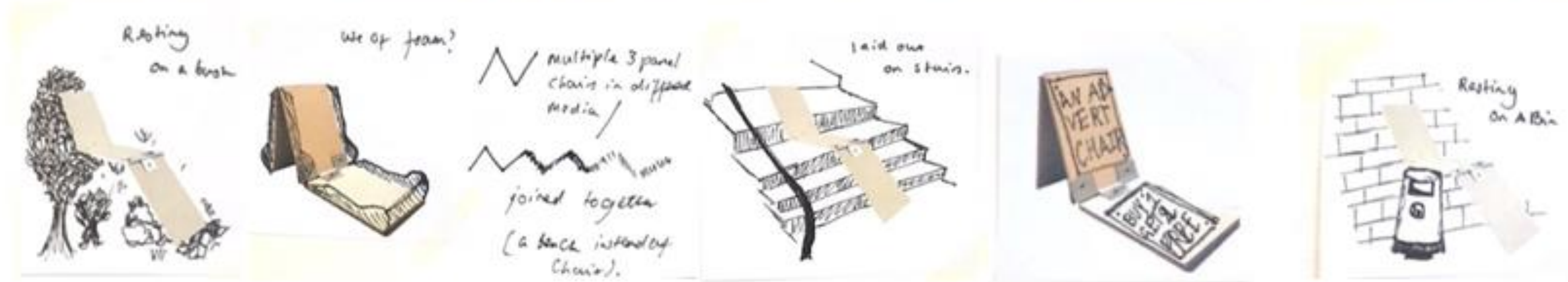
Portfolio examples

The following pages are example portfolios by our current students, taken from their application to study at GSA.

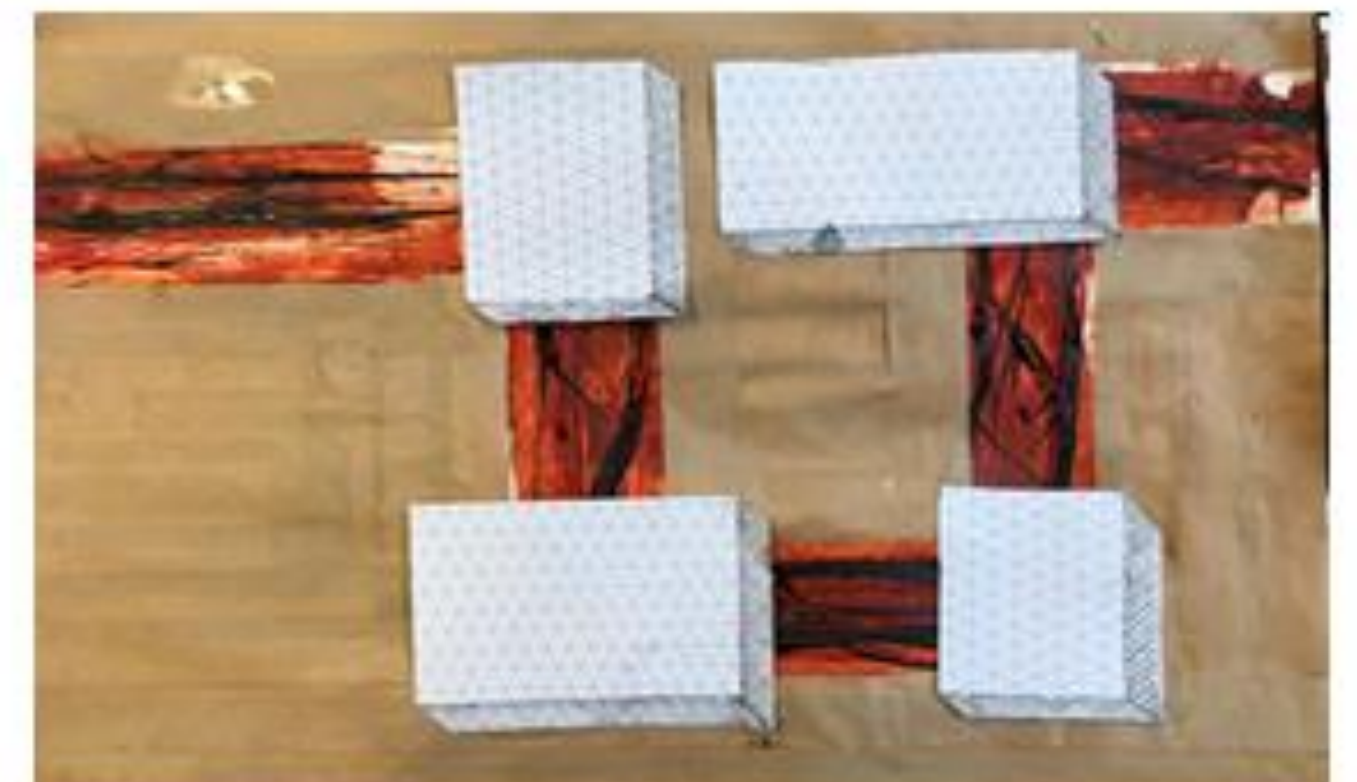
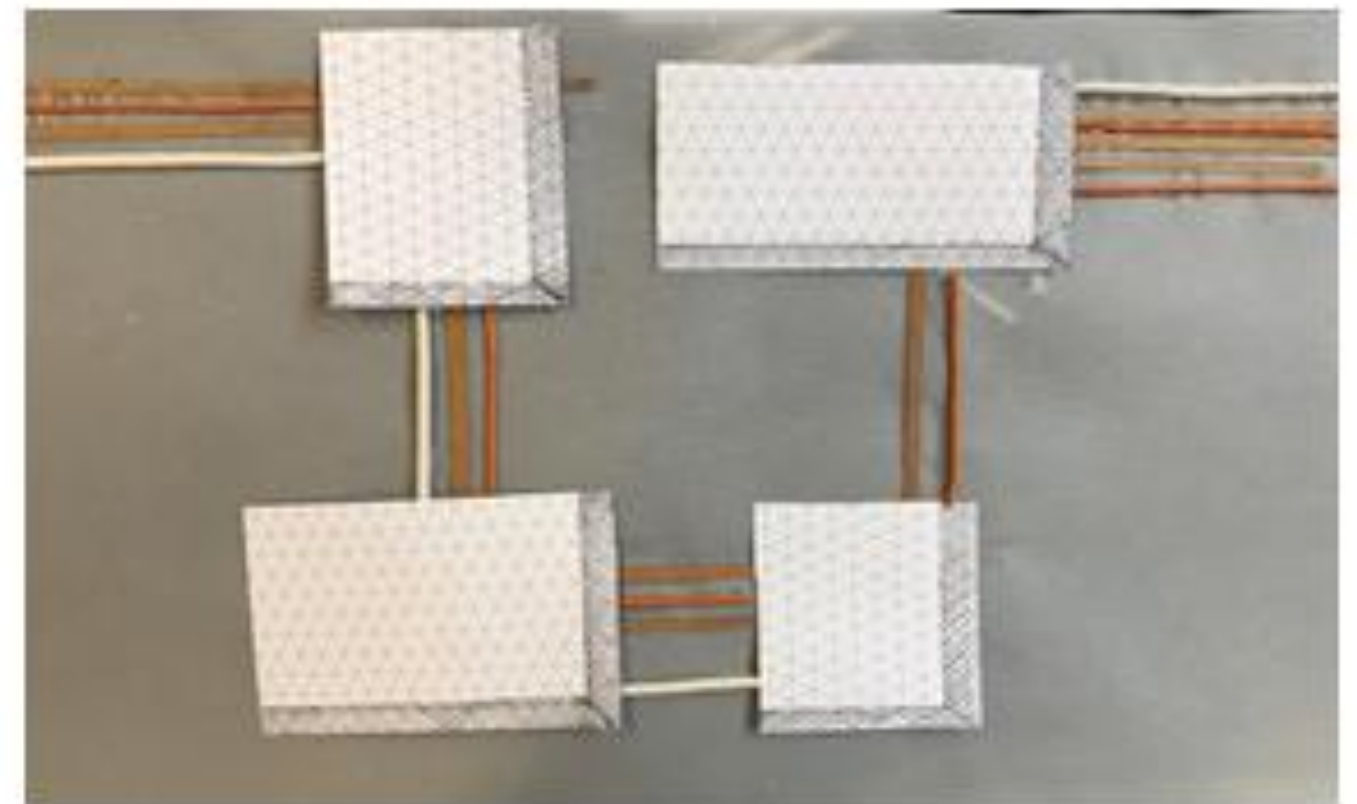
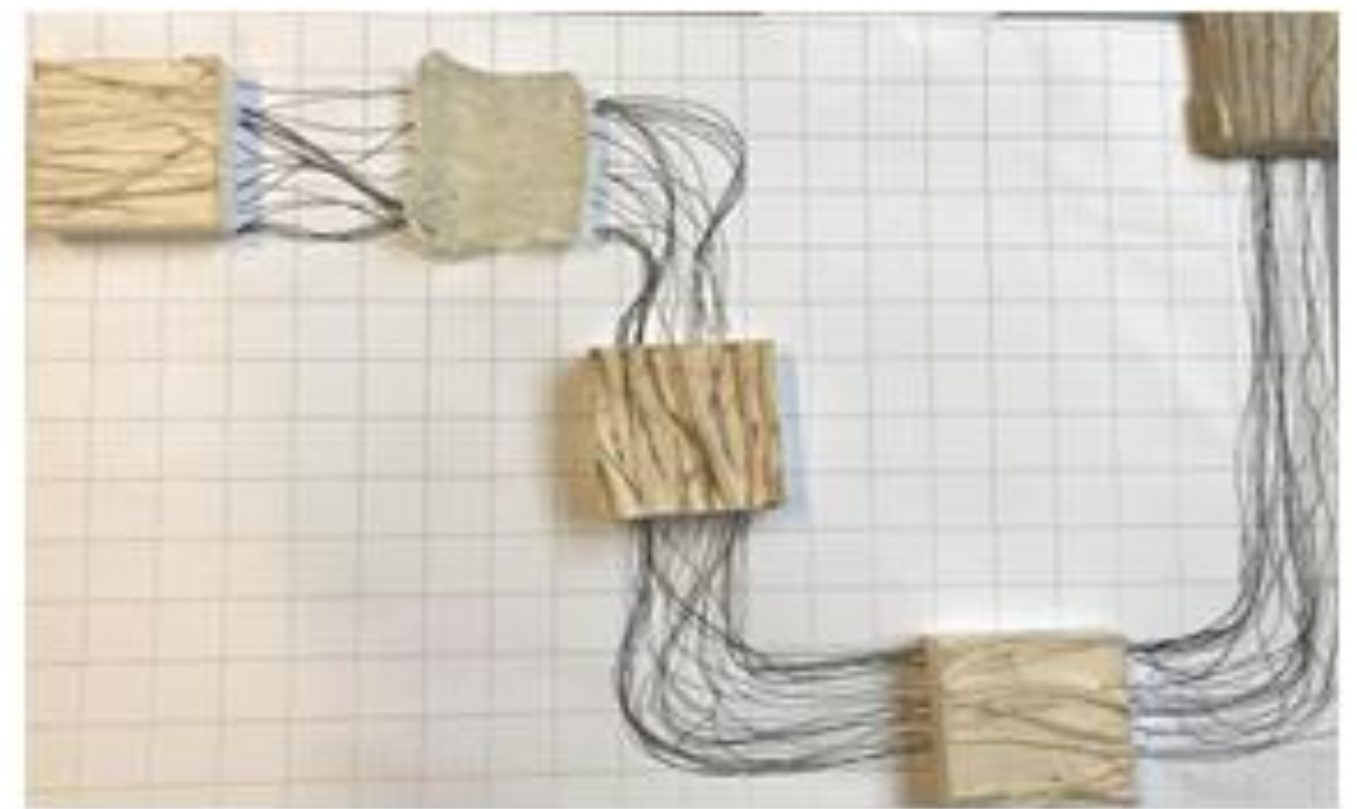
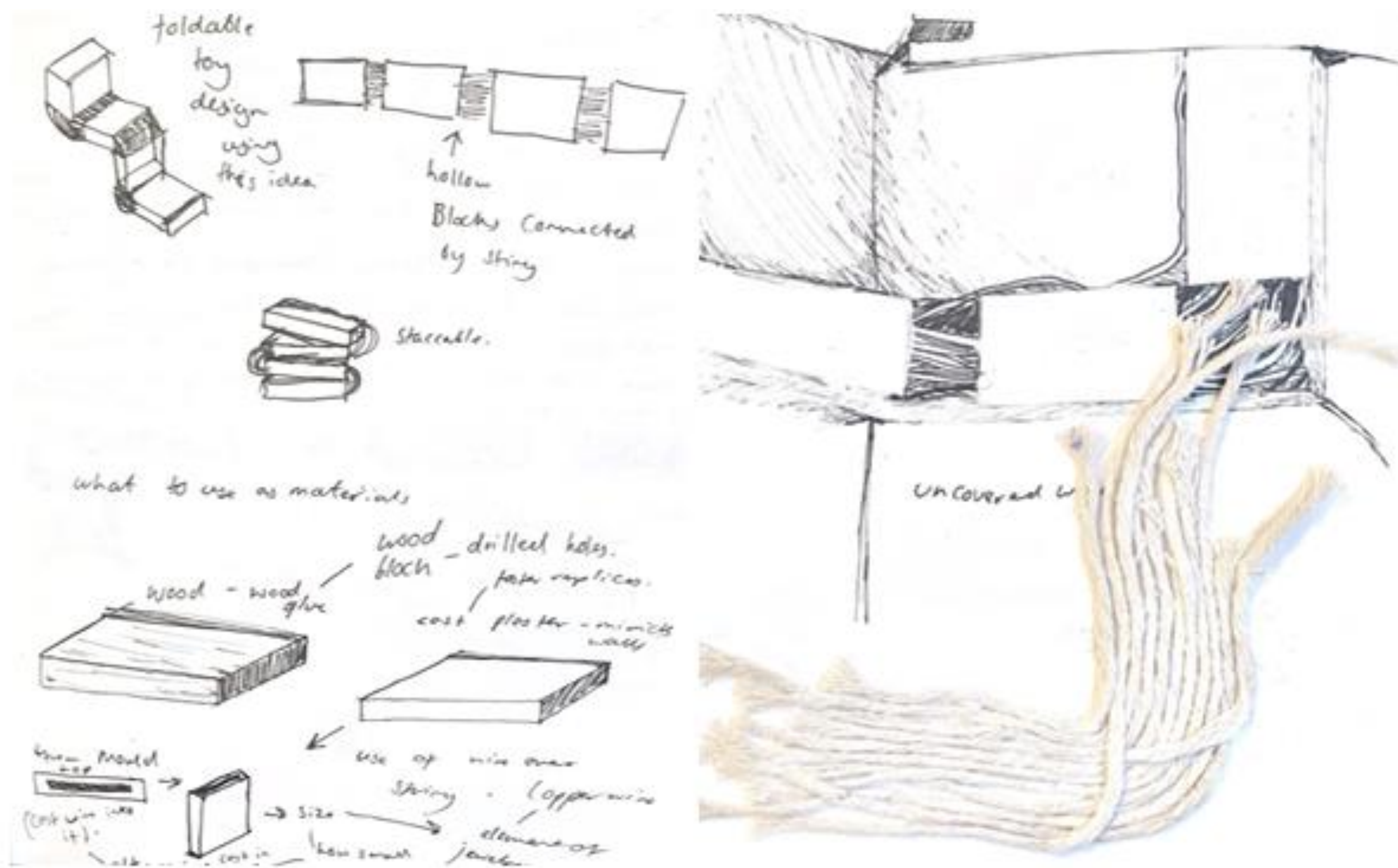
Don't use these as examples to follow in terms of style. But look at how they've presented their work and process.

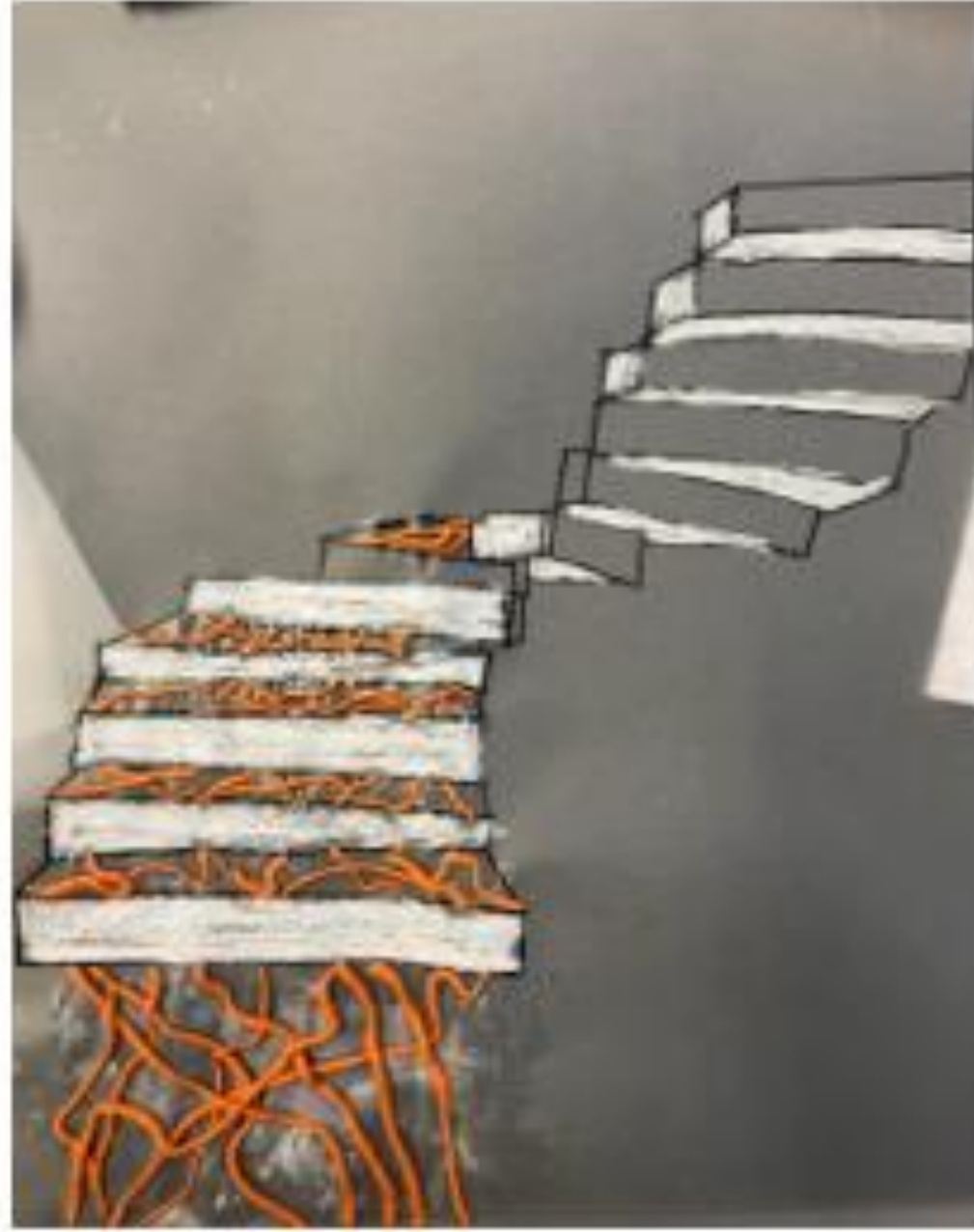
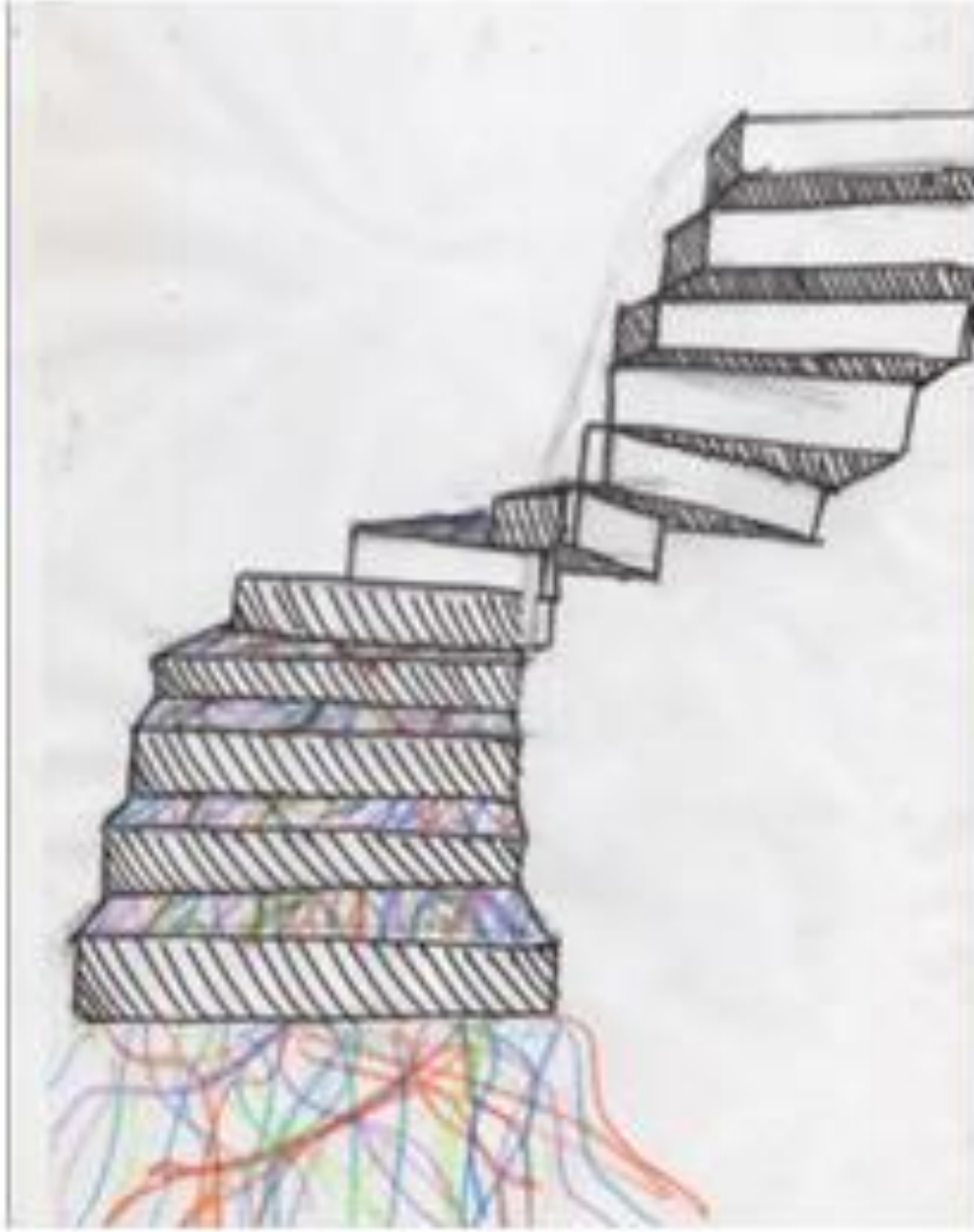
Tallulah Sheehan

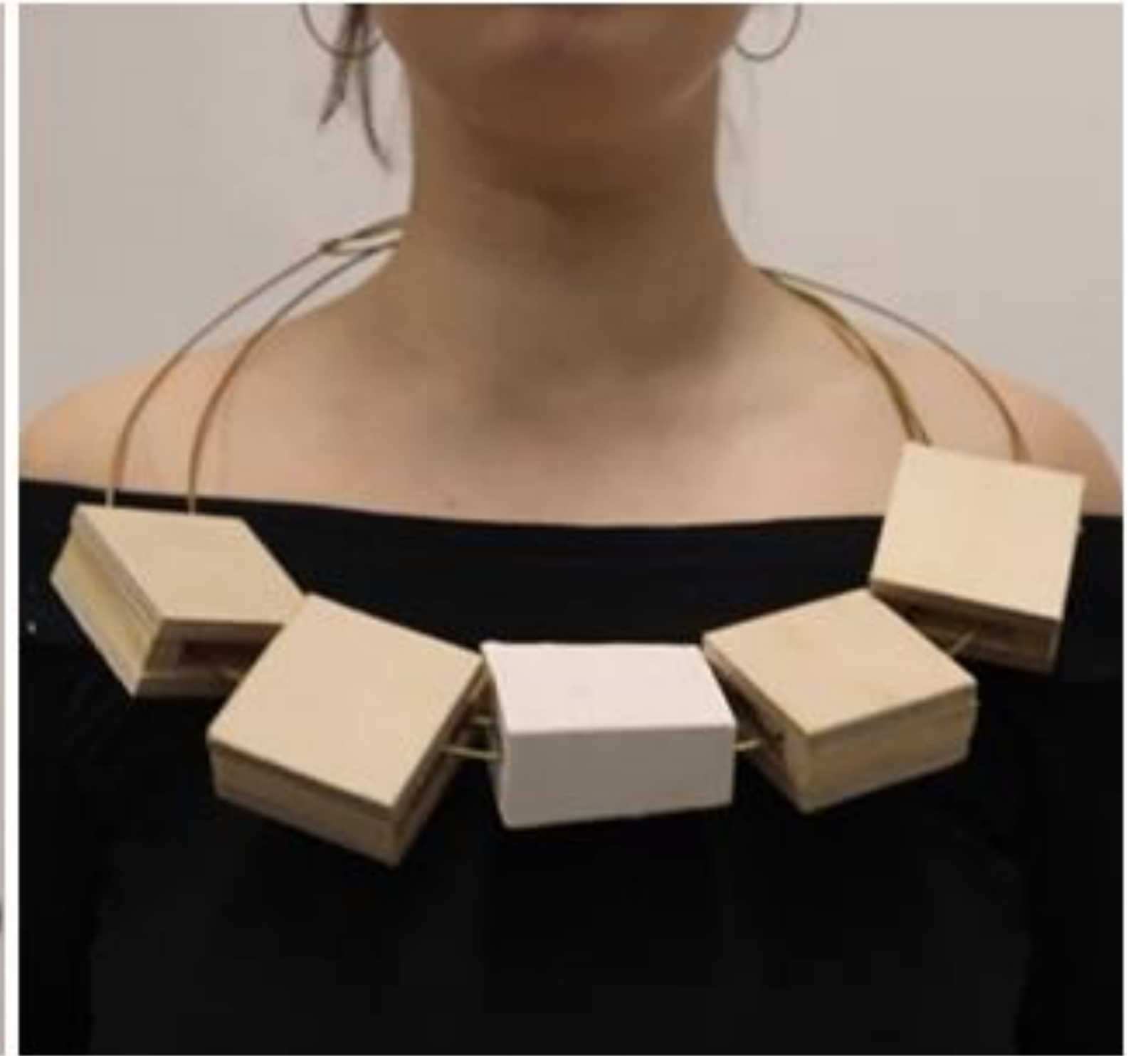
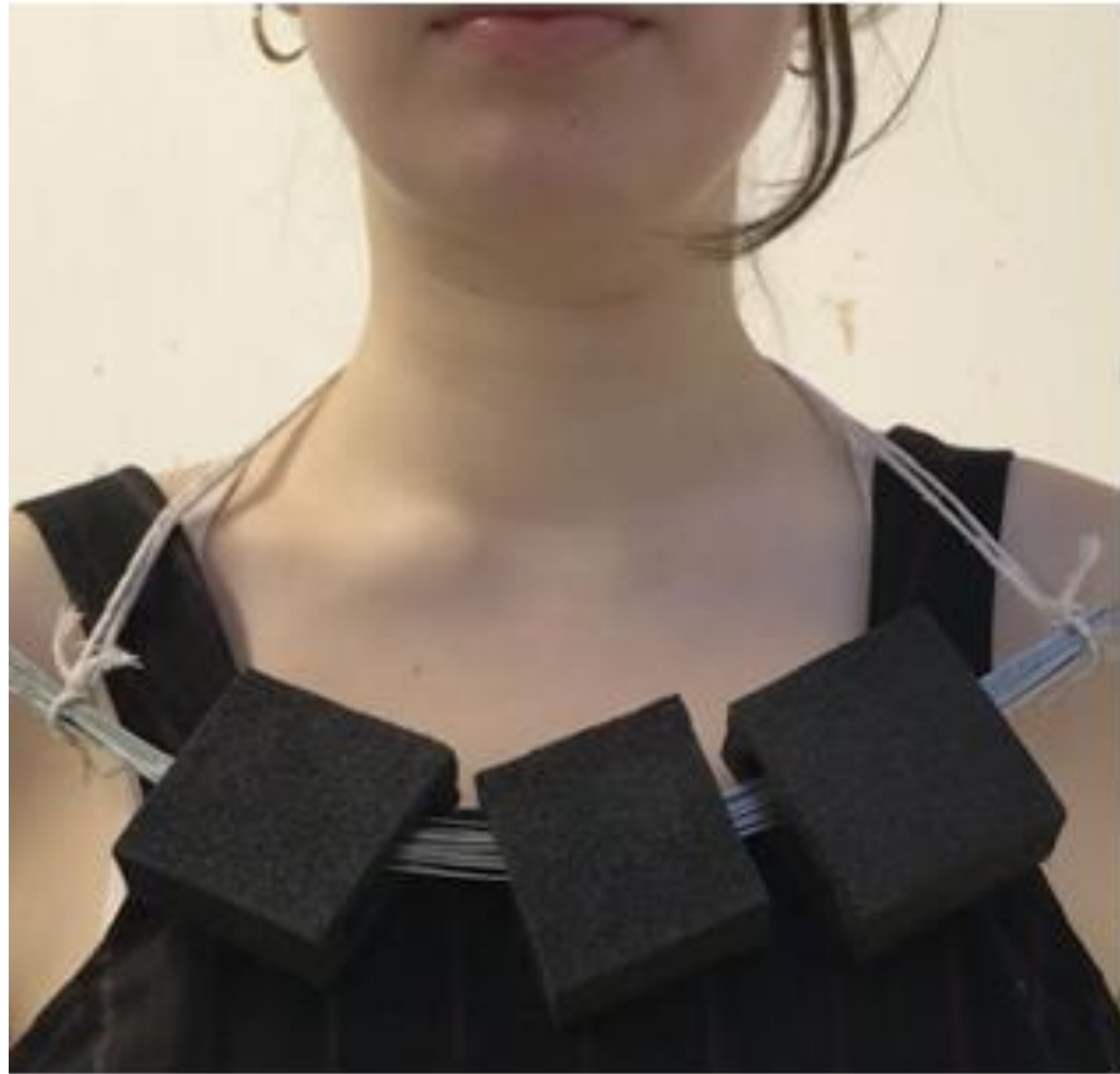
Year 1 Silversmithing & Jewellery Design

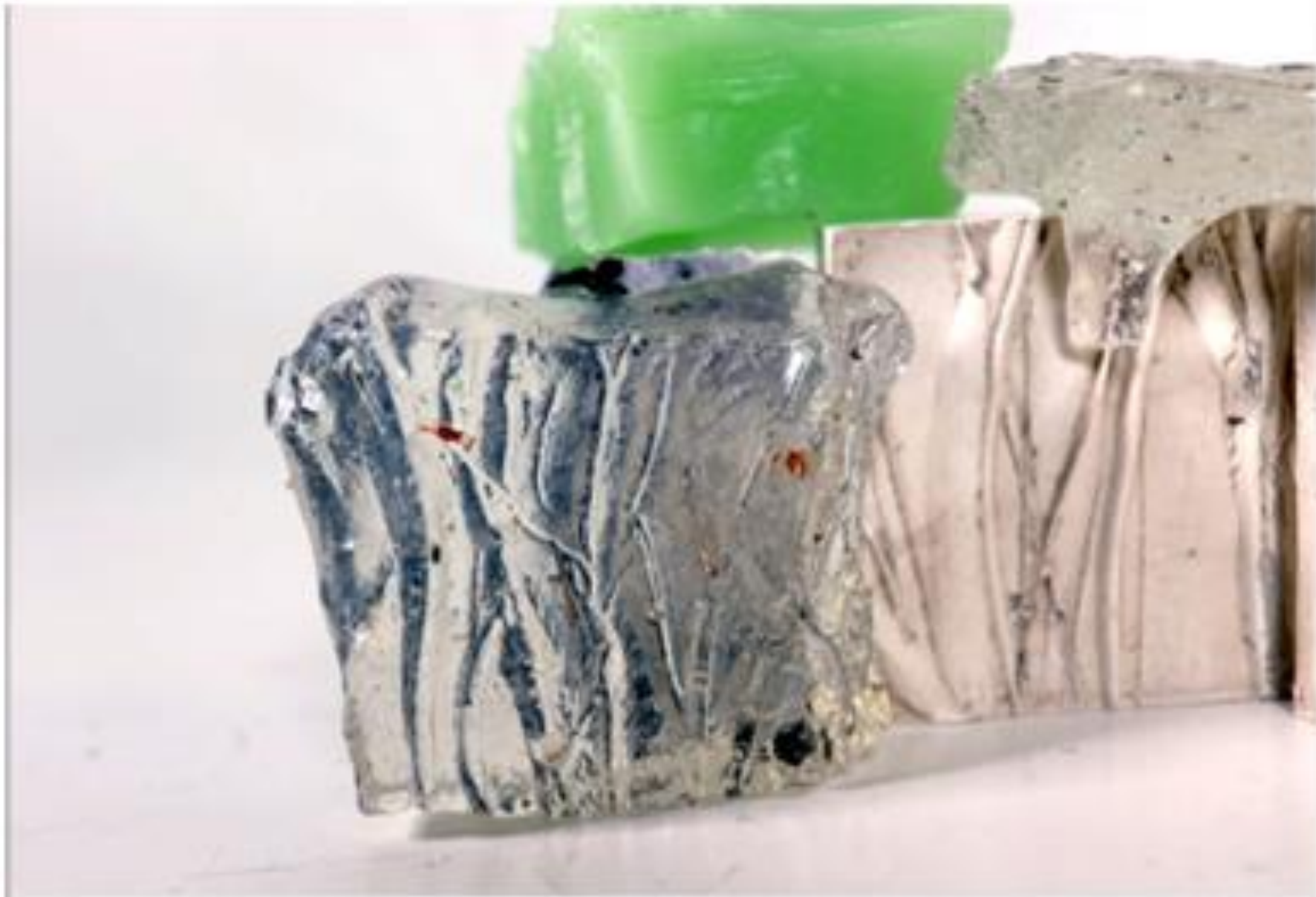




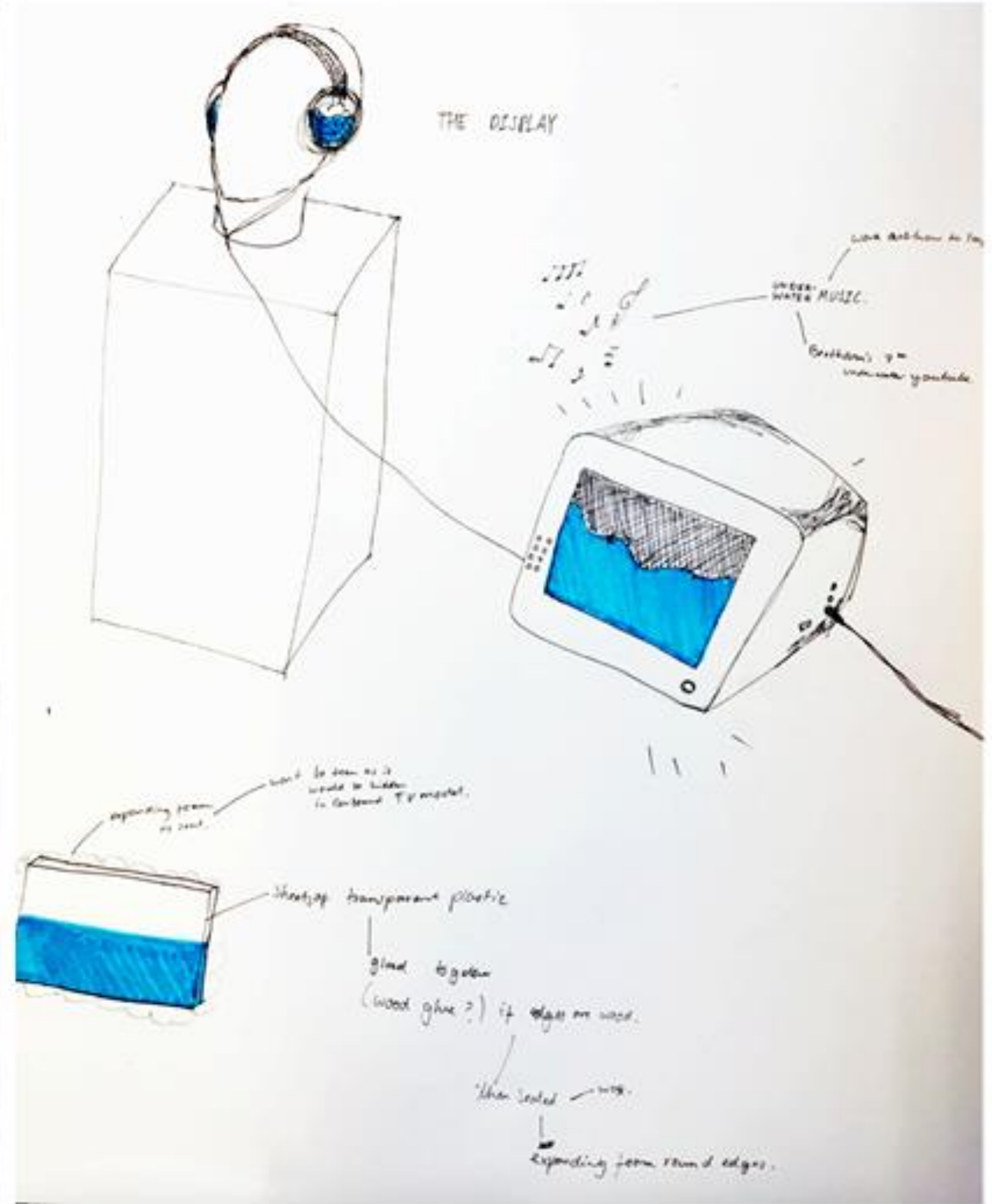
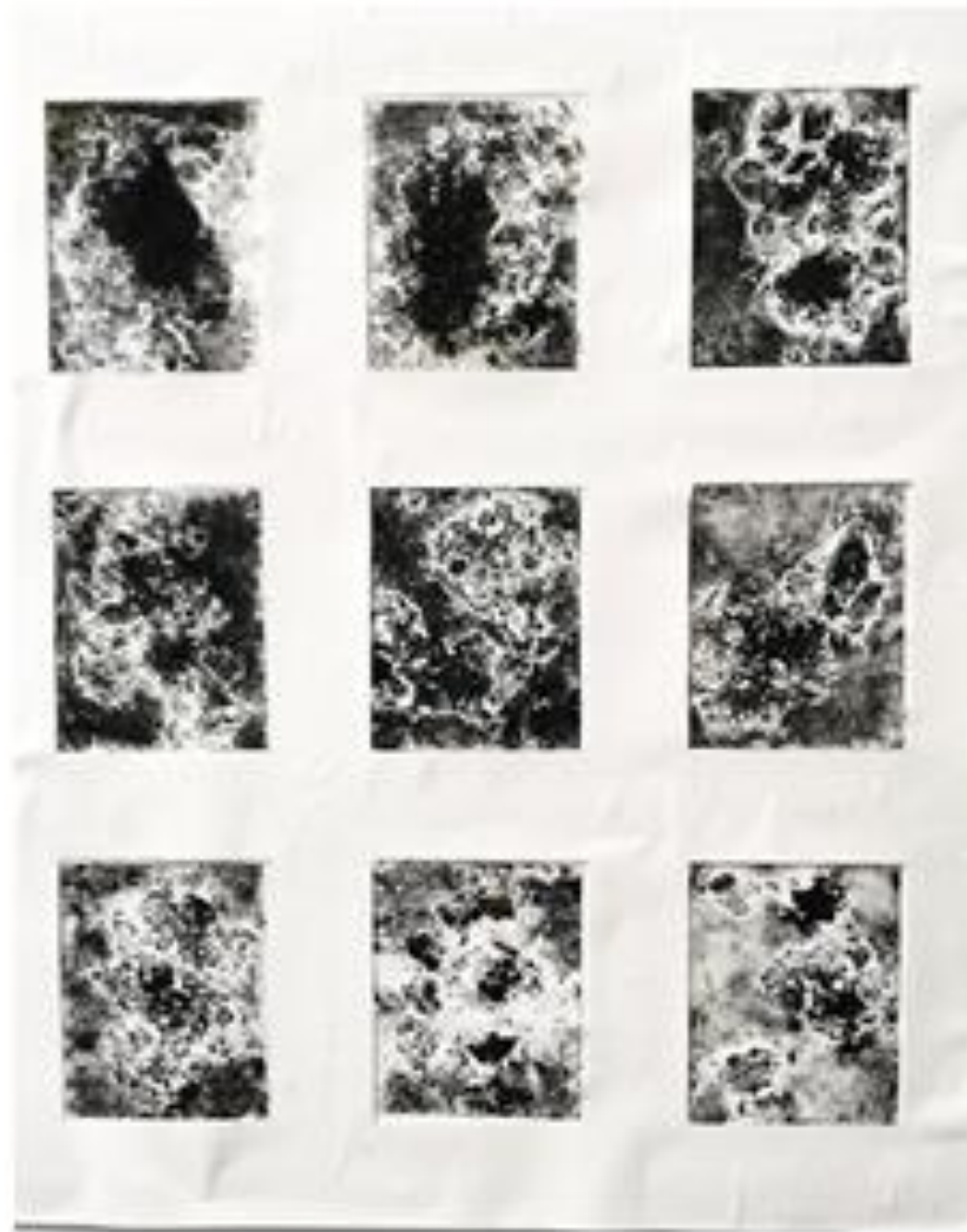
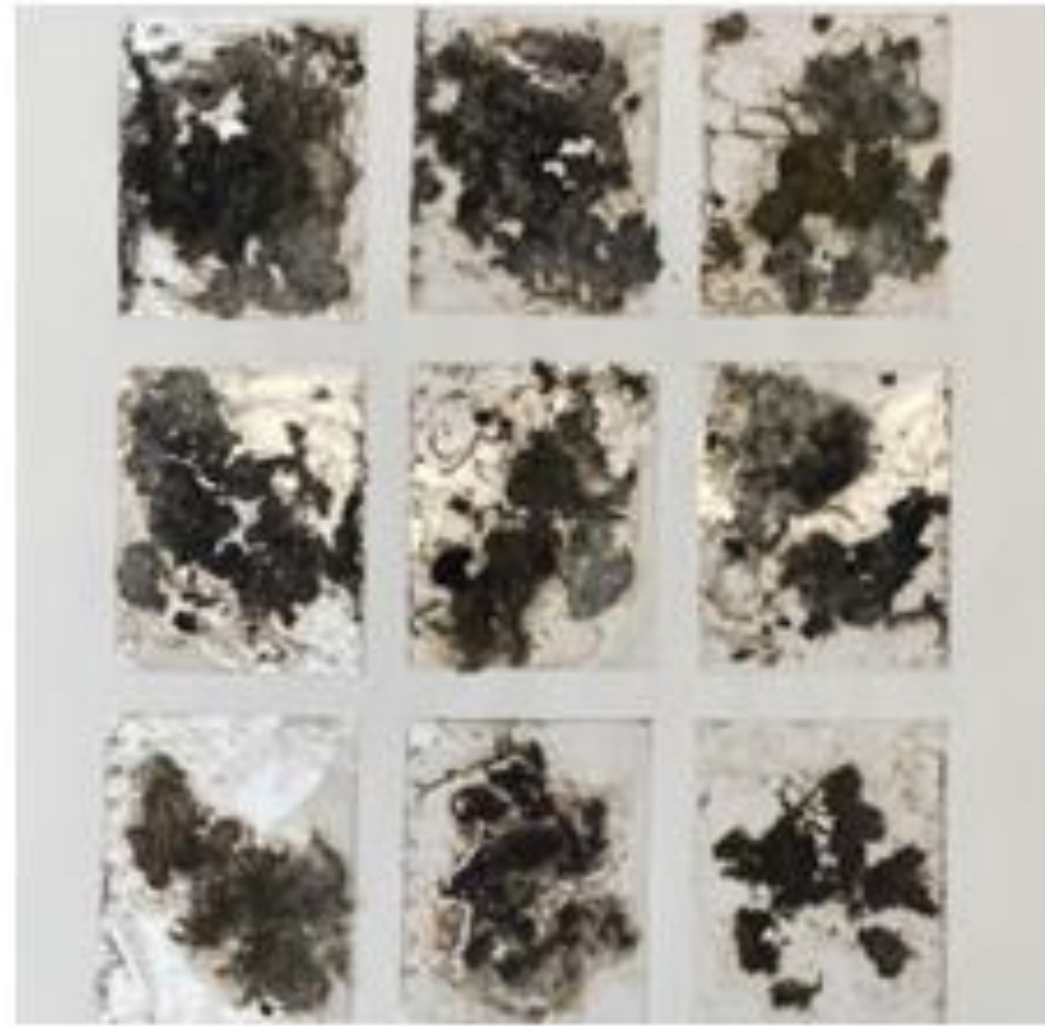












Emma and Jane Hauldren, H2 Design (1996)



The twins Emma and Jane Hauldren began their journey of contemporary silverware after graduating from the royal college of art together. The series began to explore conceptual jewelry with both a conceptual and futuristic approach alongside symbiotic expression that they convey as twins. The jewelry often holds references to club culture involving hip flasks for psycho active drinks that decorate their bodies almost biologically and VR headsets that glamorously reference the drug-altered state of clubbing. This approach of referencing rave culture heightens their work to align with High fashion and fine art as it addresses a the adaptation jewelry for a certain setting.

recent experimentation with virtual reality headsets reflects their interest in the altered states of club and drug culture and new ways of experiencing both the 'real' and virtual world. A tradition of jewellery as a facilitator of introspection and contemplation is also accessed by the virtual headset. This time however, the inner life of vanity or votive intention, is supplanted by a cyber-spatial environment. Comparison with the fine artist twins, Jane and Louise Wilson, is inevitable. Their work is similarly concerned with twin-hood and the reproduction of their experiences in dreamscapes (large scale cibachromes in which they reconstruct shared experiences of altered consciousness). By presenting autonomous objects as installation with sound, filmed images and instructions, the work has functions beyond those of mere fashion or adornment. Their use of intestine-like rubber and metal body casting provokes comparison with the work of artists Kiki Smith, Helen Chadwick and Cathy de Monchaux, but their celebratory agenda precludes the abject body. The conflation of self and technology through use of objects, video and interactivity is closer to the practice of an artist such as Georgina Starr, whose works, Getting to Know You and Making Junior, represent her experiences through video, CD Rom and collections of found objects. Despite the avowed optimism in their work, marooned mouths and artificial umbilici are sudden reminders of the dislocation and alienation of the body and its functions.

I was first drawn to the twins through their humorous approach to their design that is typical of concept design and is further emphasised in their modelling of the jewelry in an ironically serious setting. Their modelling also presents their own connection as twins, which is something they initially they were reluctant to gain a name for. This potentially also could've come from a fear of a comparison with the artist twins Jane and Louise Wilson.

Their silverware is also unique due it's function other than simple decoration. It presents a sci-fi future world in it's style where the twins are as reliant on it as they are on their own anatomy. This is shown through their use of organic appearing rubber. Alike to Helen Chadwick's work: Loop my loop (1991) below



Starlife

Emma and Jane Hauldren Twins with a mission to take silver into the 21st century. Photograph by Jonathan Root

IF YOU'RE one of those people for whom the word 'crafts' conjures up visions of basketwork and macramé, the Hauldren sisters will tell you it's high time you assigned your stereotypes to the dustbin. 'People still get the wrong idea if you tell them you're a crafts-person,' says 29-year-old silversmith Emma (in yellow). Her identical twin and design partner, Jane, agrees. 'They just don't understand how much the crafts have changed.' The Hauldrens' mission is to recast the image of the silversmith for the 21st century. 'Modern silverware doesn't have to mean gravy boats that sit on mantelpieces,' says Emma. 'Our work is more conceptual, but it takes the form of functional objects that really work.'

Jonathan has proved a model theme since the Hauldrens joined forces 18 months ago. Their appearance - blue eyes and bleached curls - and

'Modern silverware doesn't have to mean gravy boats that sit on mantelpieces. The crafts have changed'

their lively personalities have won them as much attention as their work. Often to appear in ads and fashion magazine shoots have come thick and fast and the sisters are conscious of becoming more famous for their looks than for what they do. Jane says they're prepared to take that chance. 'We used to fight the twin thing when we were younger, but now we're more relaxed.'

The daughters of a Surrey dentist, Emma and Jane were all but inseparable. They studied art and graphics together, learnt to can, solder and weld during four years spent on the 3D design course at Manchester Metropolitan University and then did master degrees in jewellery design at the Royal College of Art.

But they insist that twinhood has not prevented the evolution of individual creative personalities. 'We wanted to make our marks separately,' Emma



explains. 'Jane had a spell in TV special-effects design and started the RCA course a year later than me.' Jane adds, 'We always worked on separate design ideas.' The twins discovered how good a partnership might be while they were working as jobbing jewellery makers in a so-called centre in Lapland after leaving college. 'It helped us work out who was good at what,' Emma says. 'We set up a two-person production

line that was so far the other makers wondered how we managed it. There is nothing traditional about the objects the sisters make at their Battersea workshop. Dedicated clubbers since their student days on the 'Madchester' rave scene of the Eighties, they draw inspiration from street culture. The collection they have created for the Crafts Council exhibition (on until February 16) seems most likely to appeal to collectors with a taste for

high-top trainers and house music. The centerpiece is a surreal series of steel and silver drinking flasks for the 'suffragists', cast with the profiles of a and bellies. 'I first came up with a secret drinking flask because I was thinking of ways to smuggle alcohol past club bouncers,' confesses Emma. The only problem is the price - style-conscious clubbers with £2,400 spare to spend on a 'bippy' are hard to find. DAVID REDMAN

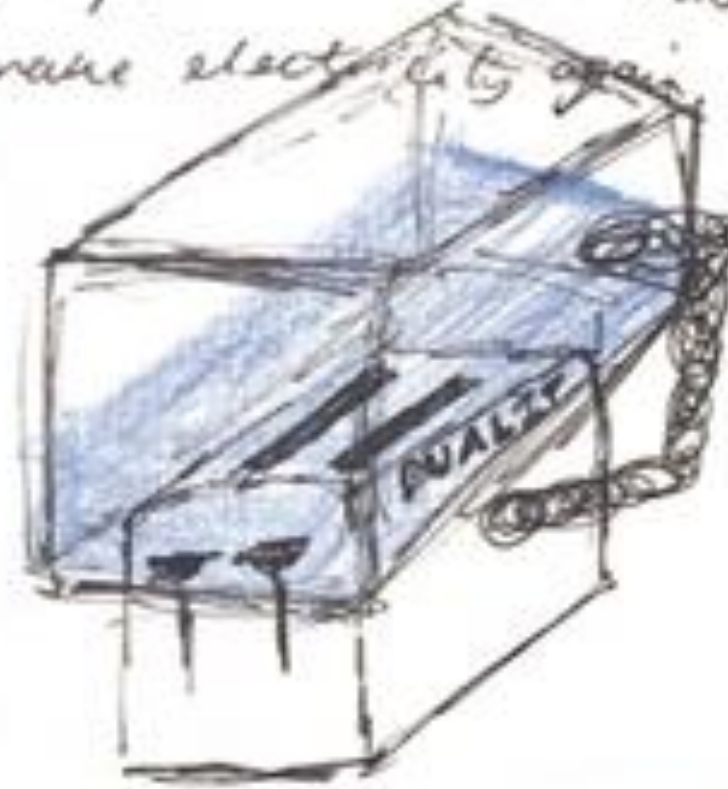


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Water powered lamp.



- long after oil + gas has run out
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have experimented with materials
to make electricity again.



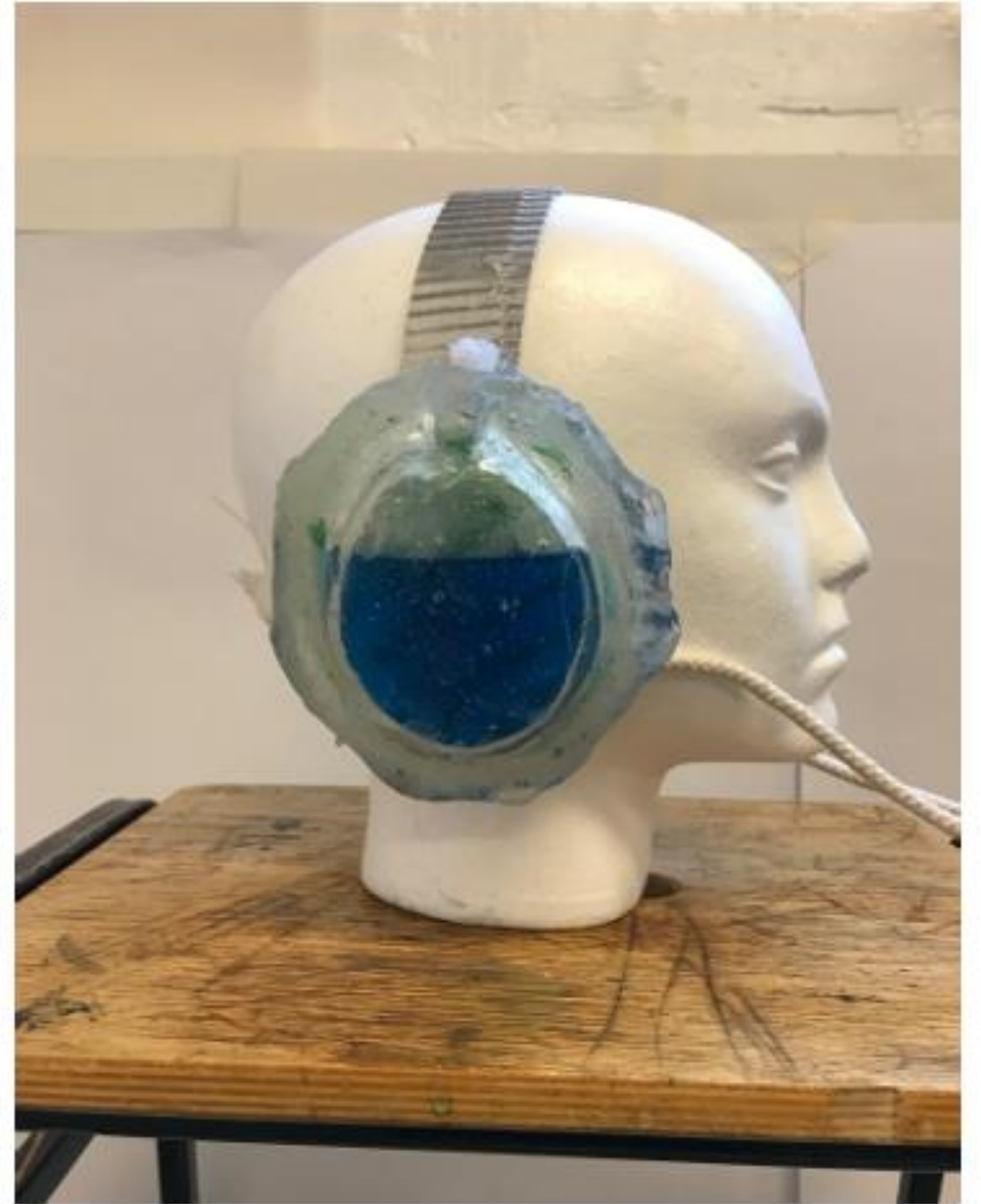
- using a tank of hot water
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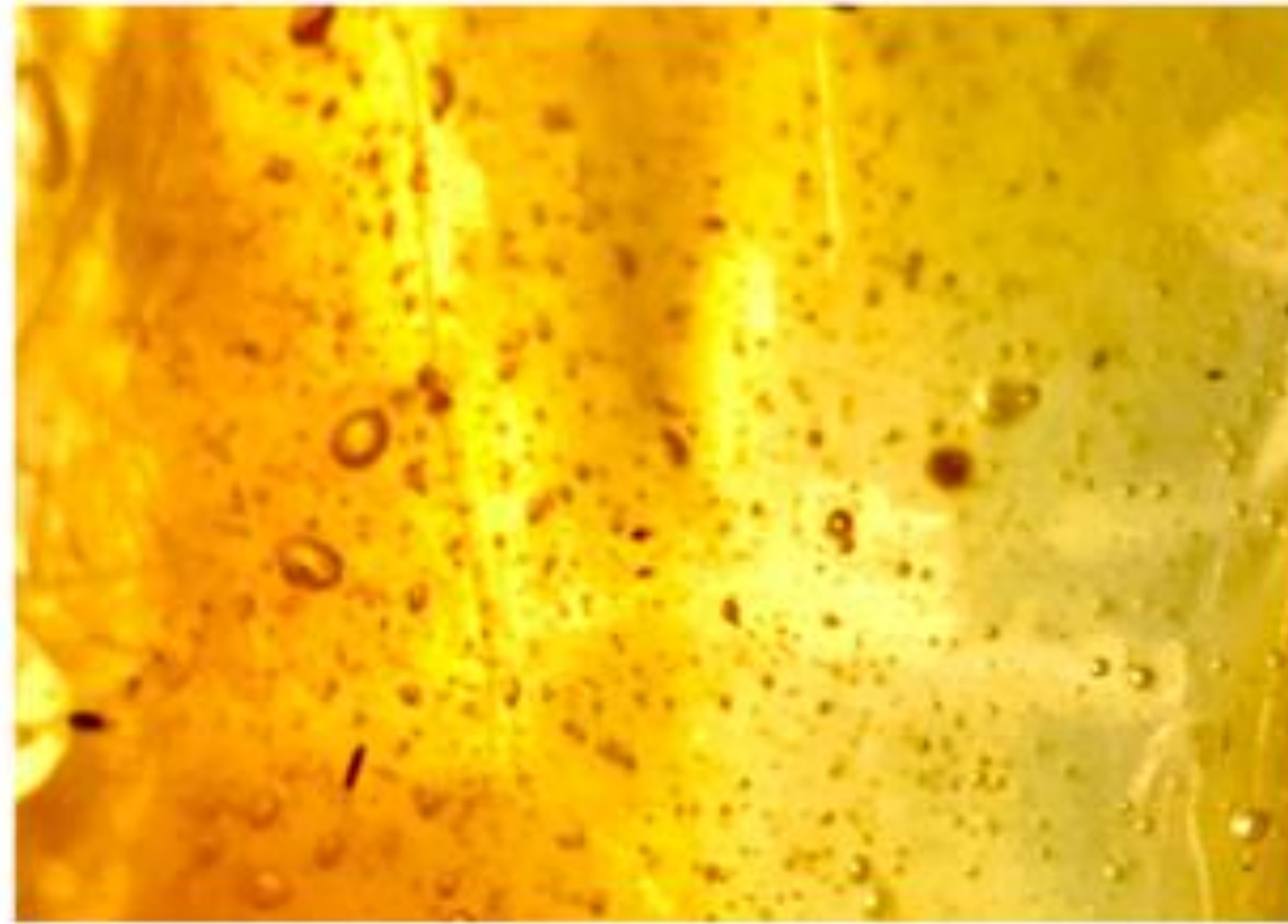
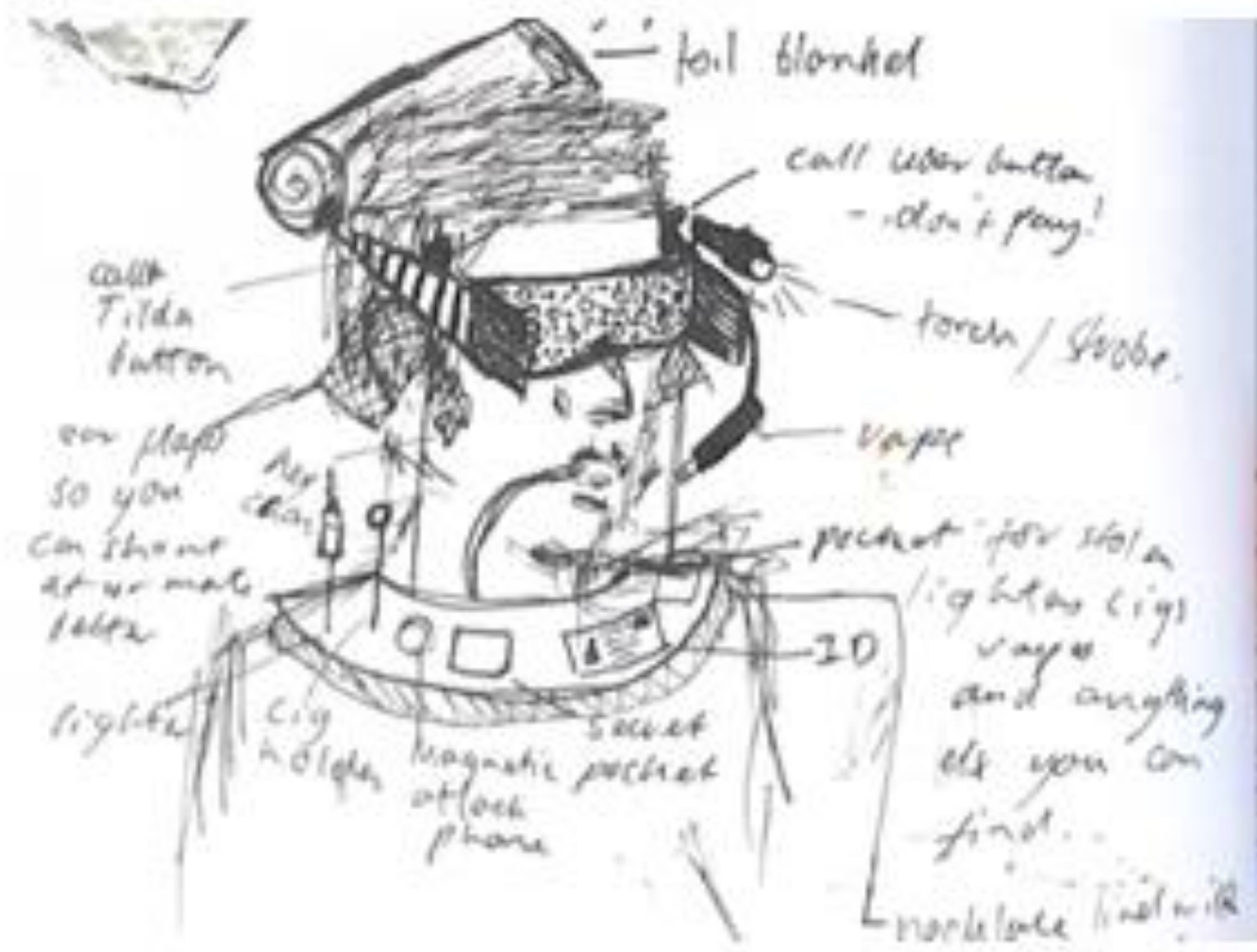


- headphones
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These are designs + inventions
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most of them failed by either slowing up







THE SERIES PORTRAYS AN INCREASINGLY DISTORTED AND ISOLATED YOUTH CULTURE BY RESTRICTING VISION, SOUND AND MOVEMENT. THE WORK INITIALLY CAME FROM A DESIGN FOR CLUB JEWELLERY. JEWELLRY THAT HEIGHTENS ONE'S EXPERIENCE IN A CLUB OR RAVE SETTING. THICK BUBBLY LENSES TO BLUR VISION. LARGE CONE NECK BRACKETS AMPLIFYING ONE'S VOICE. THE JEWELLERY ALSO CONVEYS A SENSE OF RECALIBRATION IN THEIR DESIGN AND GLORIFY THE WEARER'S ISOLATION IN WEARING THEM - WITH THEIR NEW SOUND AND VISION THE WEARER ENTERS ANOTHER WORLD. THE WORK IS ESPECIALLY RELEVANT IN TODAY'S SOCIETY WITH THE LARGE IMPACT OF SOCIAL MEDIA ON YOUNG PEOPLE. ENABLING THIS SORT OF ISOLATION AND SEPERATION.

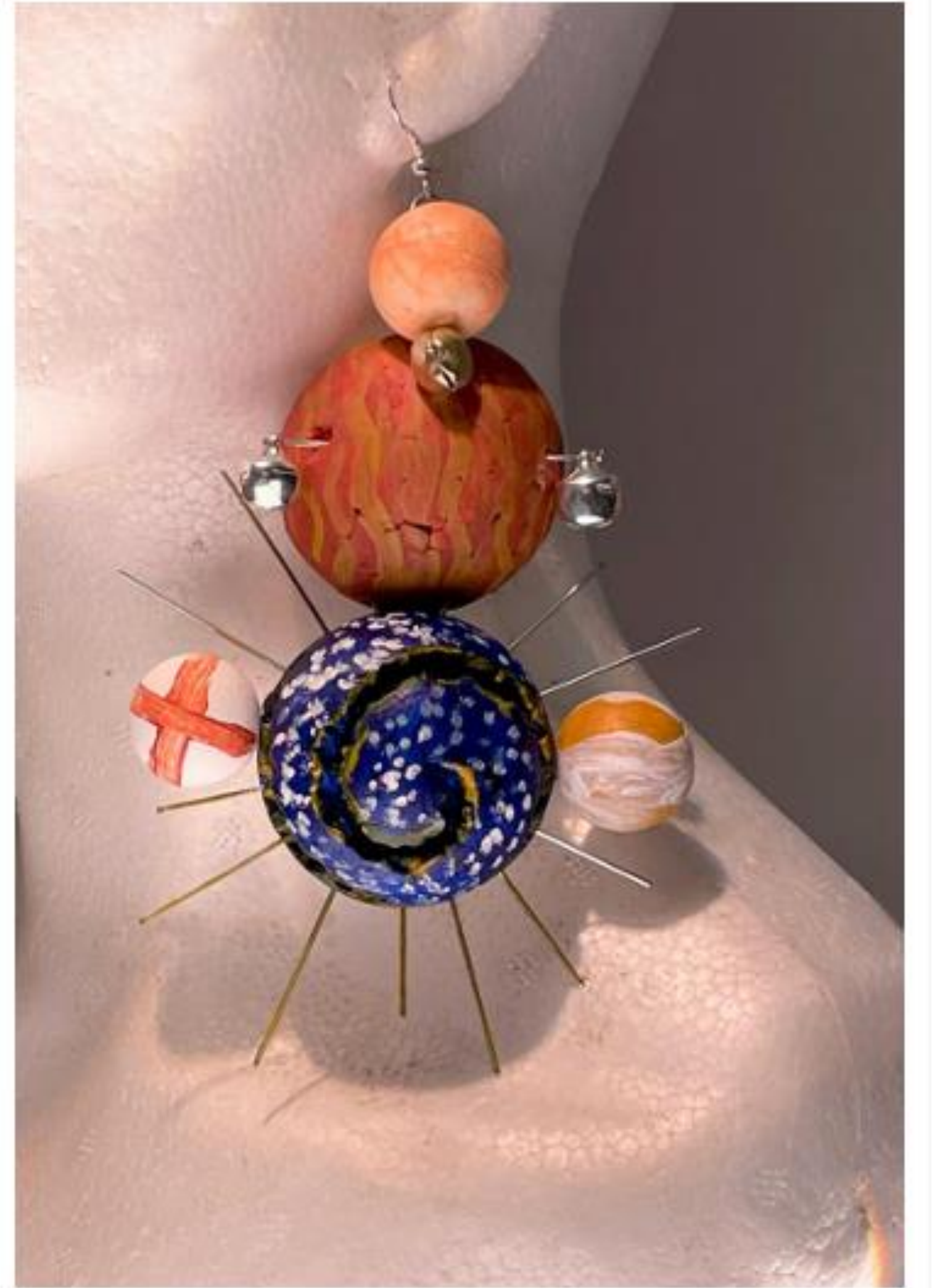


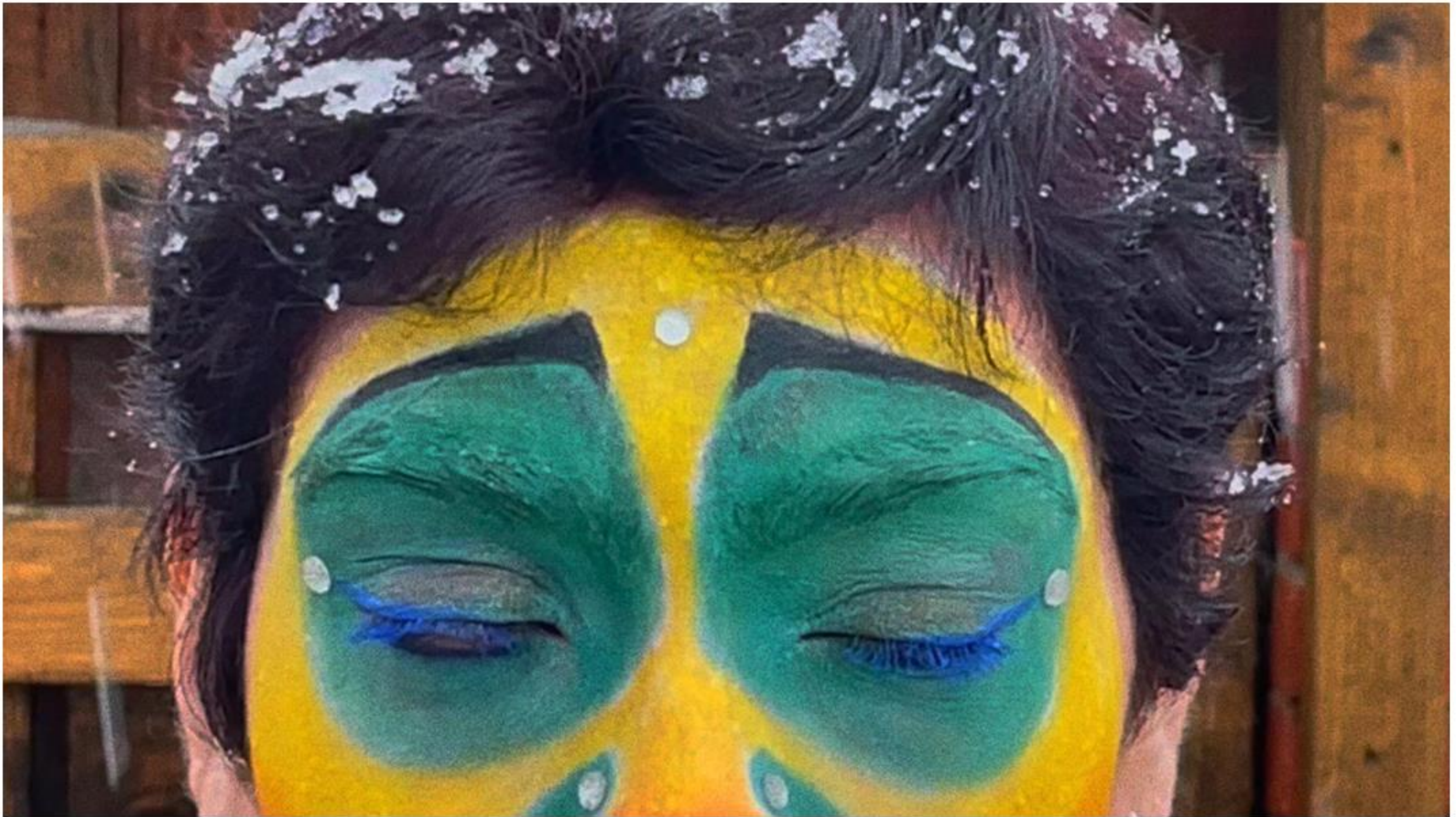


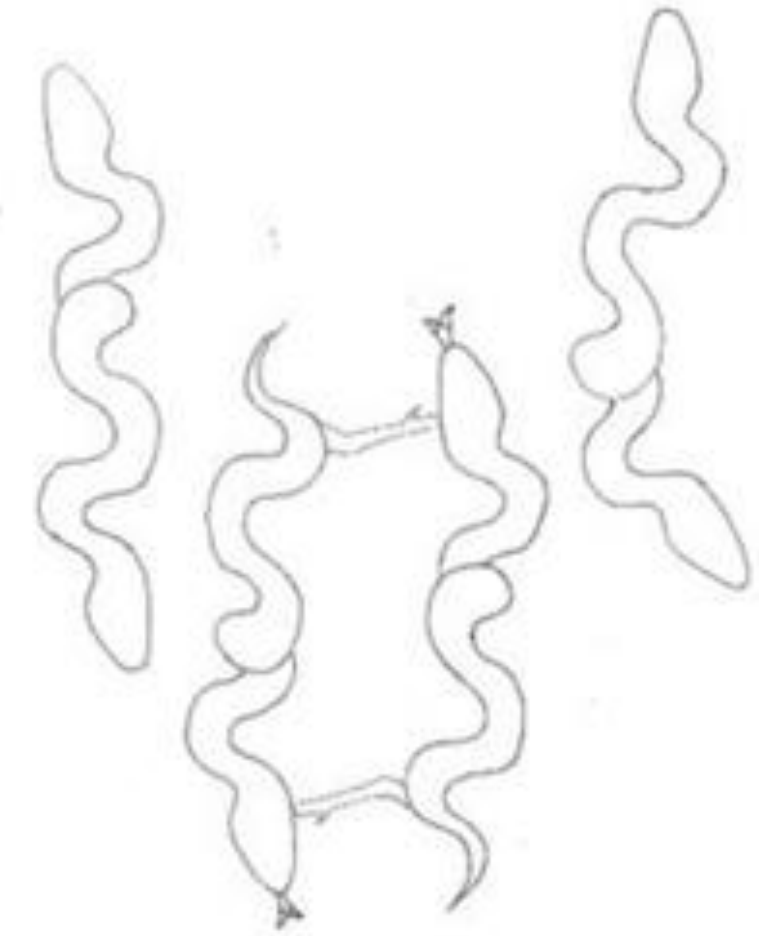
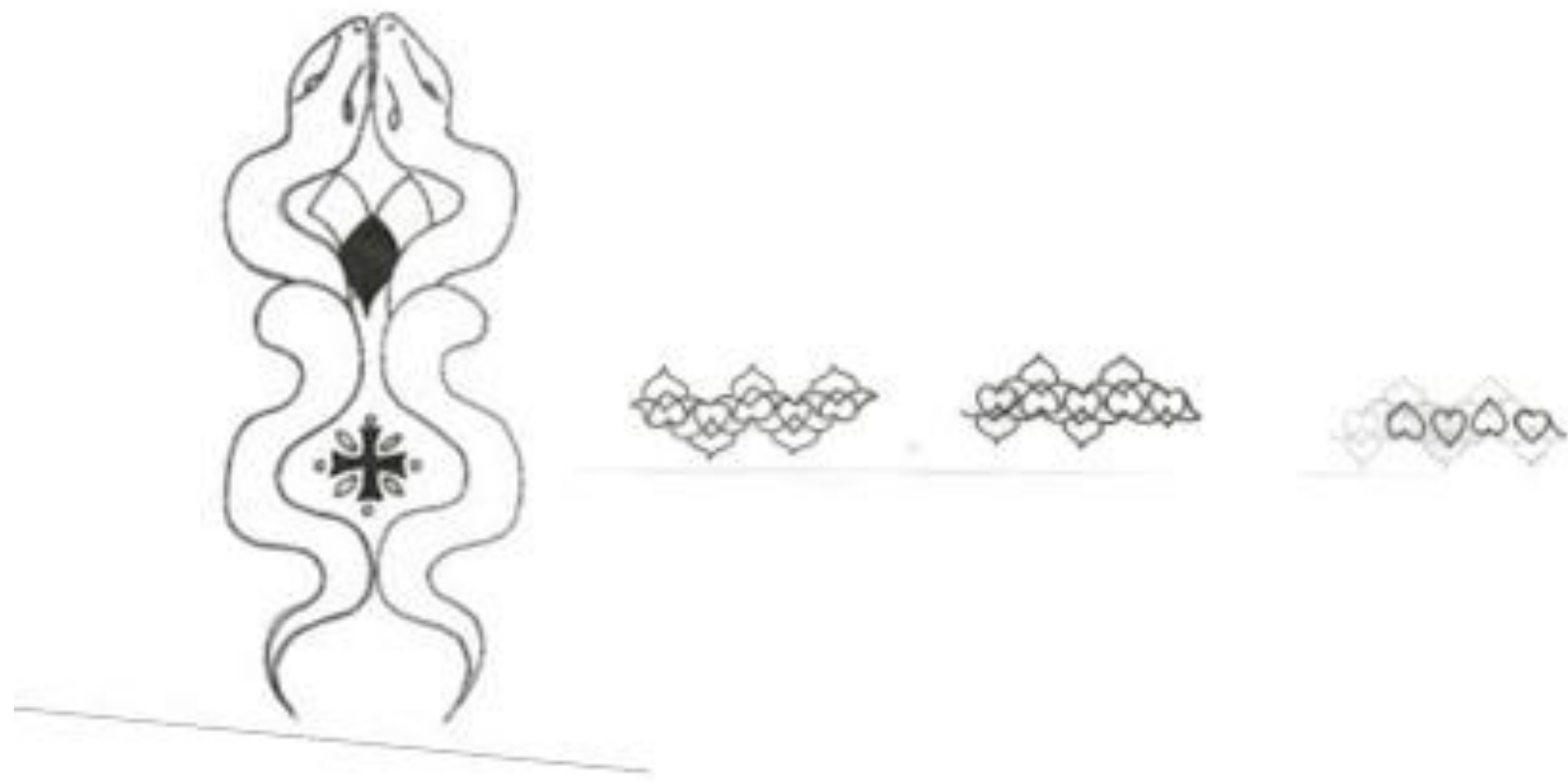
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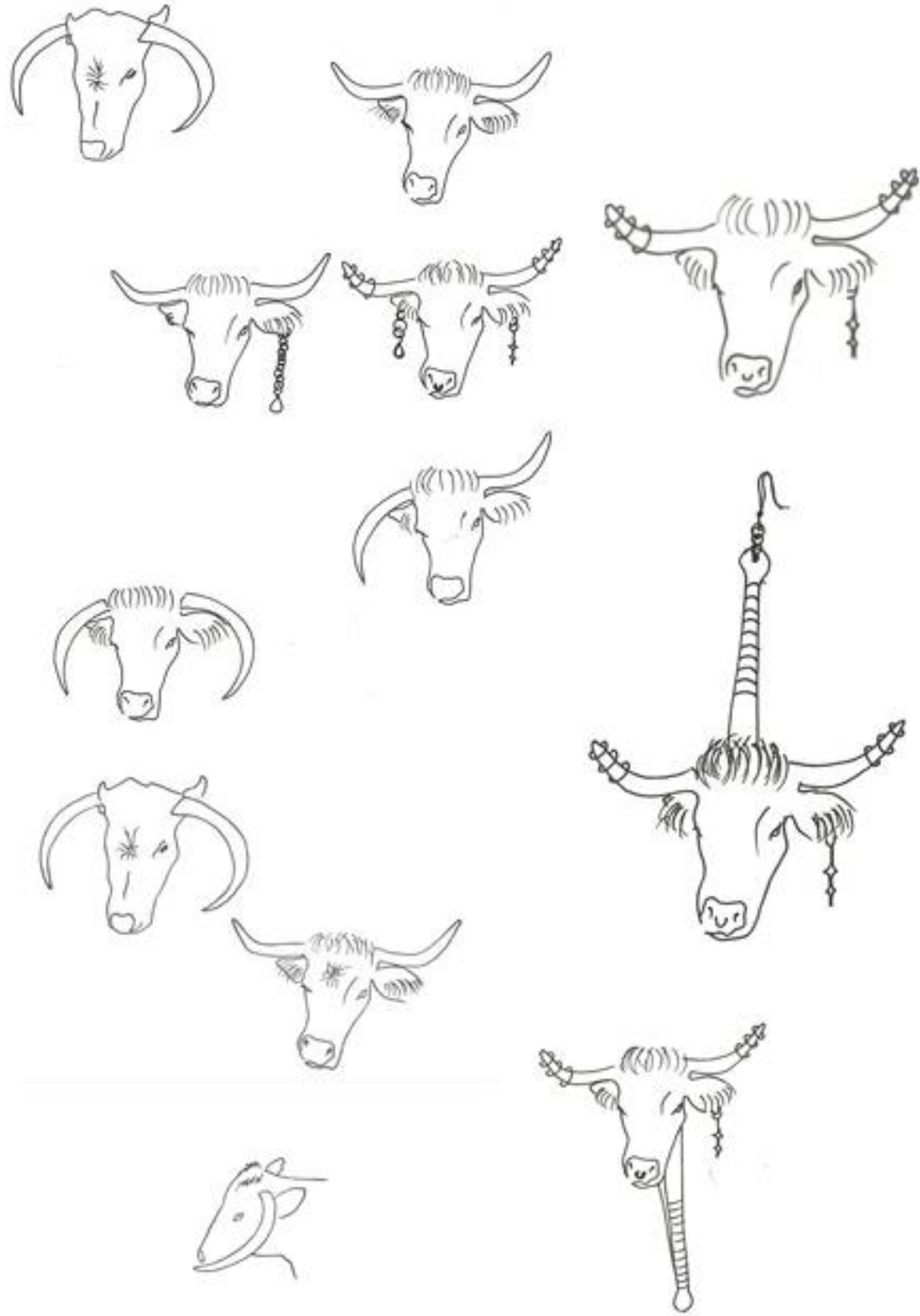
Year 1 Silversmithing & Jewellery Design











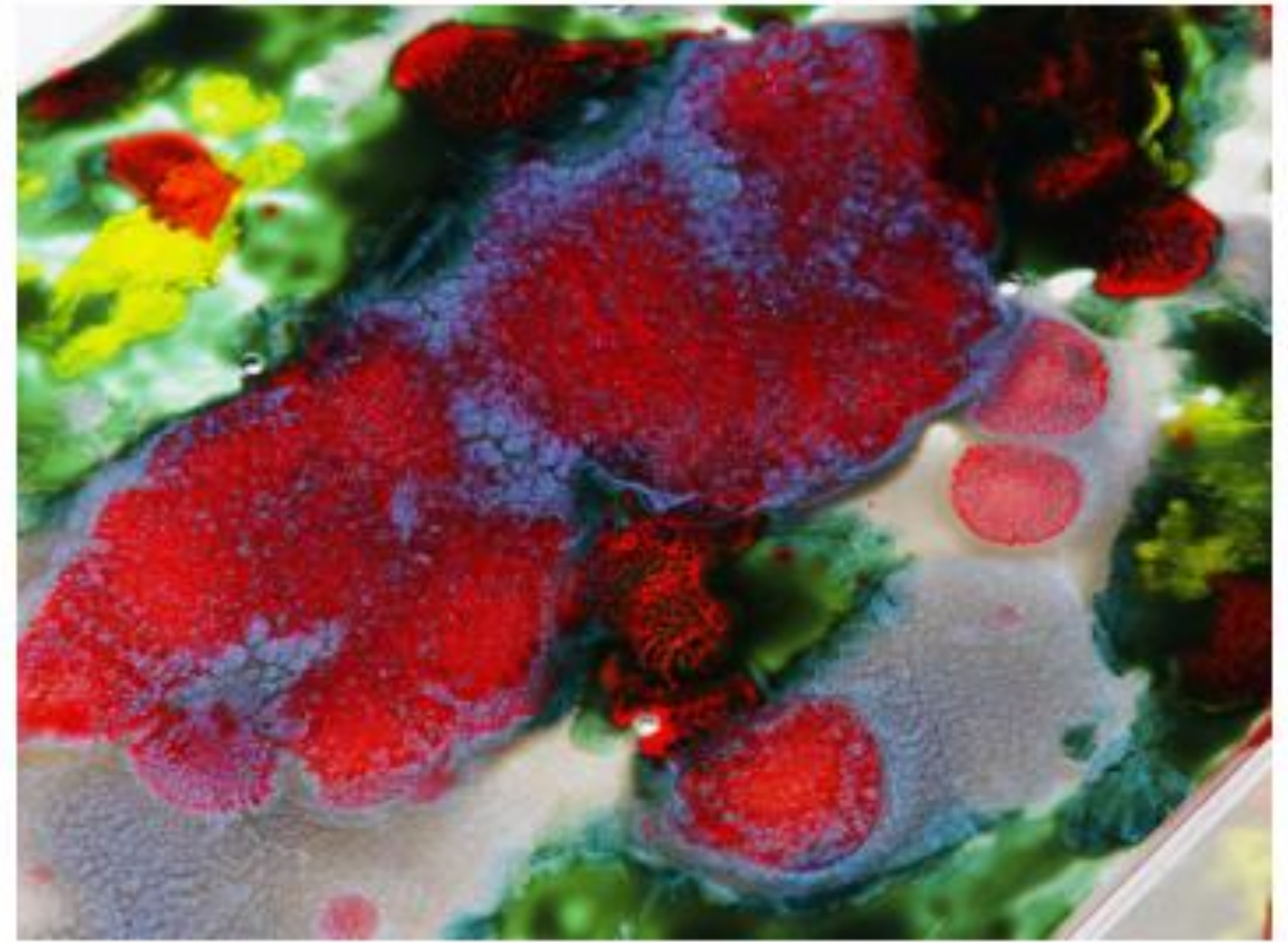
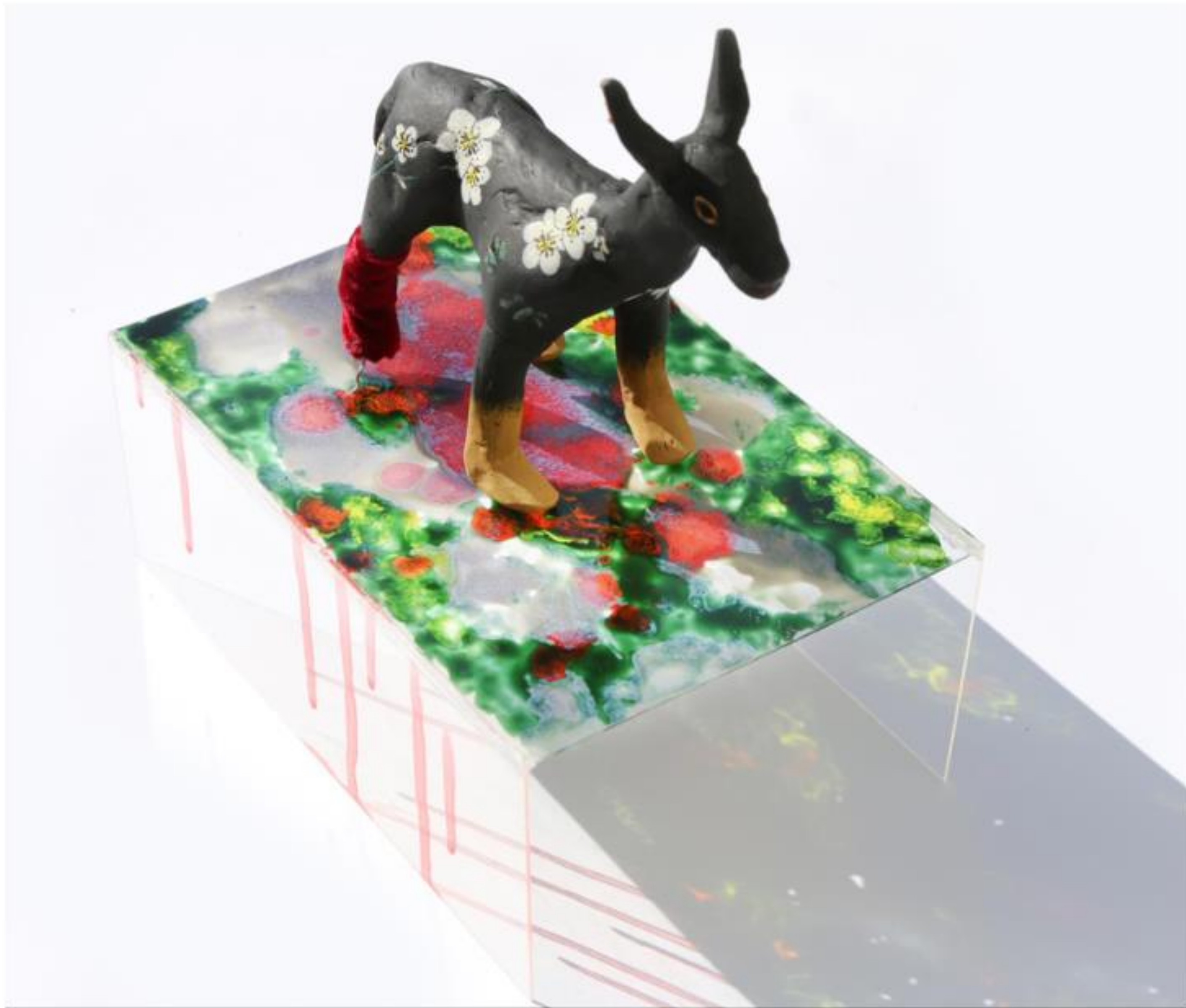














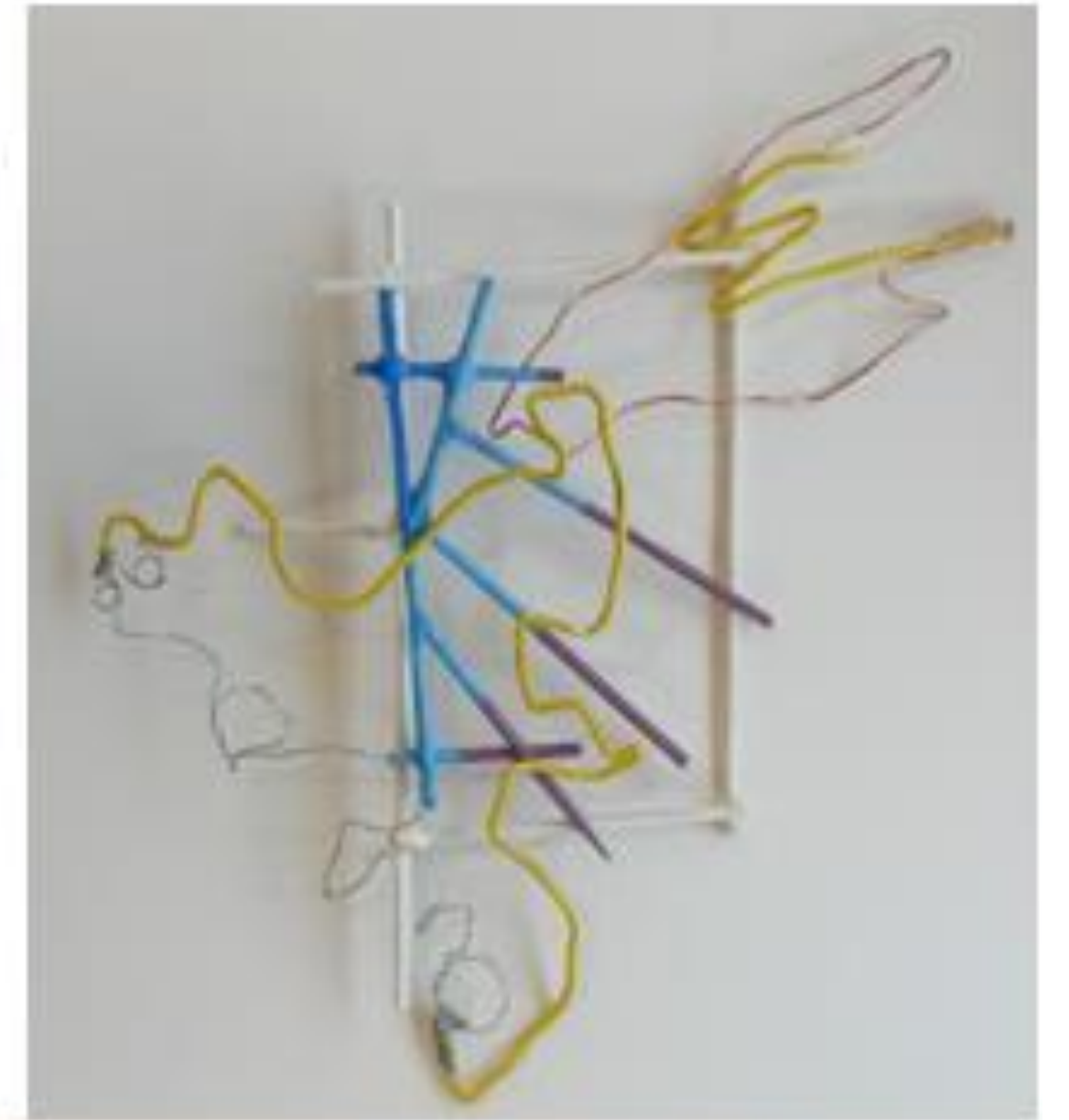






Rebecca Watson

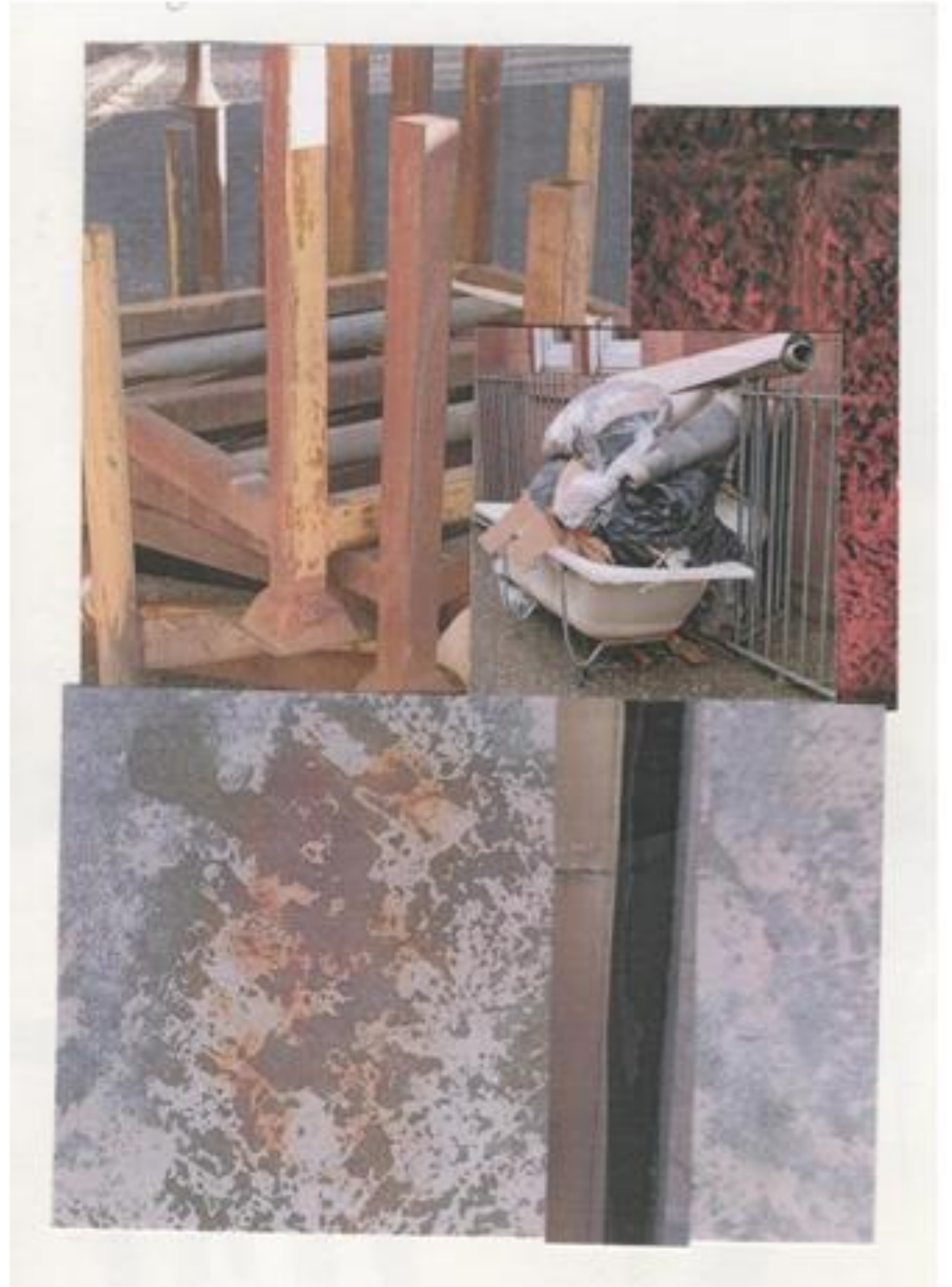
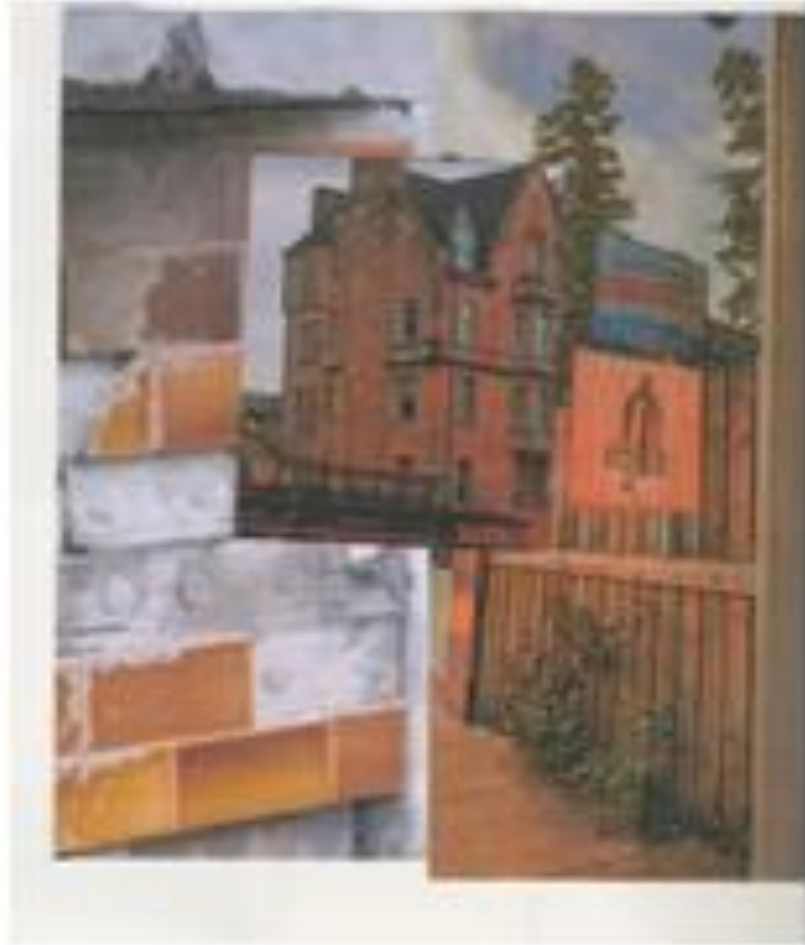
Year 1 Silversmithing & Jewellery Design

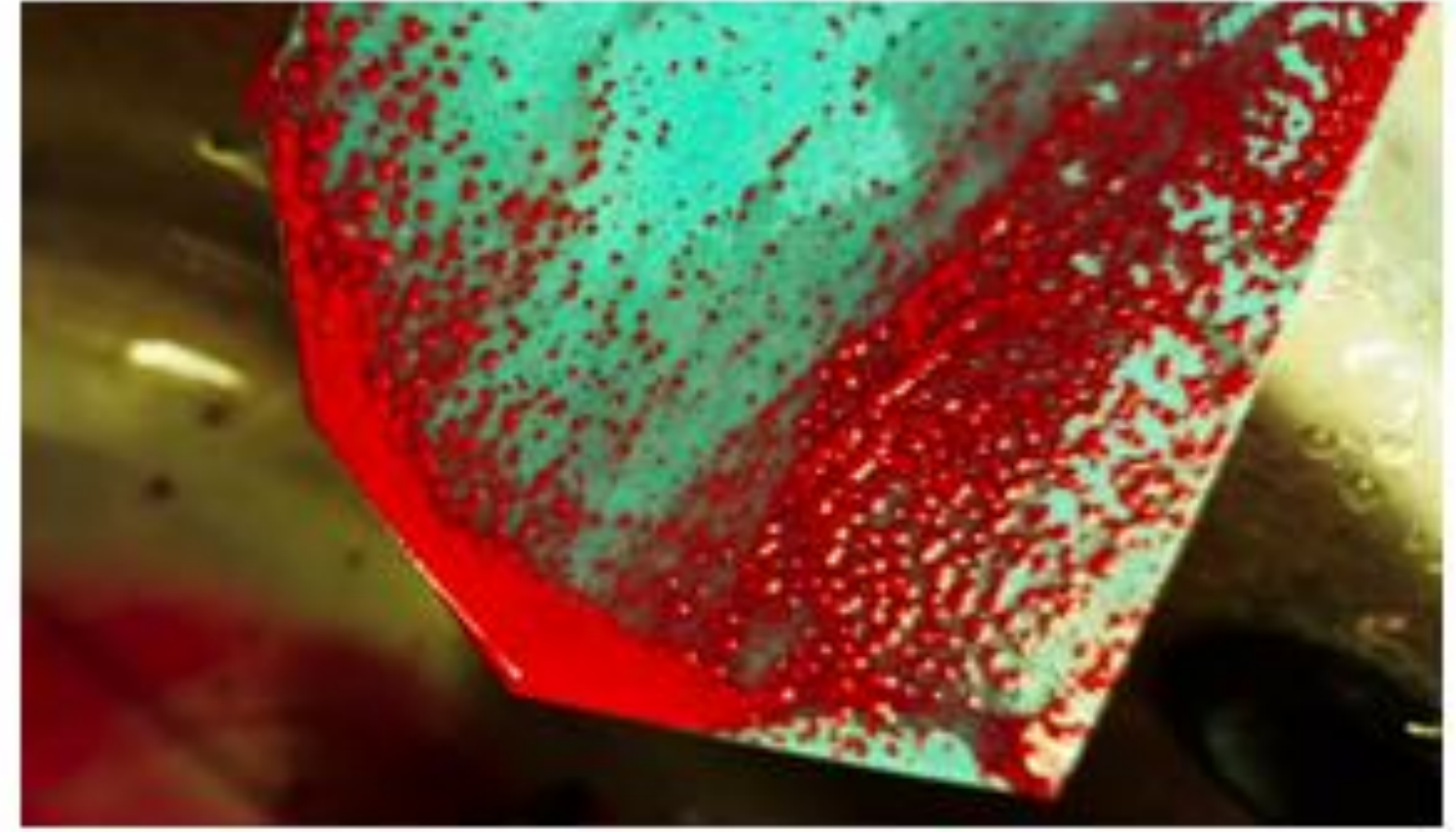


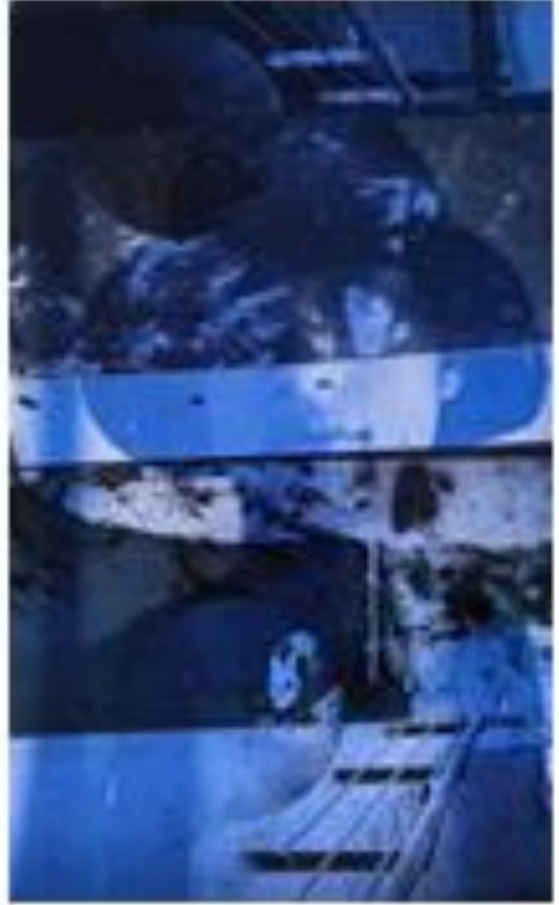
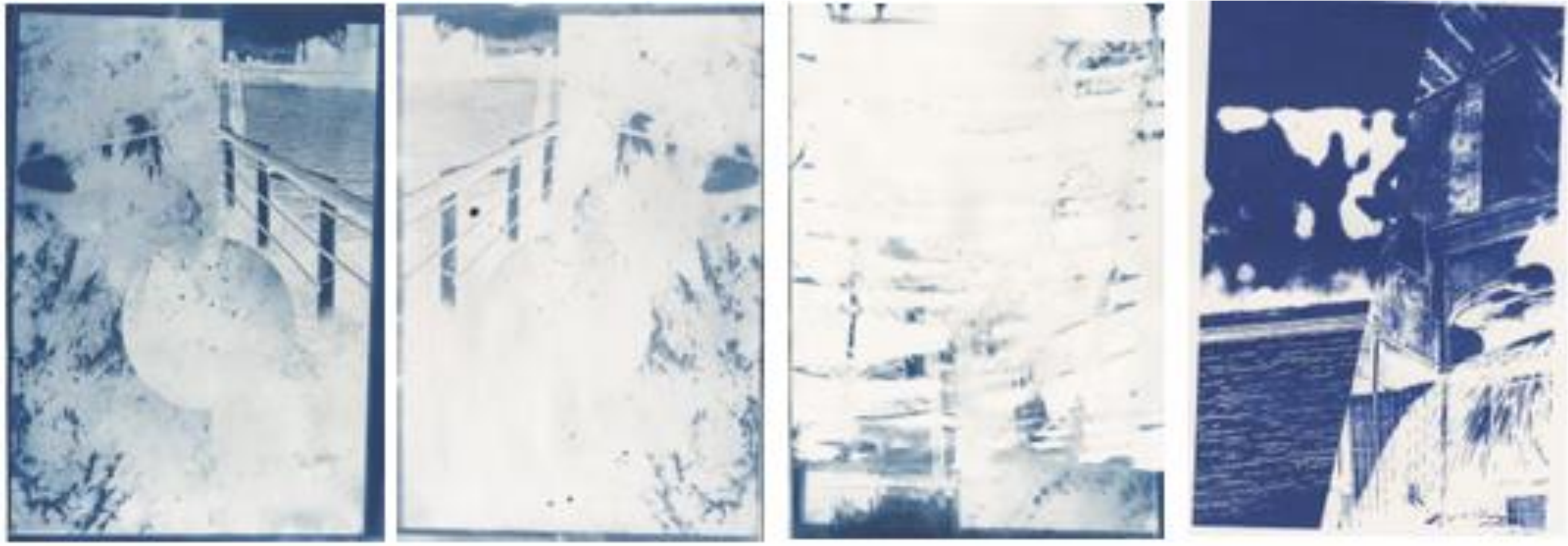


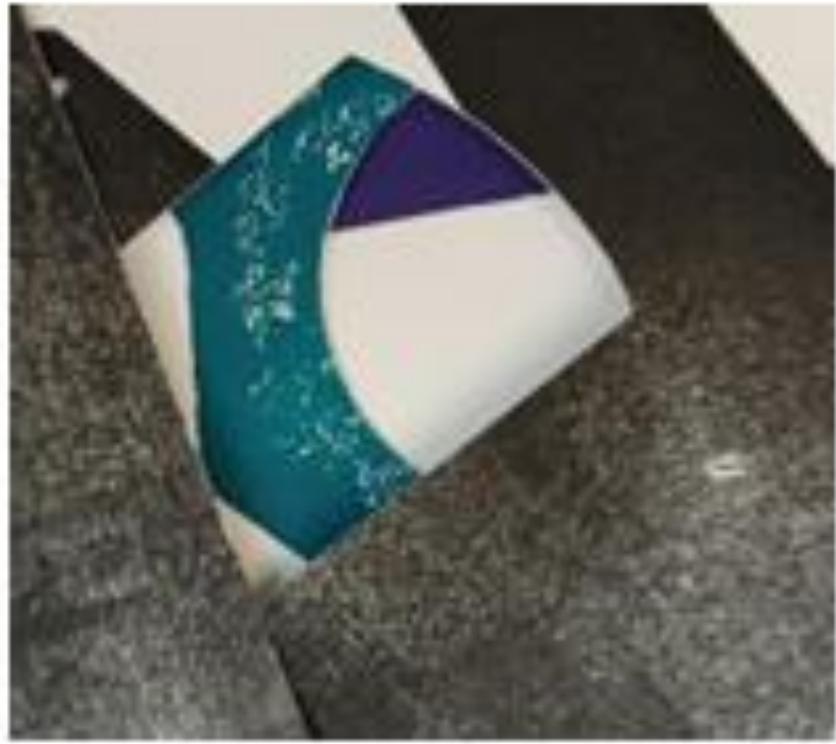






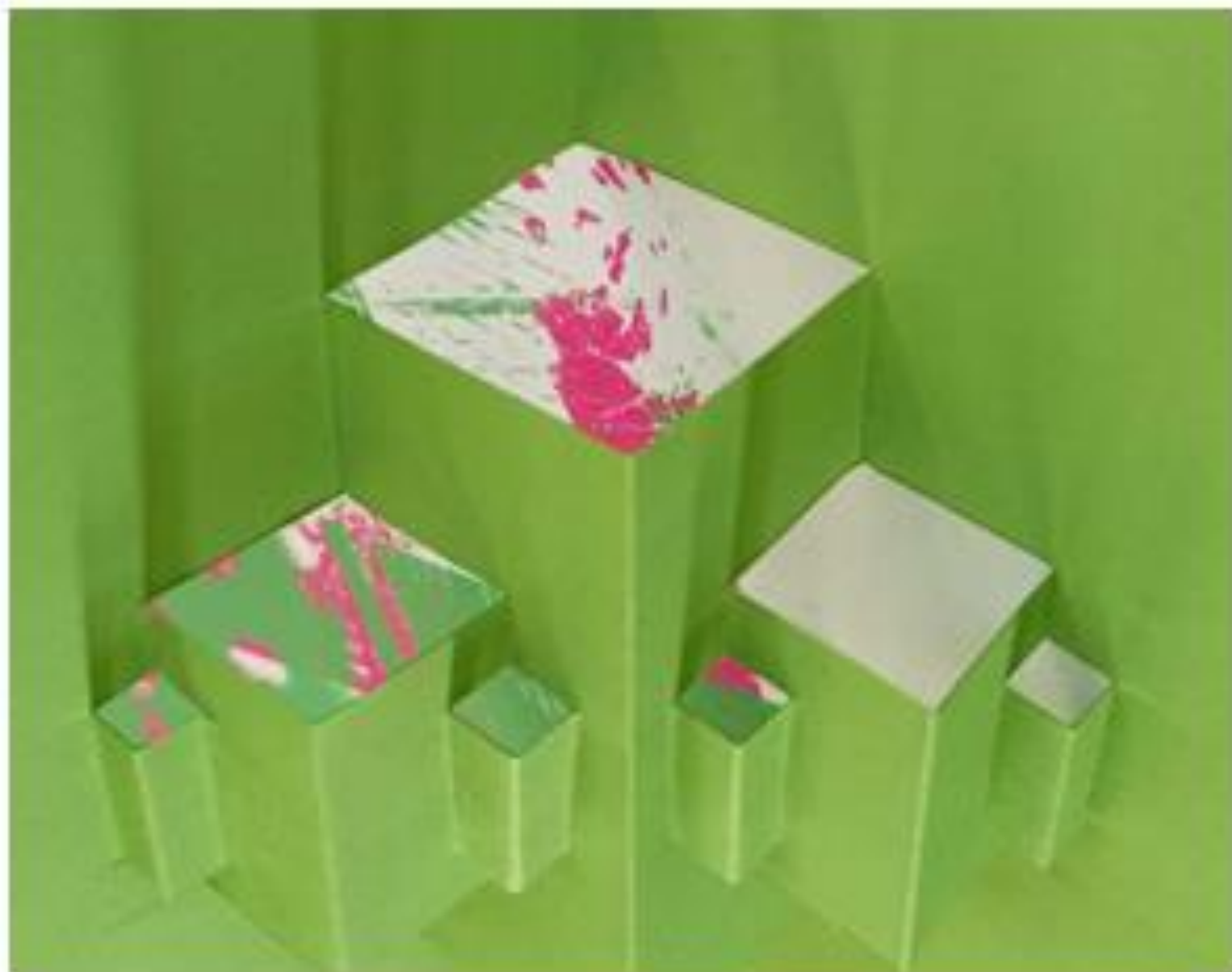
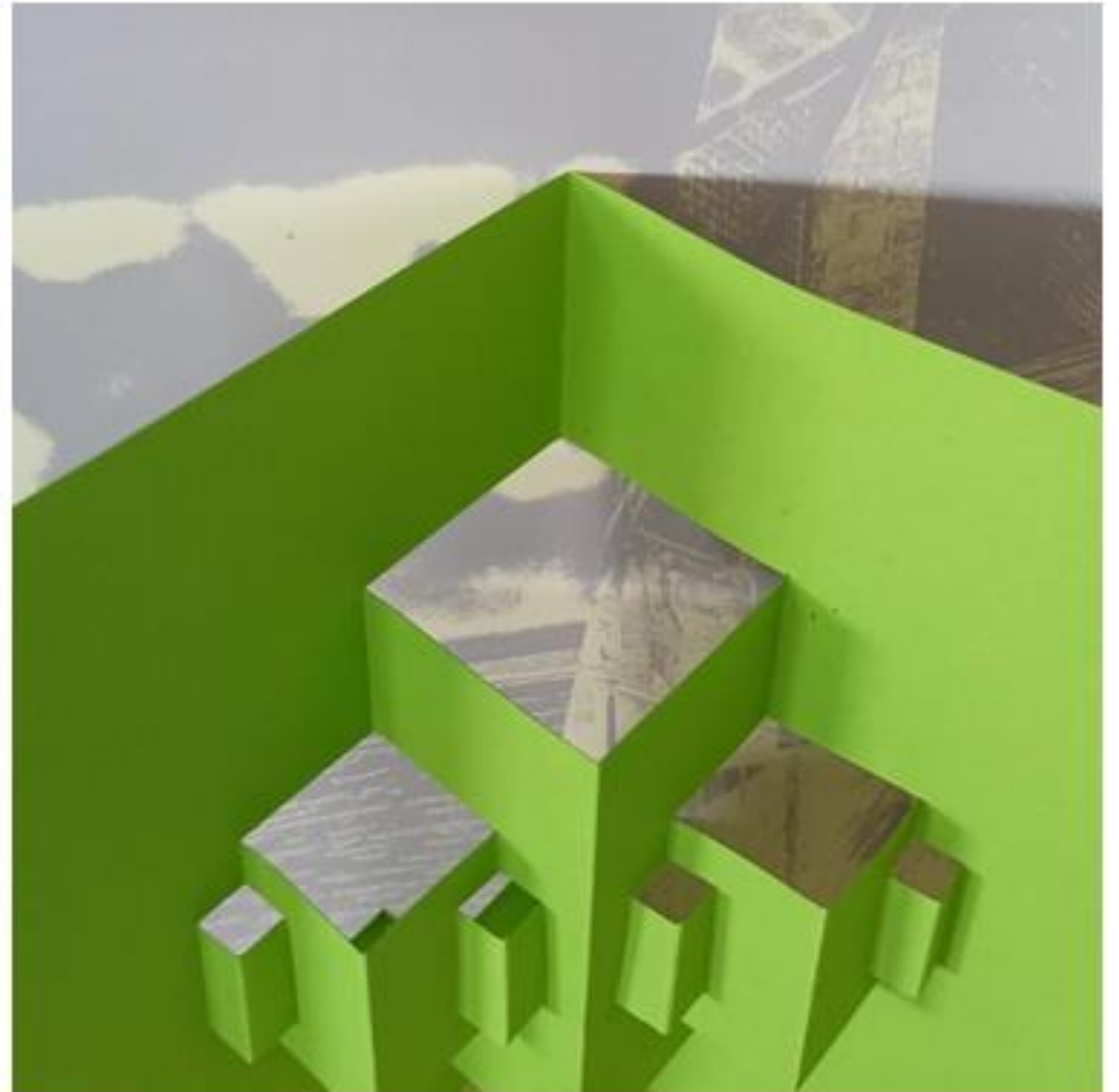
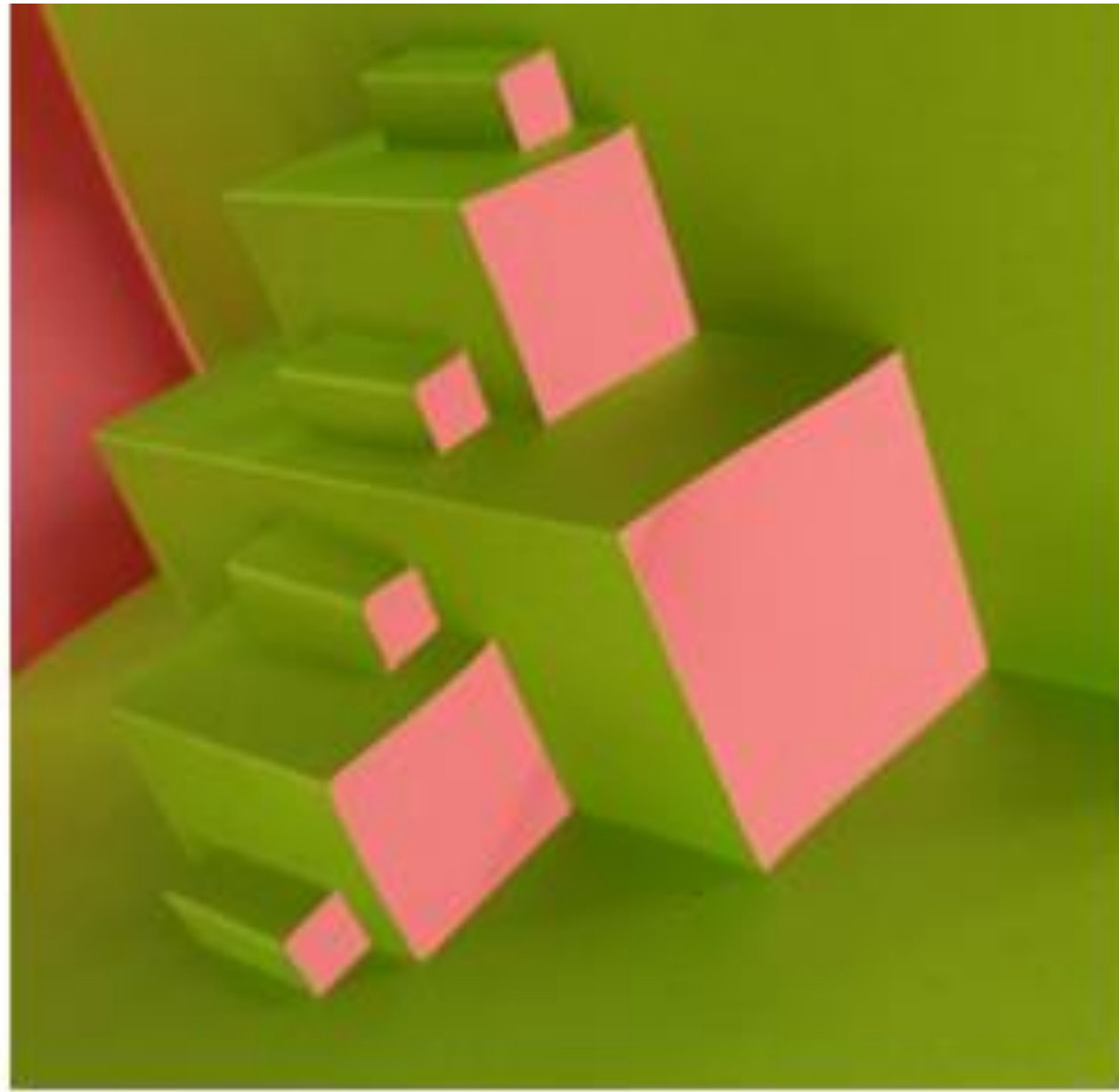


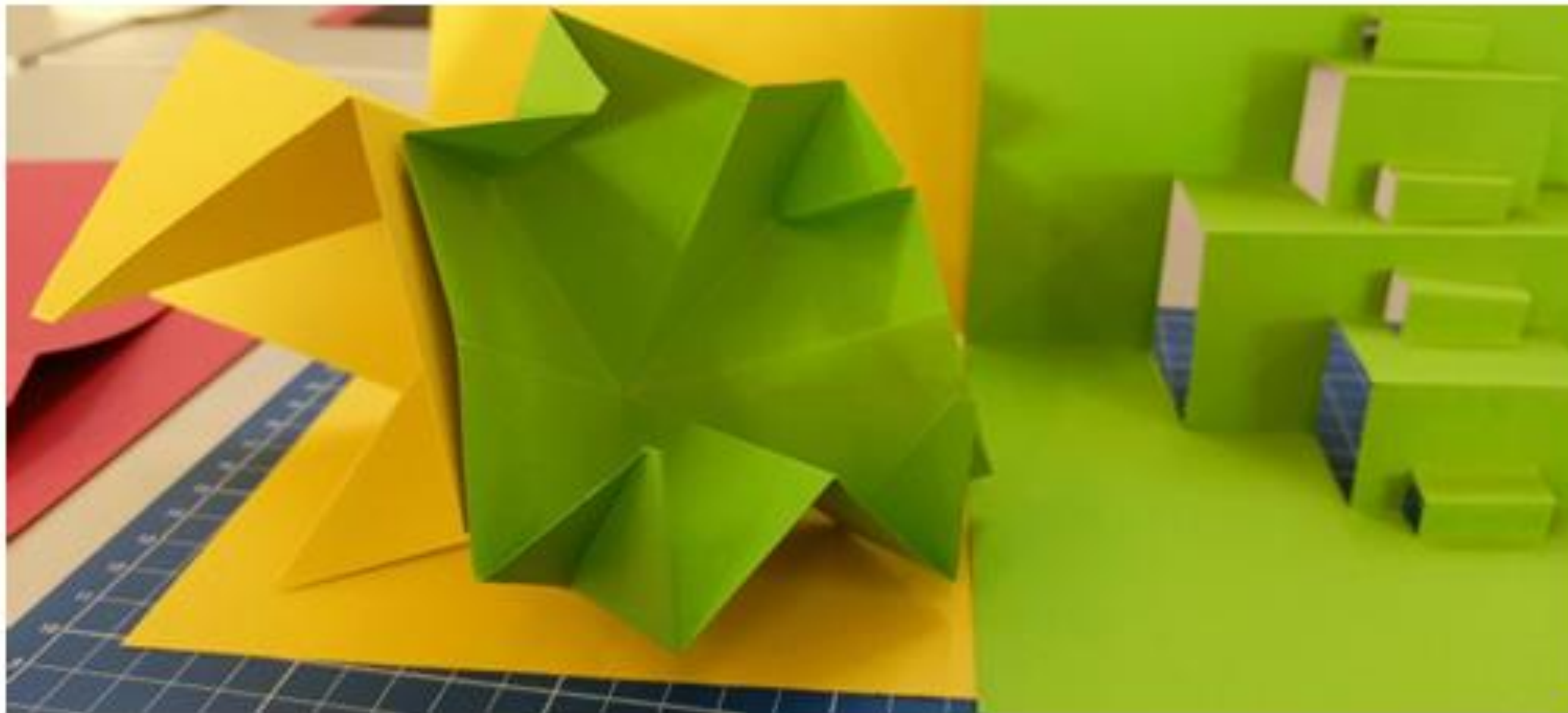














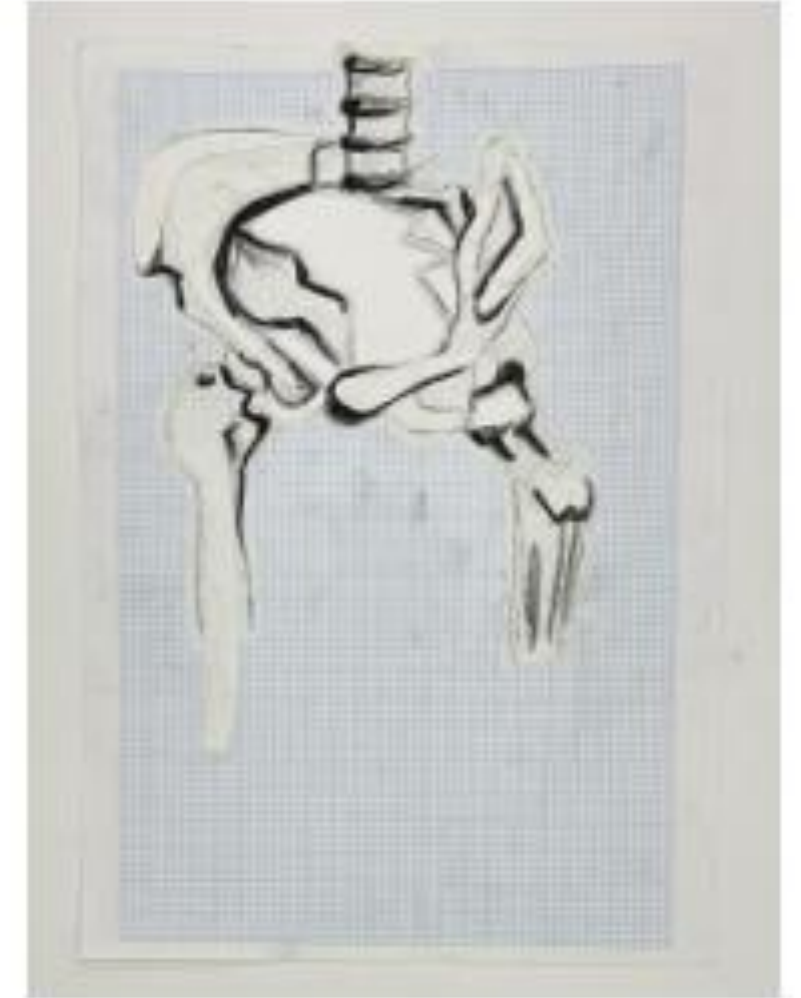
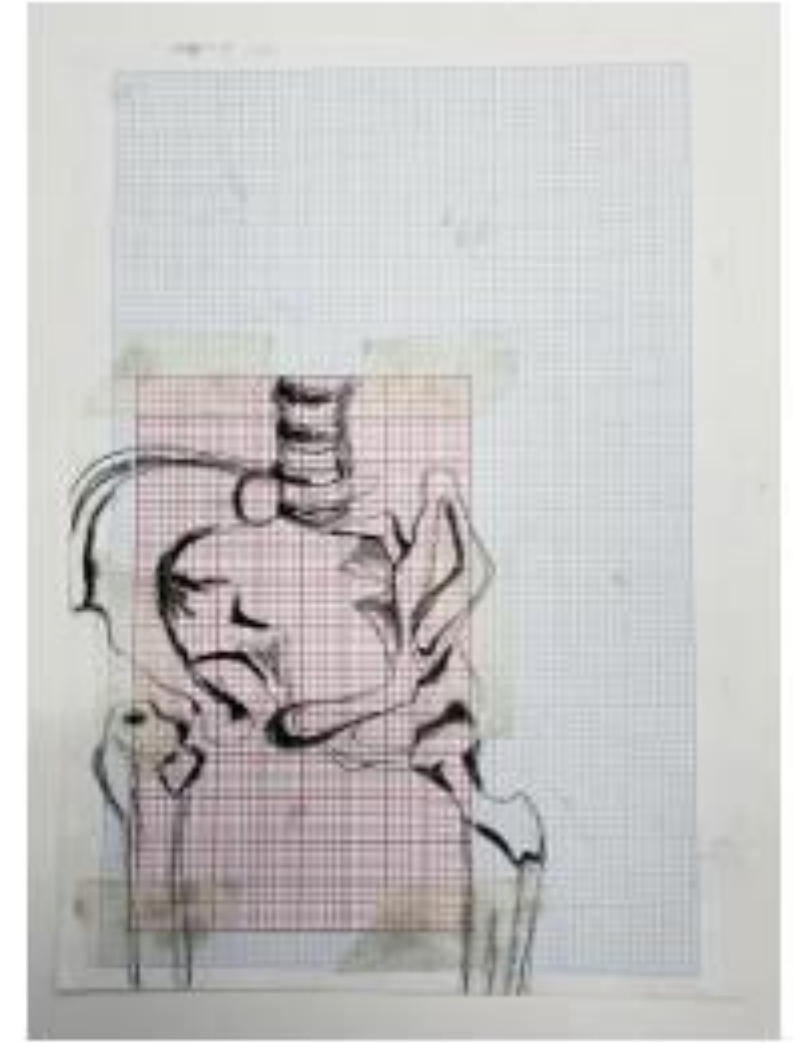
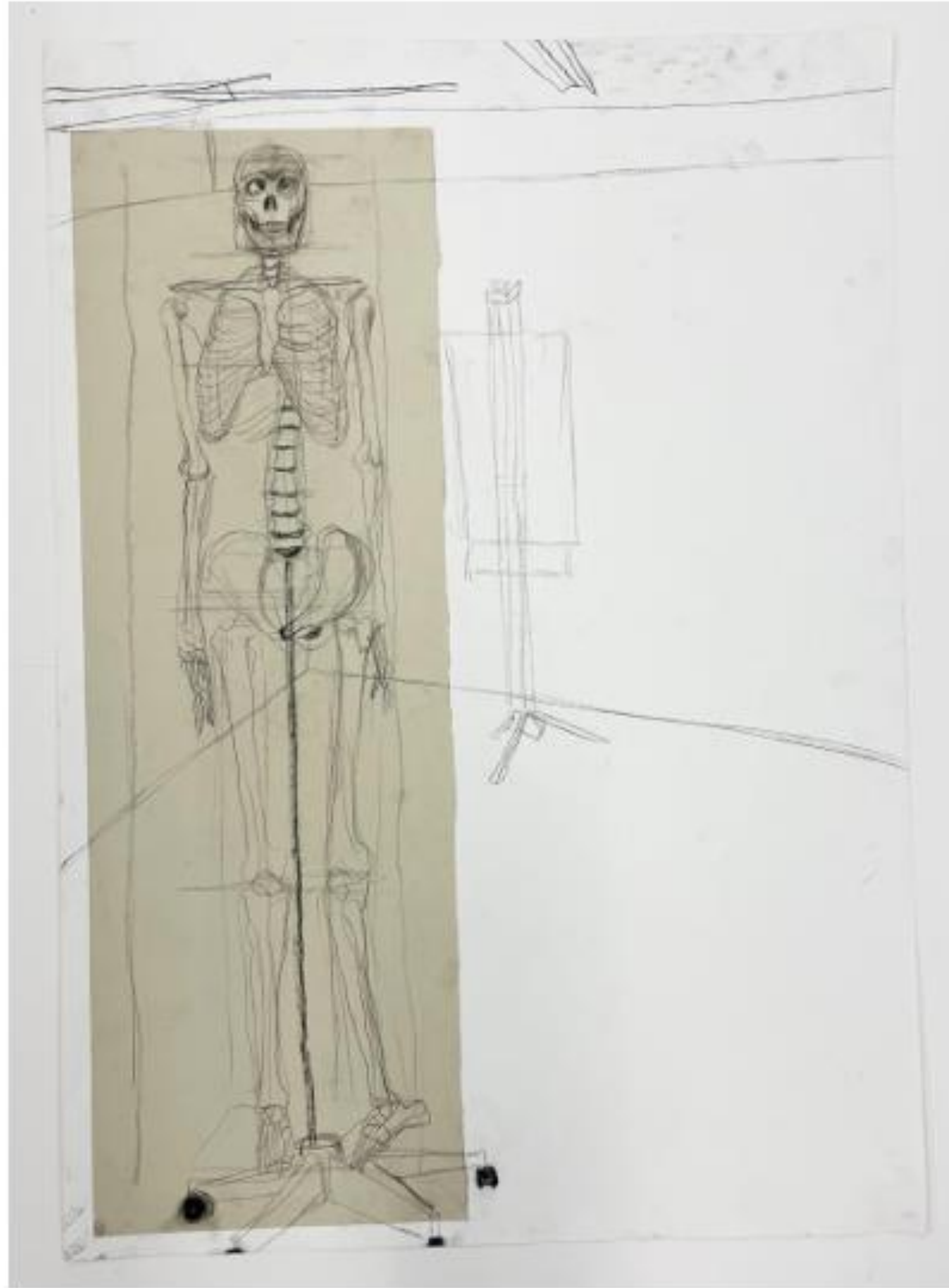


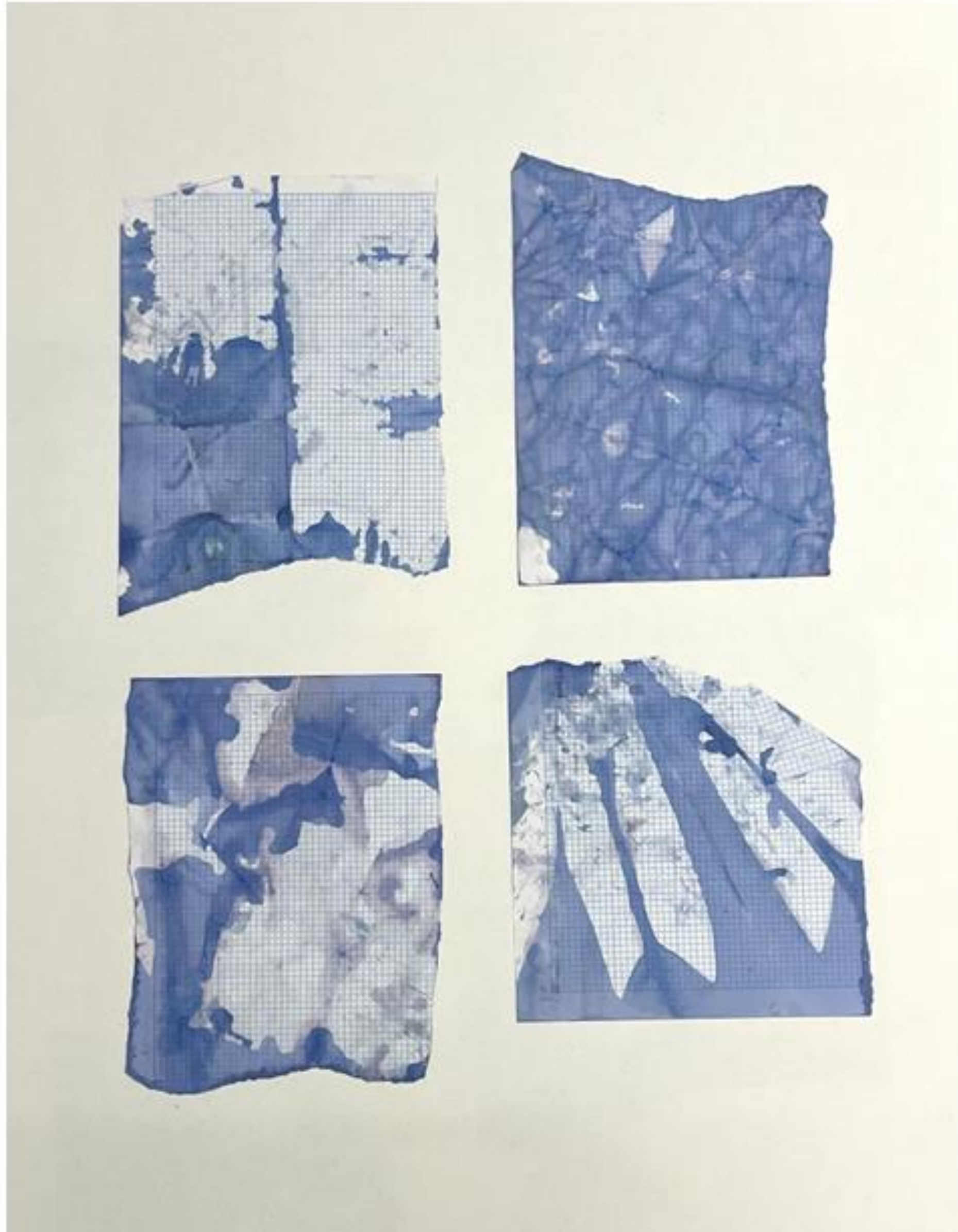
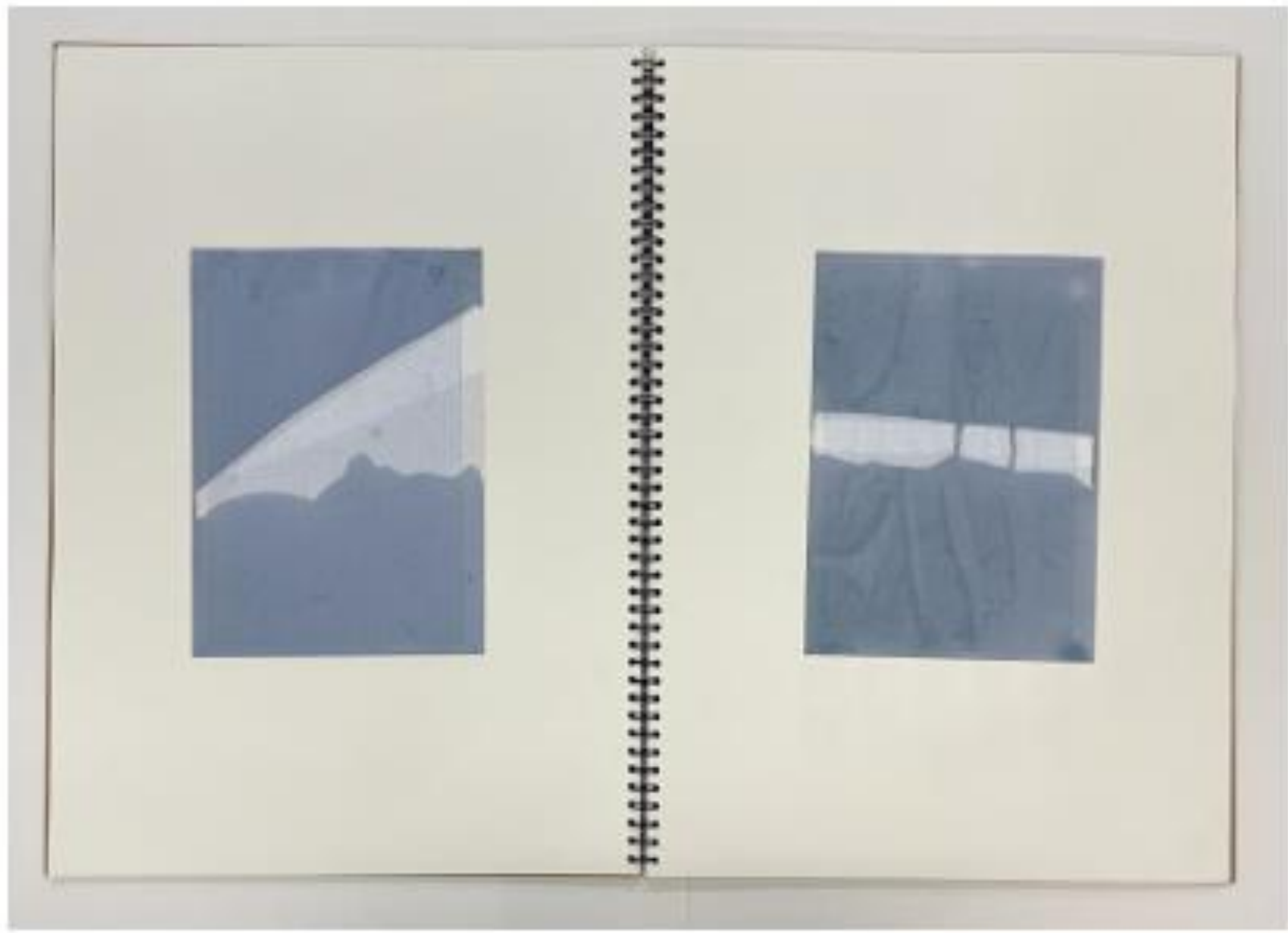


Hannah Redpath

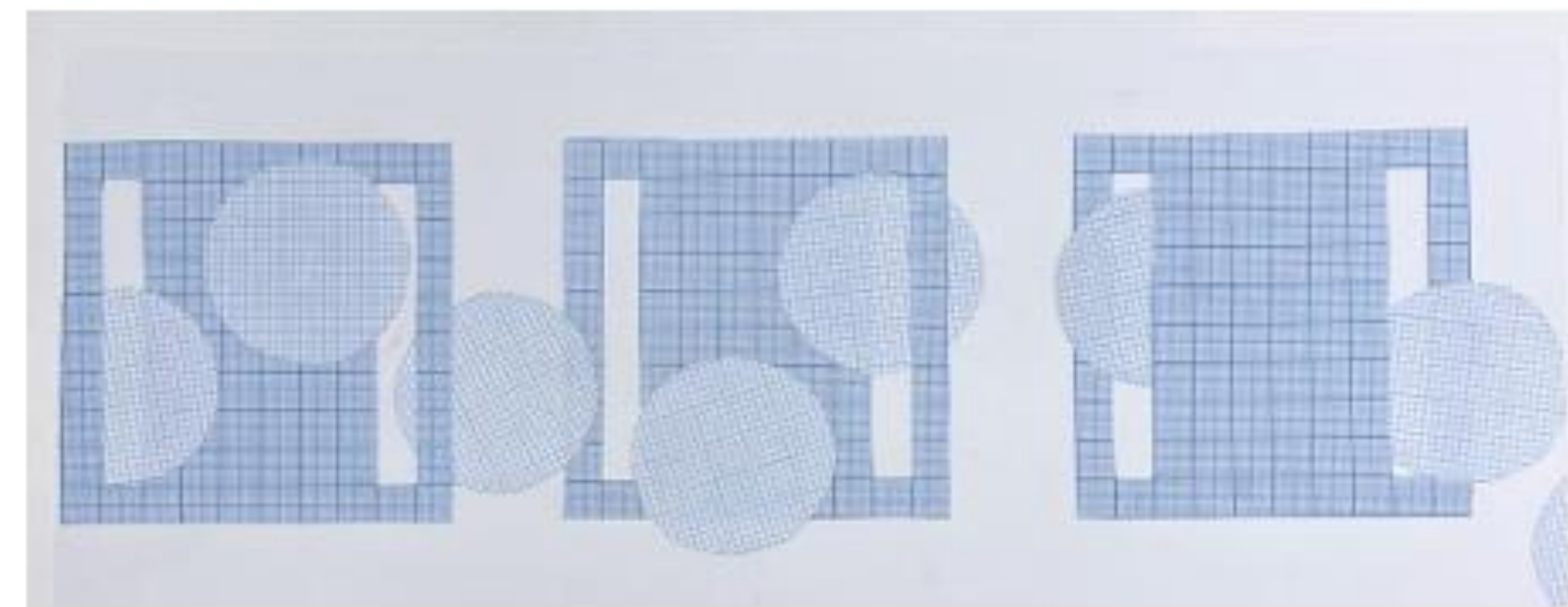
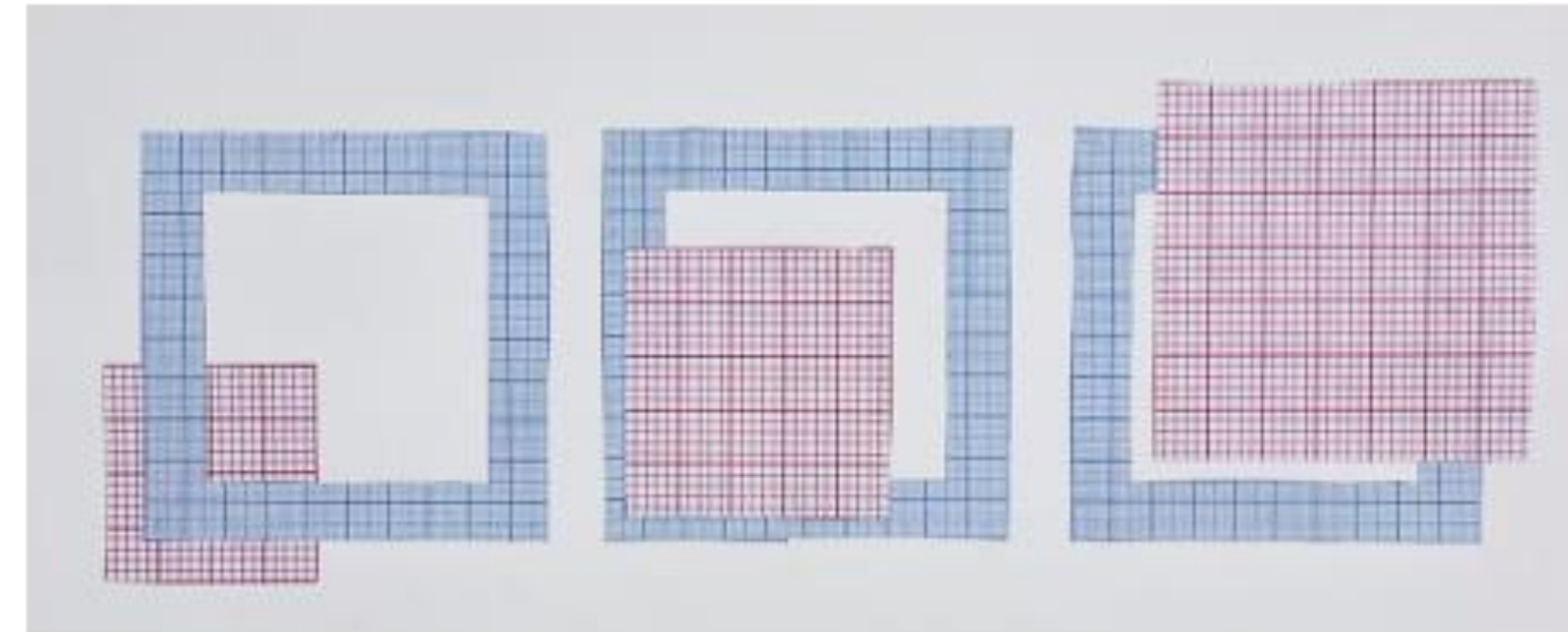
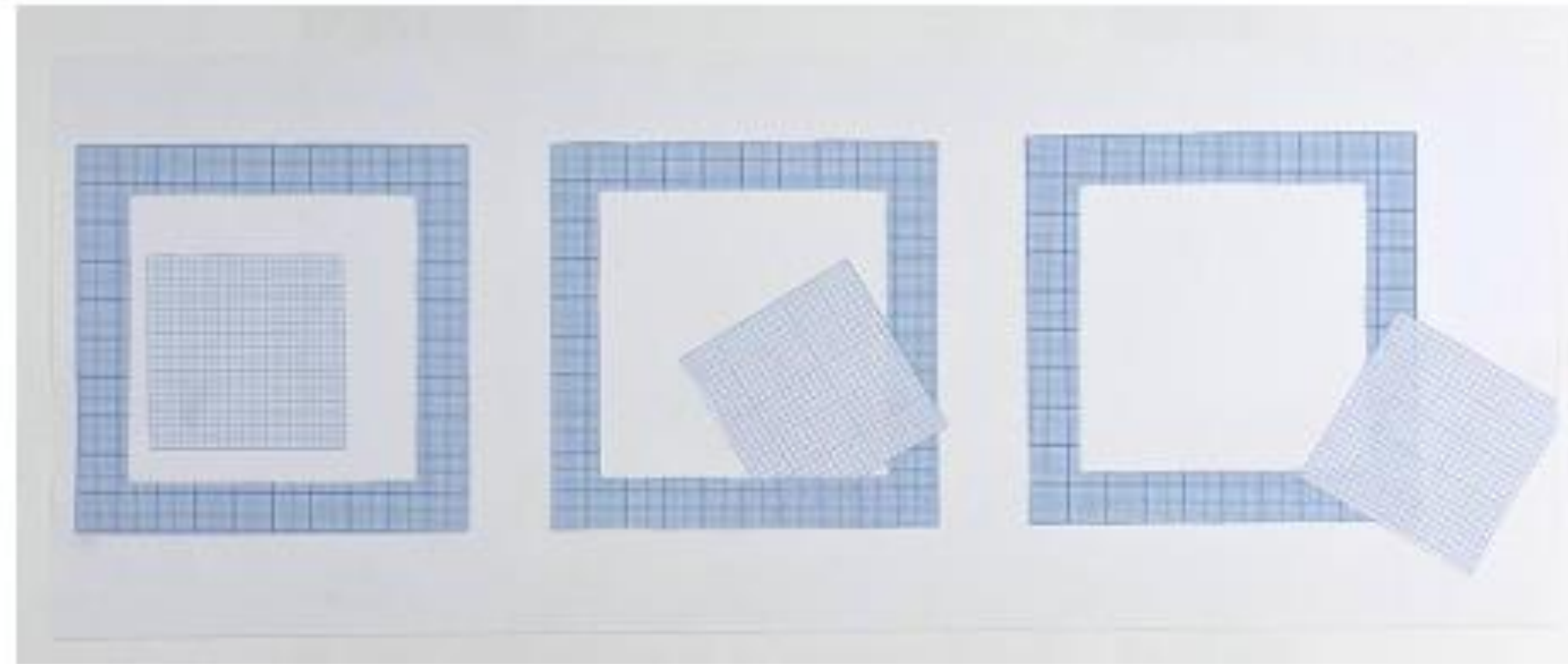
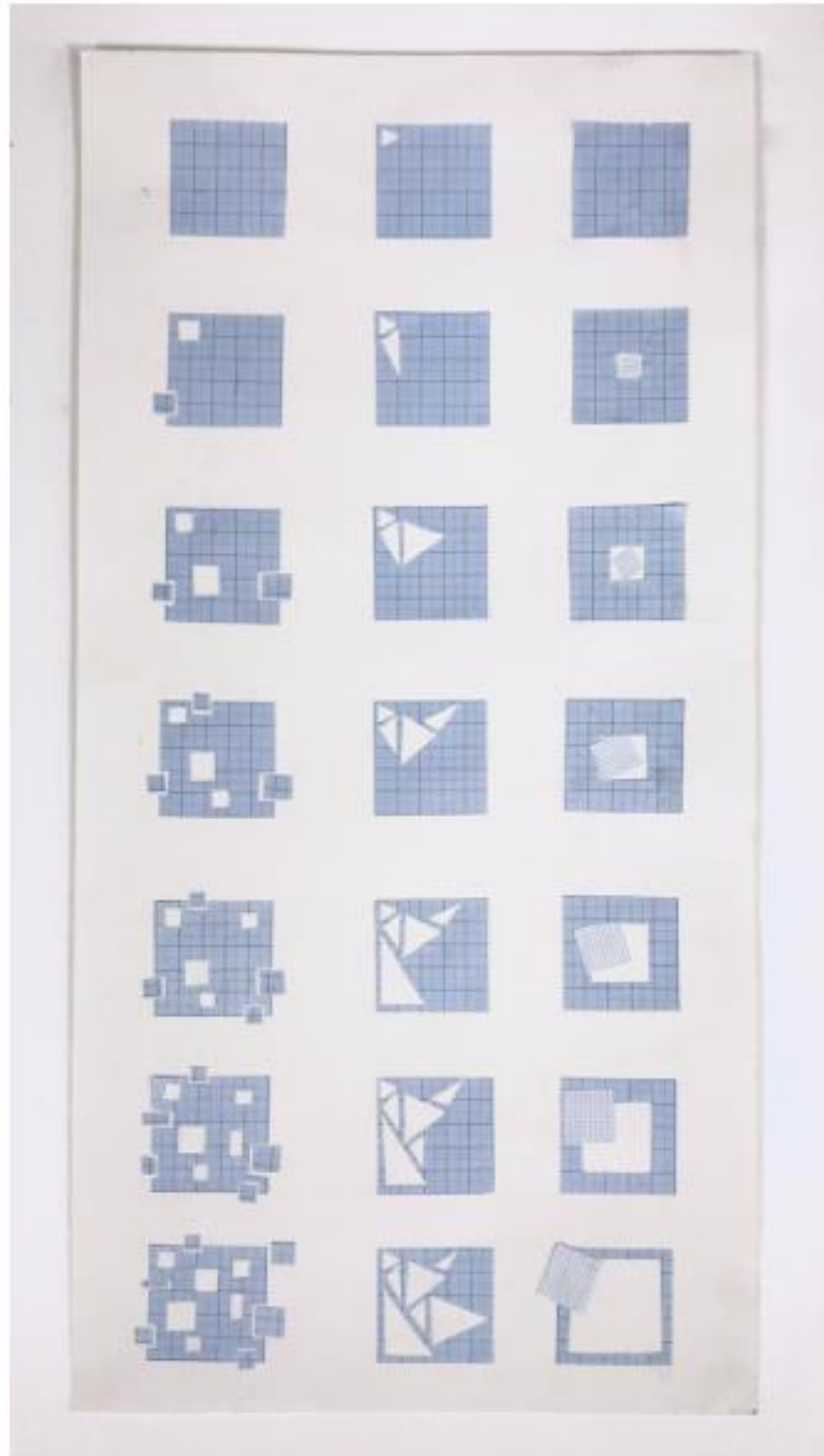
Year 2 Silversmithing & Jewellery Design











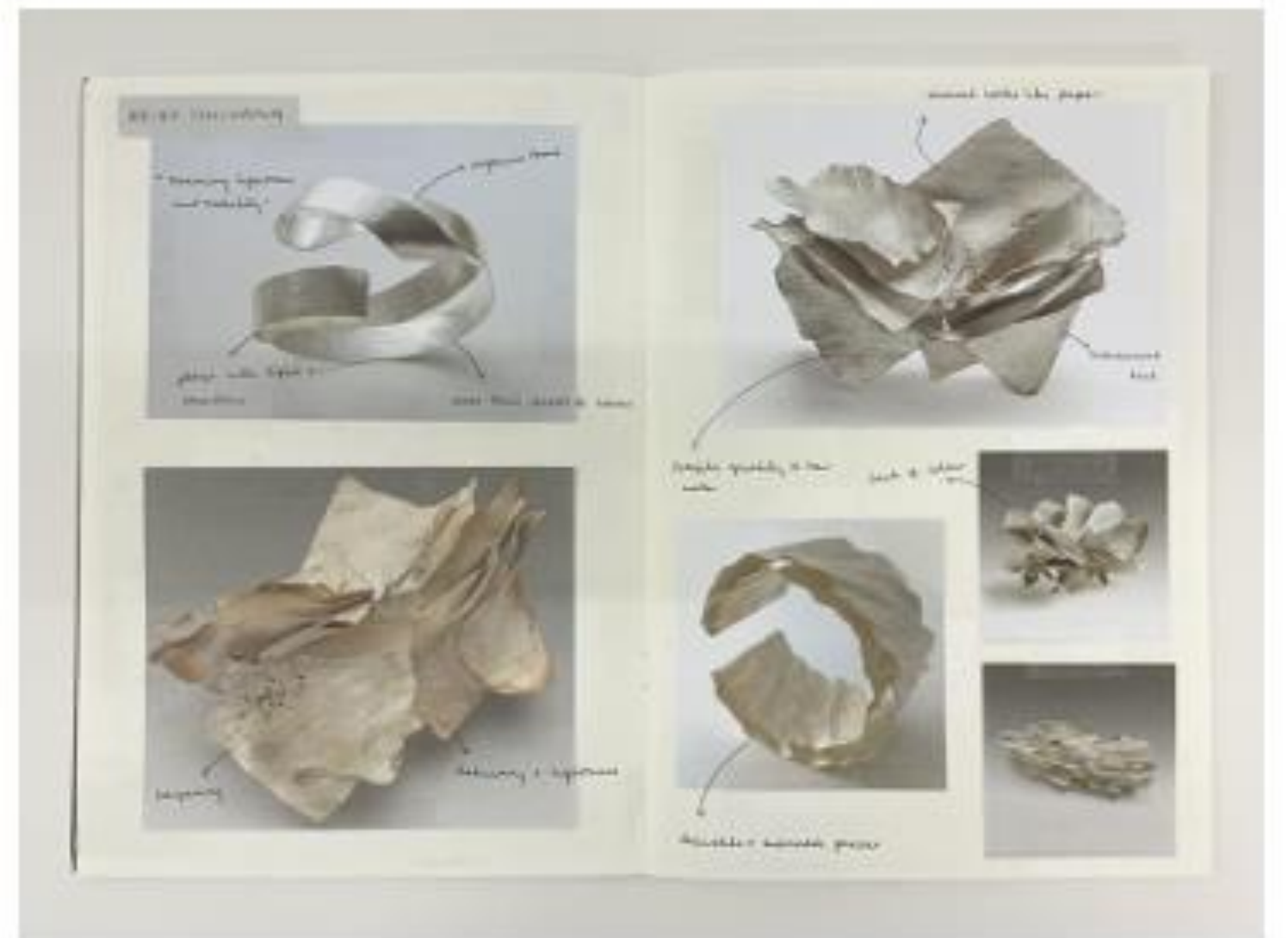
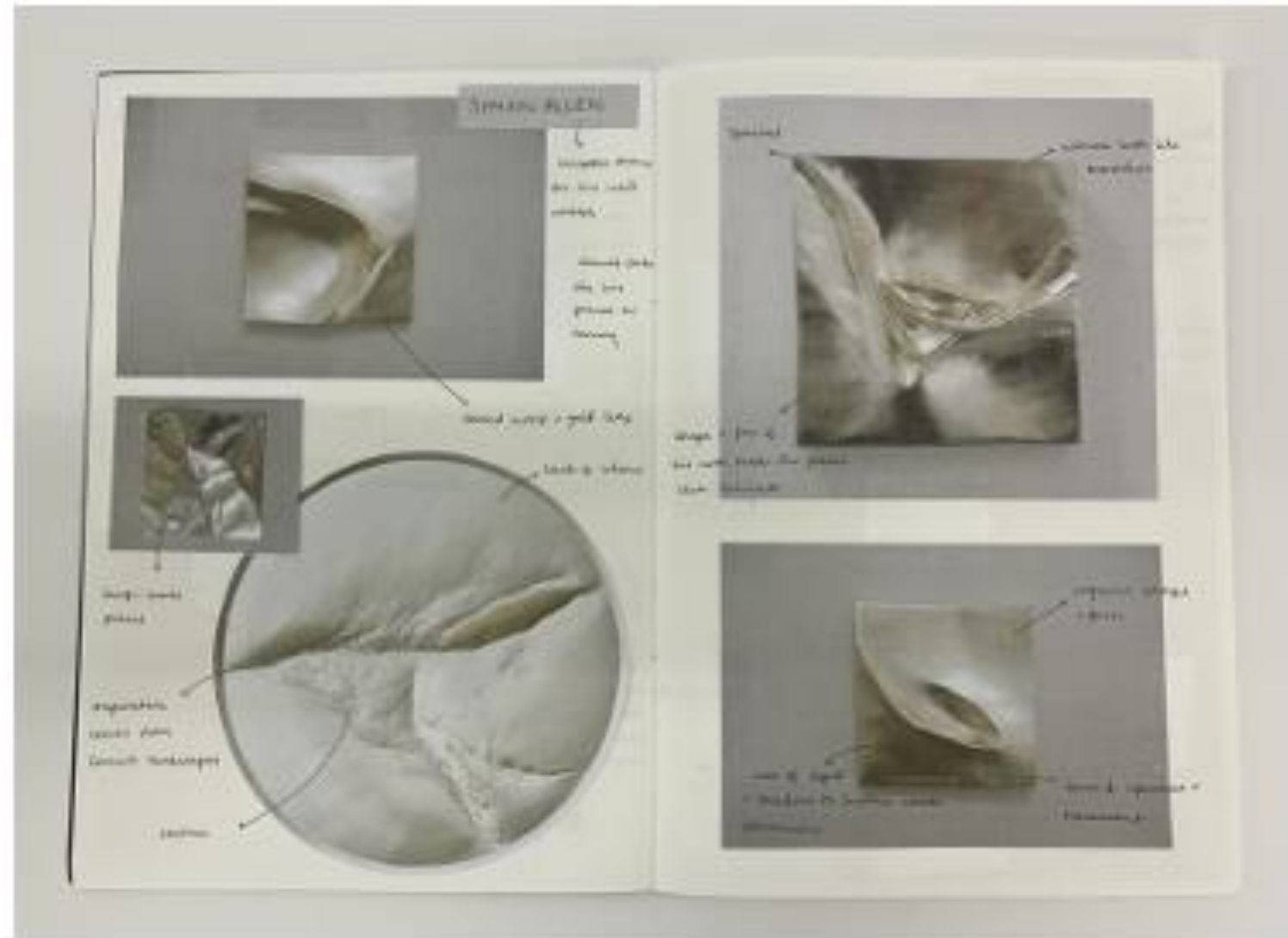
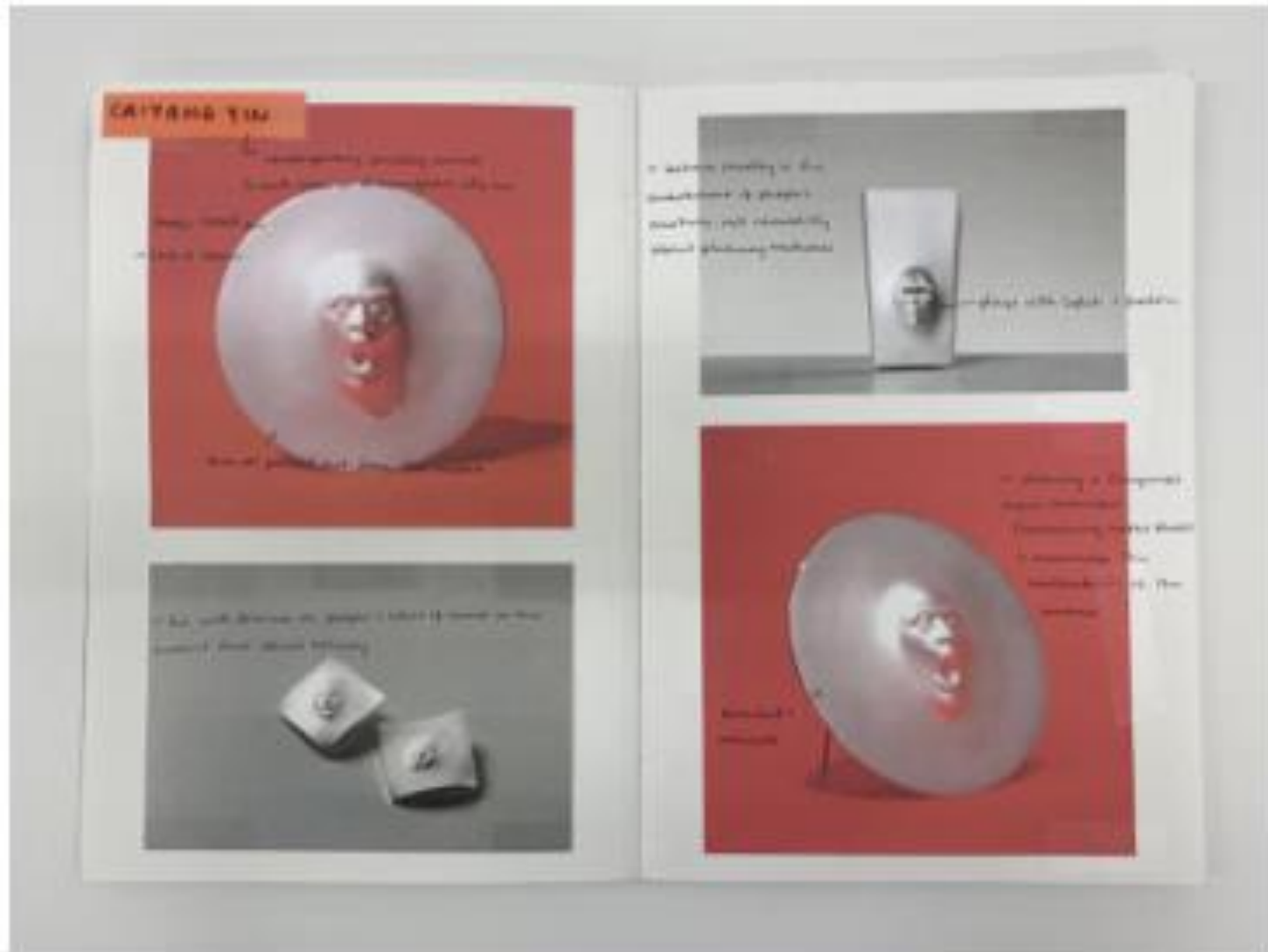


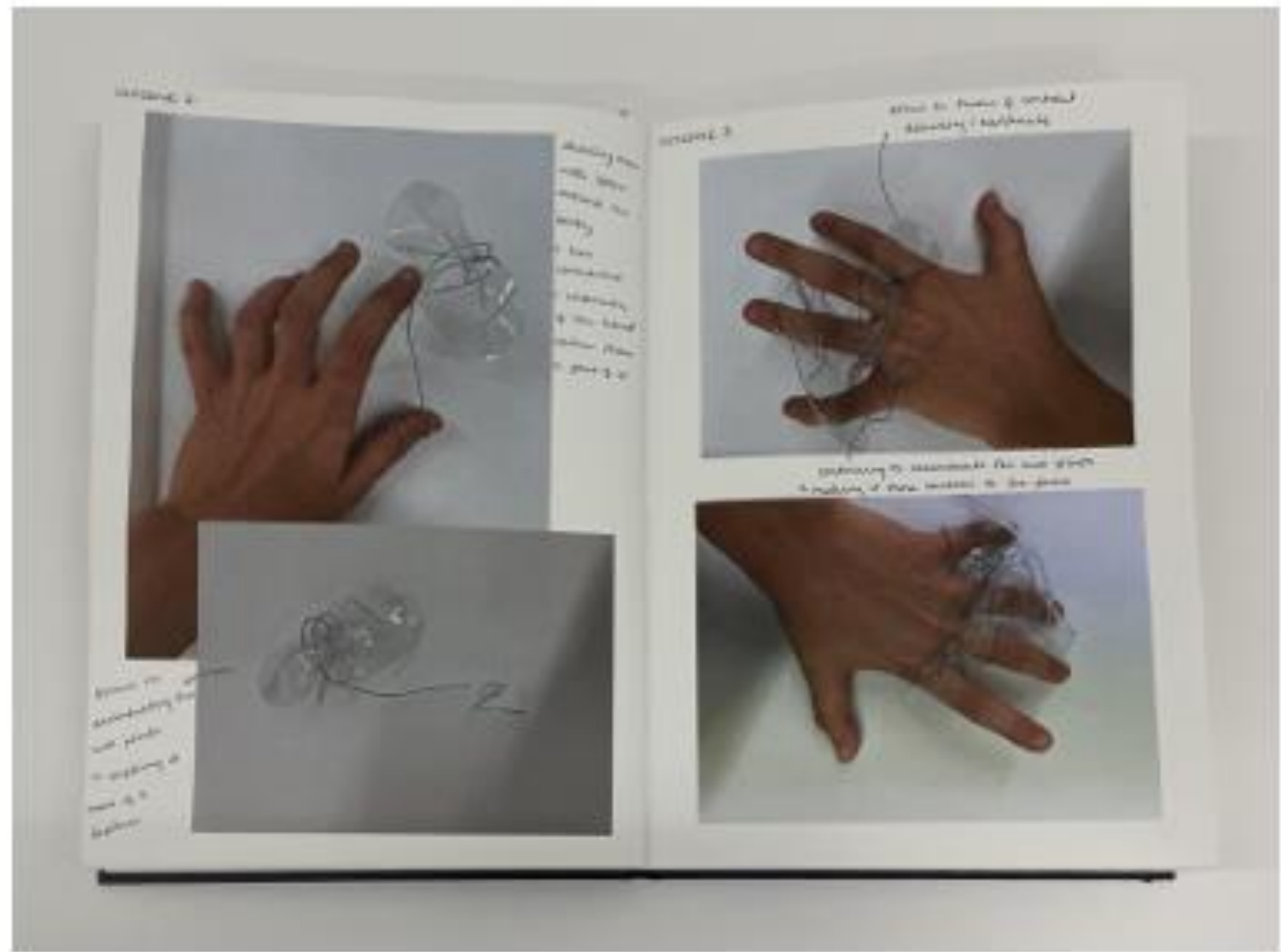
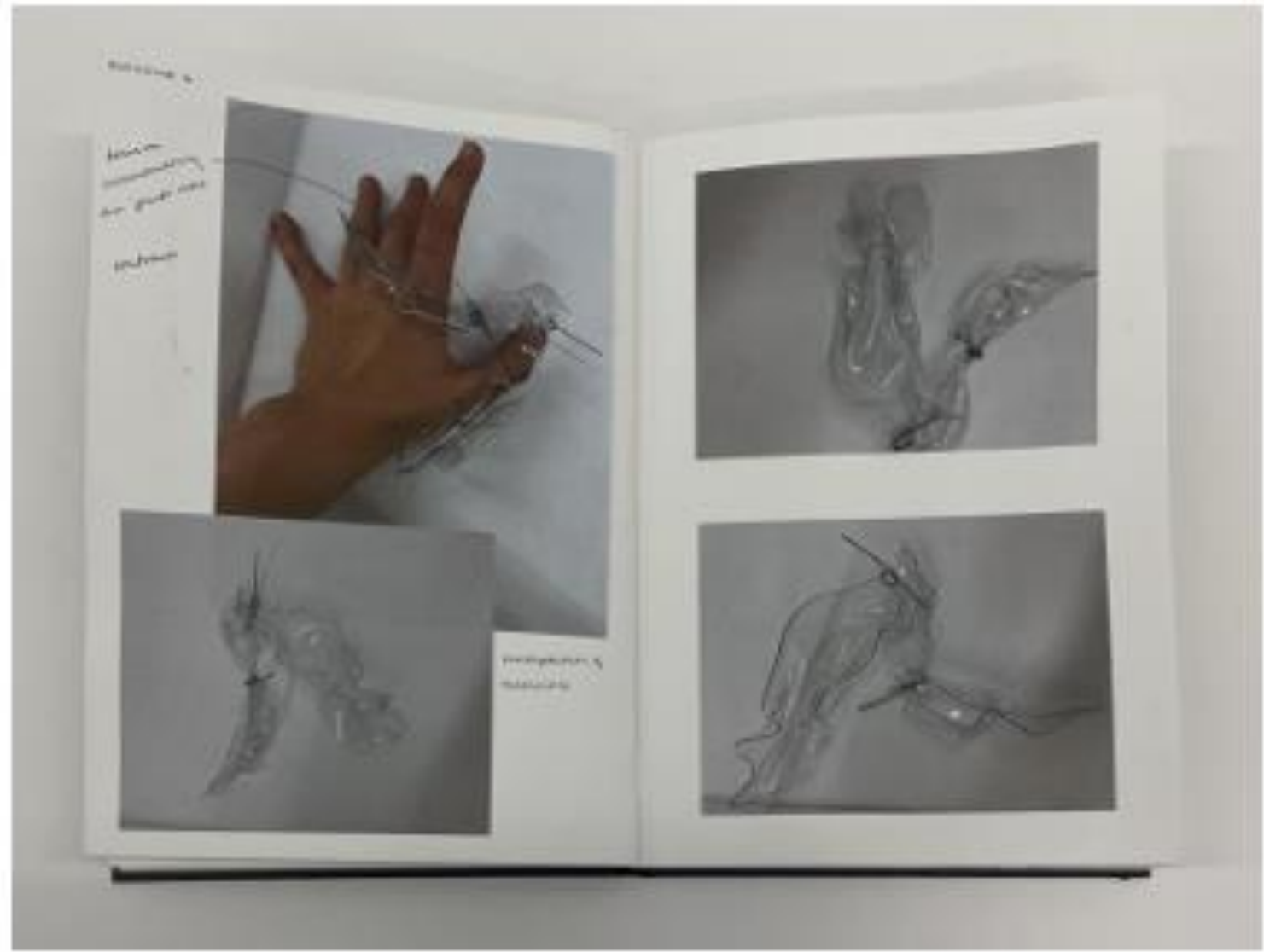


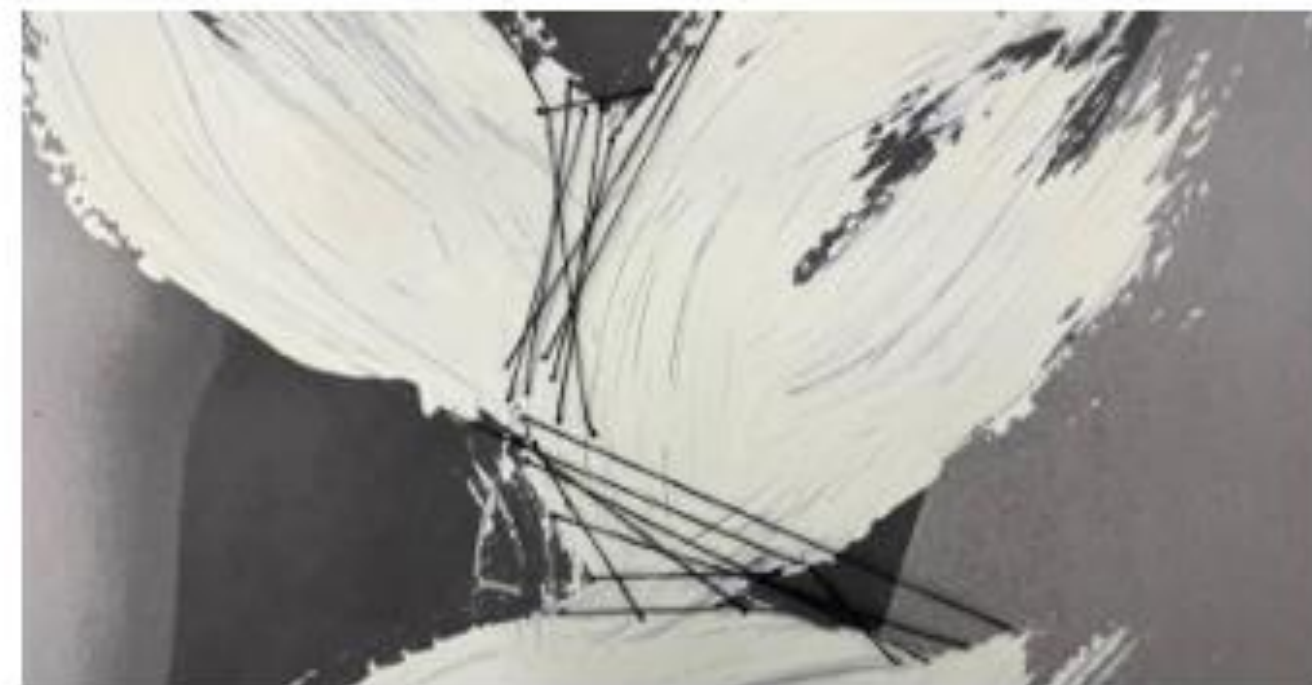
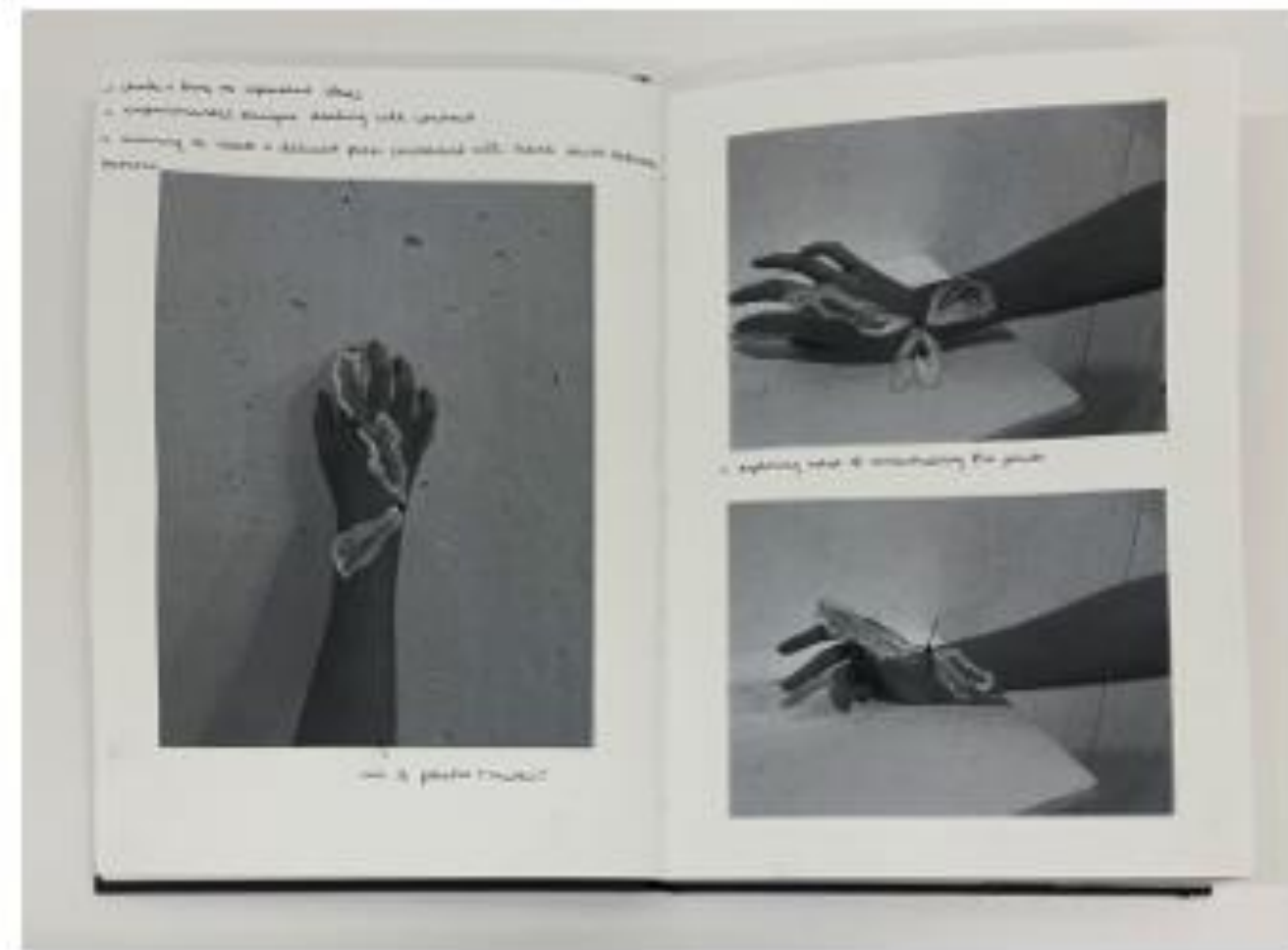


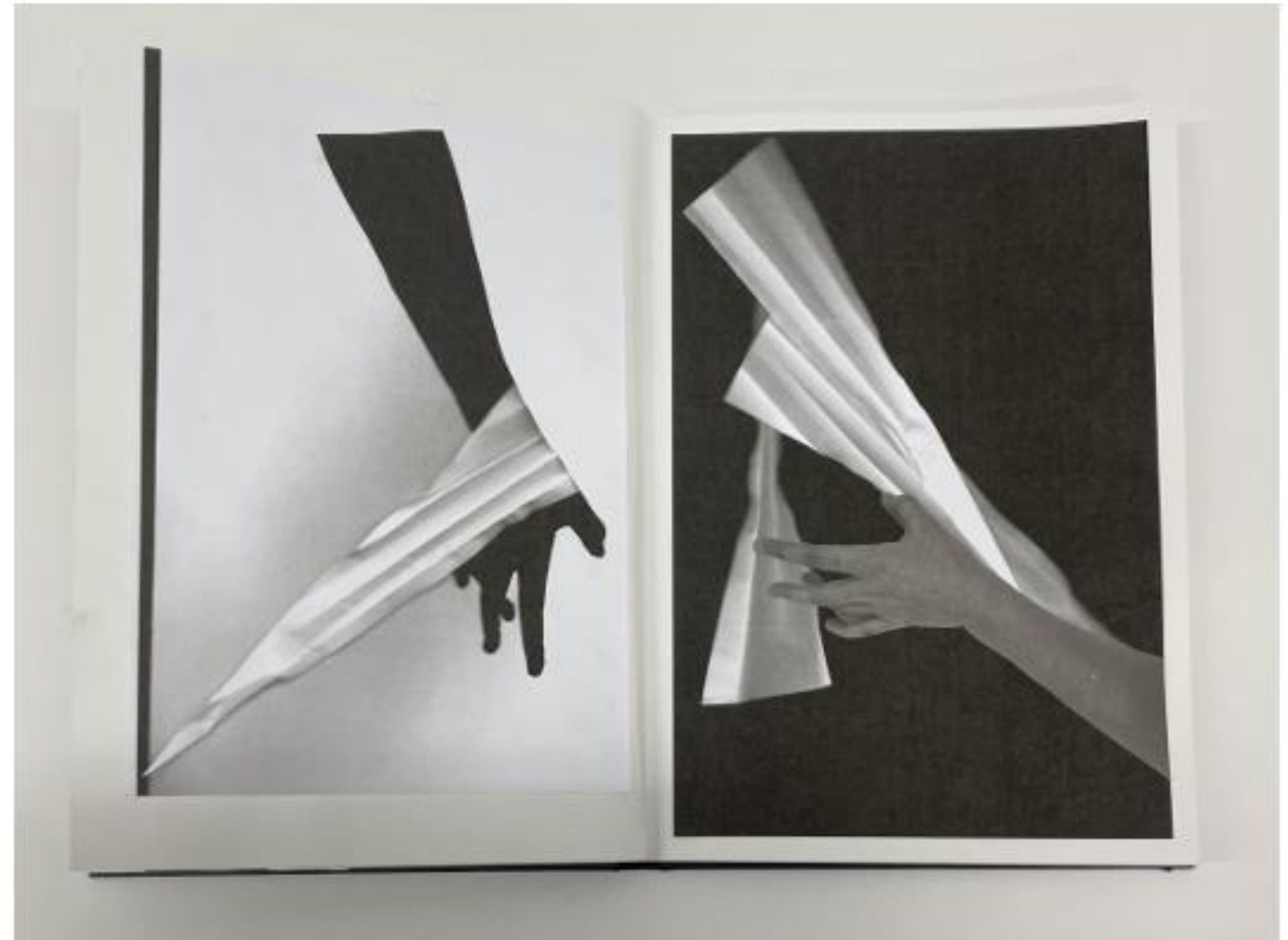














Juliet Hardwicke

Year 2 Silversmithing & Jewellery Design



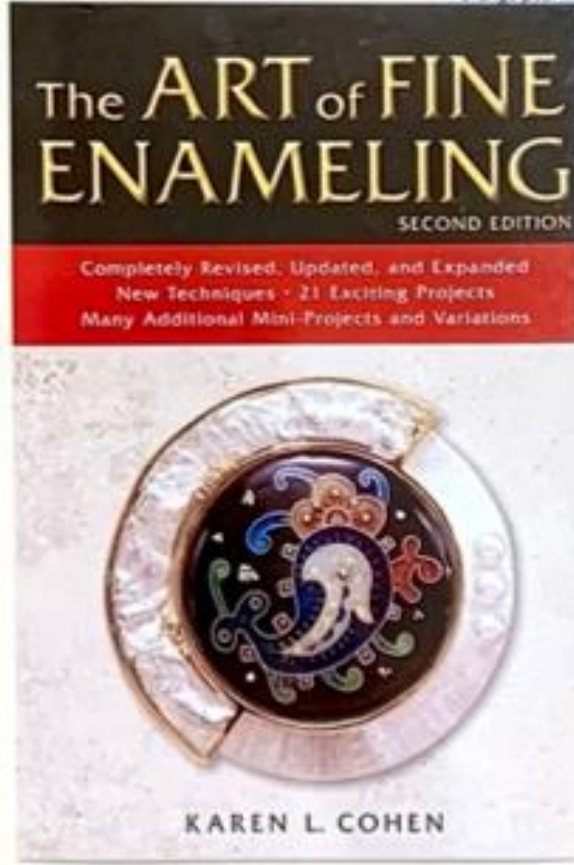
My jewellery journey

A range of items created over the past 25 years demonstrating the skills I have acquired during evening classes at Morley College, weekend workshops and summer schools, and enamelling courses at the Jewish Community Center in New York. One of my brooches was included in the second edition of Karen Cohen's book *The Fine Art of Enameling*.

Above: Sgraffito of 23k gold leaf with orange peel finish, including copper, sterling and stainless steel (Patrick). This piece won the Material Idea Award at the International Cloisonné Society of the Japan Shippo.

Pique-à-jour enameled eyes-Pierre

Sitting and stencils; brass, copper, leaded enamels; 1" x 2 1/2", by Juliet Hardwicke



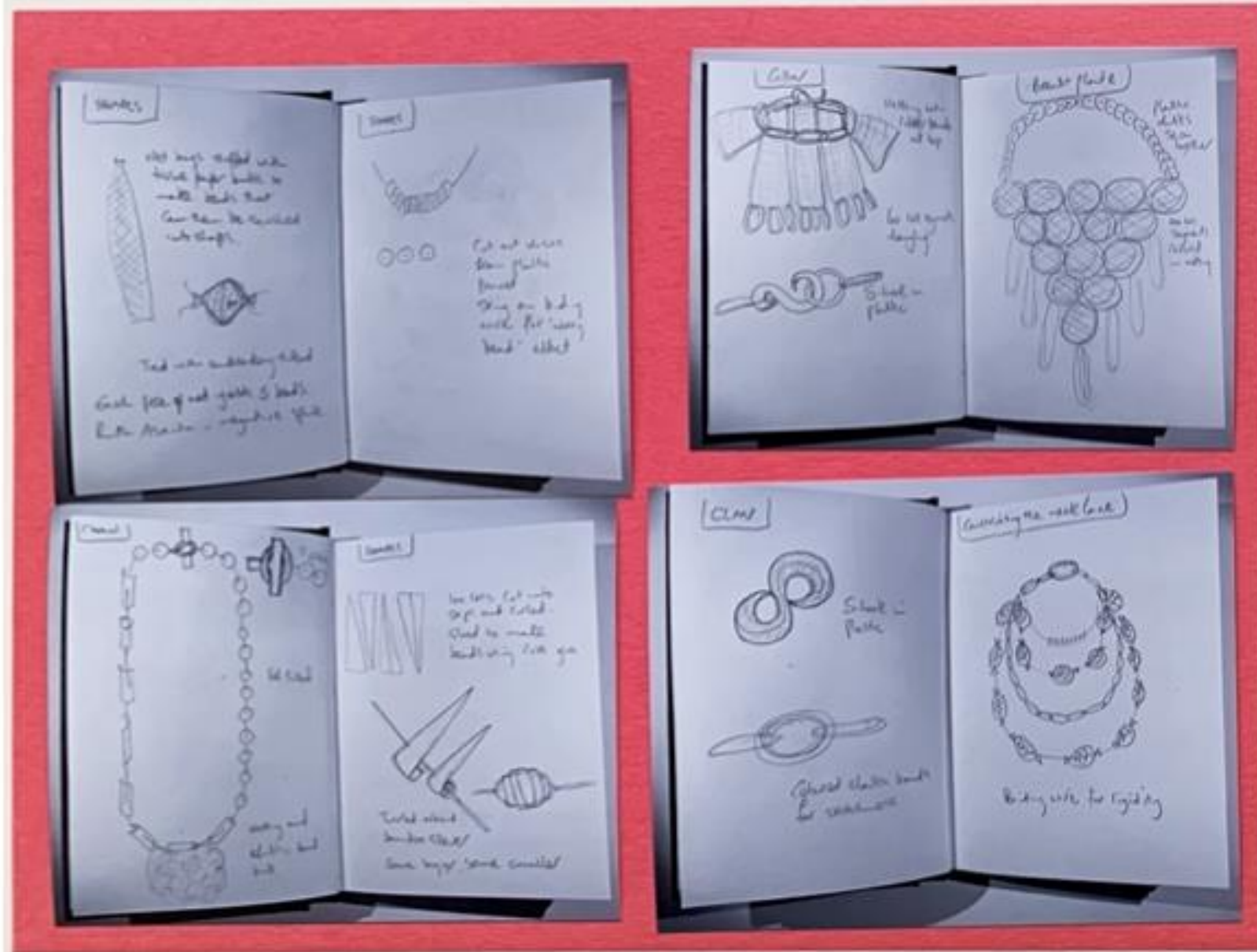
Summer recycling project

Design brief

The aim was to make an item of jewellery using three loo rolls, three fruit nets, a plastic punnet and seven elastic bands. Inspired by Ruth Asawa's woven sculptures, I recreated a series of oval shapes by stuffing the fruit netting with tissue paper. I made paper beads from the loo rolls, which I painted, and used silk thread and binding wire to secure and stiffen the final piece.

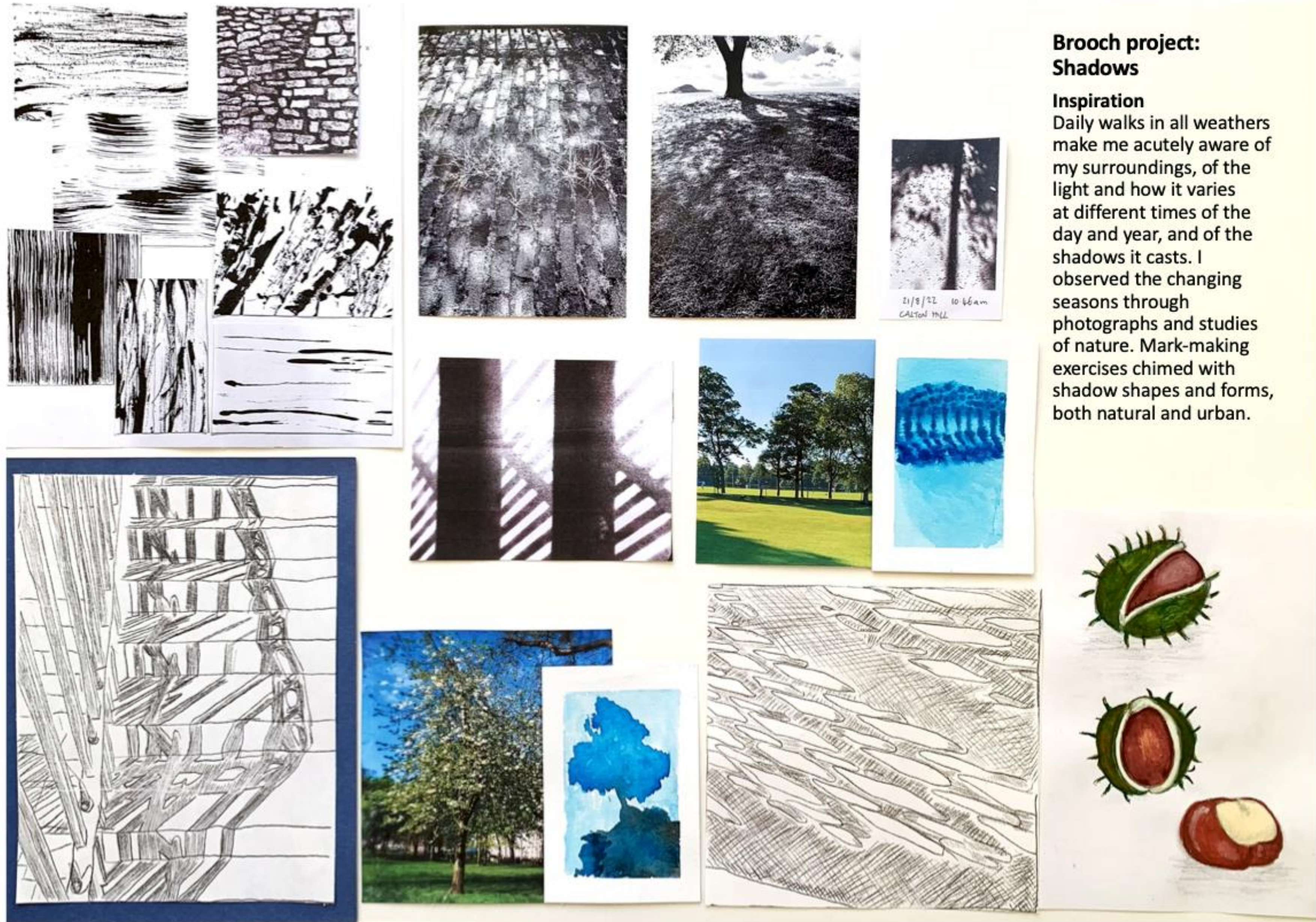


The making process, together with notebook pages sketching out ideas



Ruth Asawa's wire sculptures inspired the oval forms of the finished piece





**Brooch project:
Shadows**

Inspiration
 Daily walks in all weathers make me acutely aware of my surroundings, of the light and how it varies at different times of the day and year, and of the shadows it casts. I observed the changing seasons through photographs and studies of nature. Mark-making exercises chimed with shadow shapes and forms, both natural and urban.

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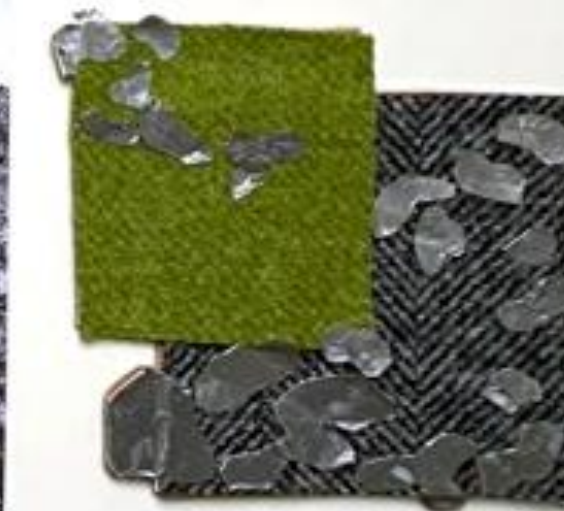
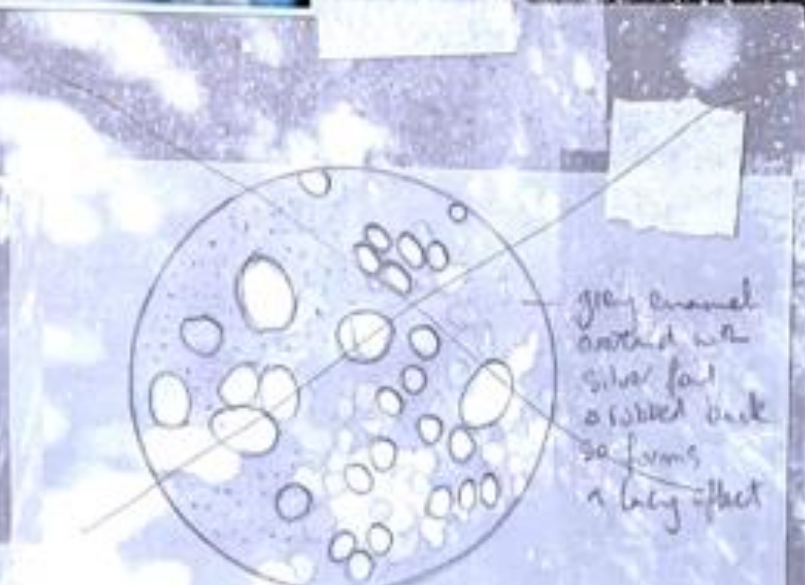
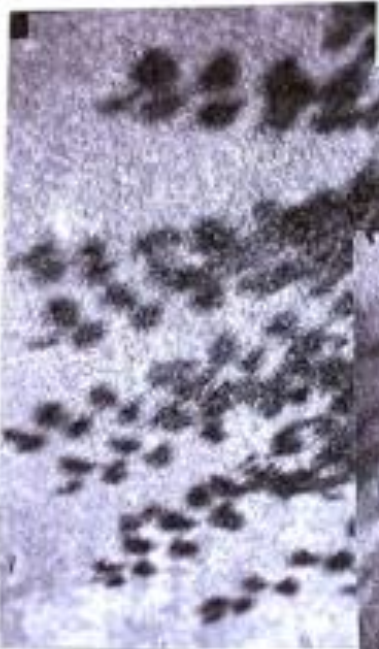
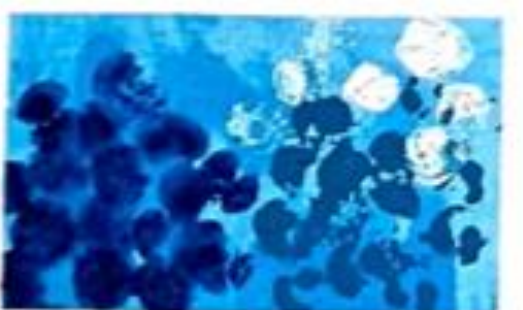
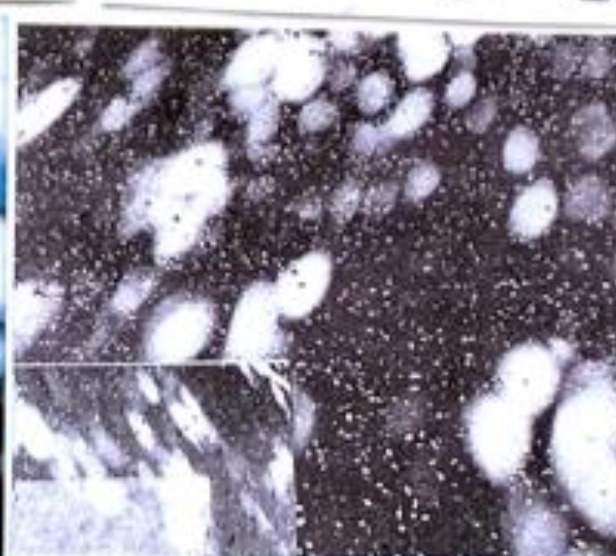
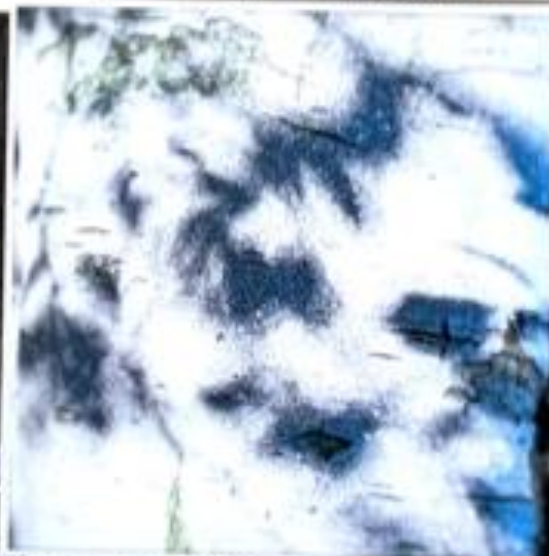
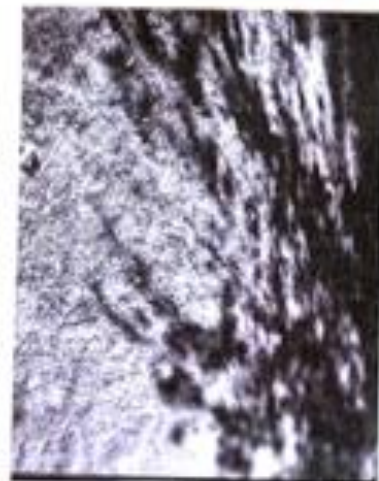
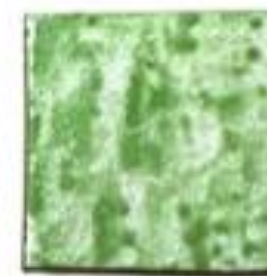
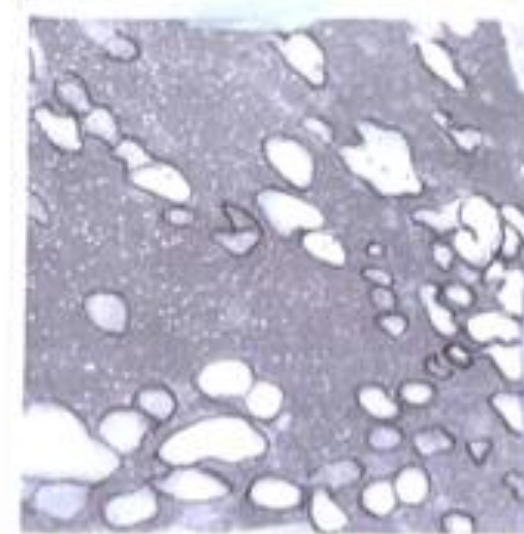
Research

Inspired by artists such as Fan Ho, I photographed different shadows around Calton Hill and the New Town, making carbon drawings and gradually abstracting the designs into patterns. I experimented in enamel with a view to incorporating colour into my design, especially the greens of the grass and the conker casings.

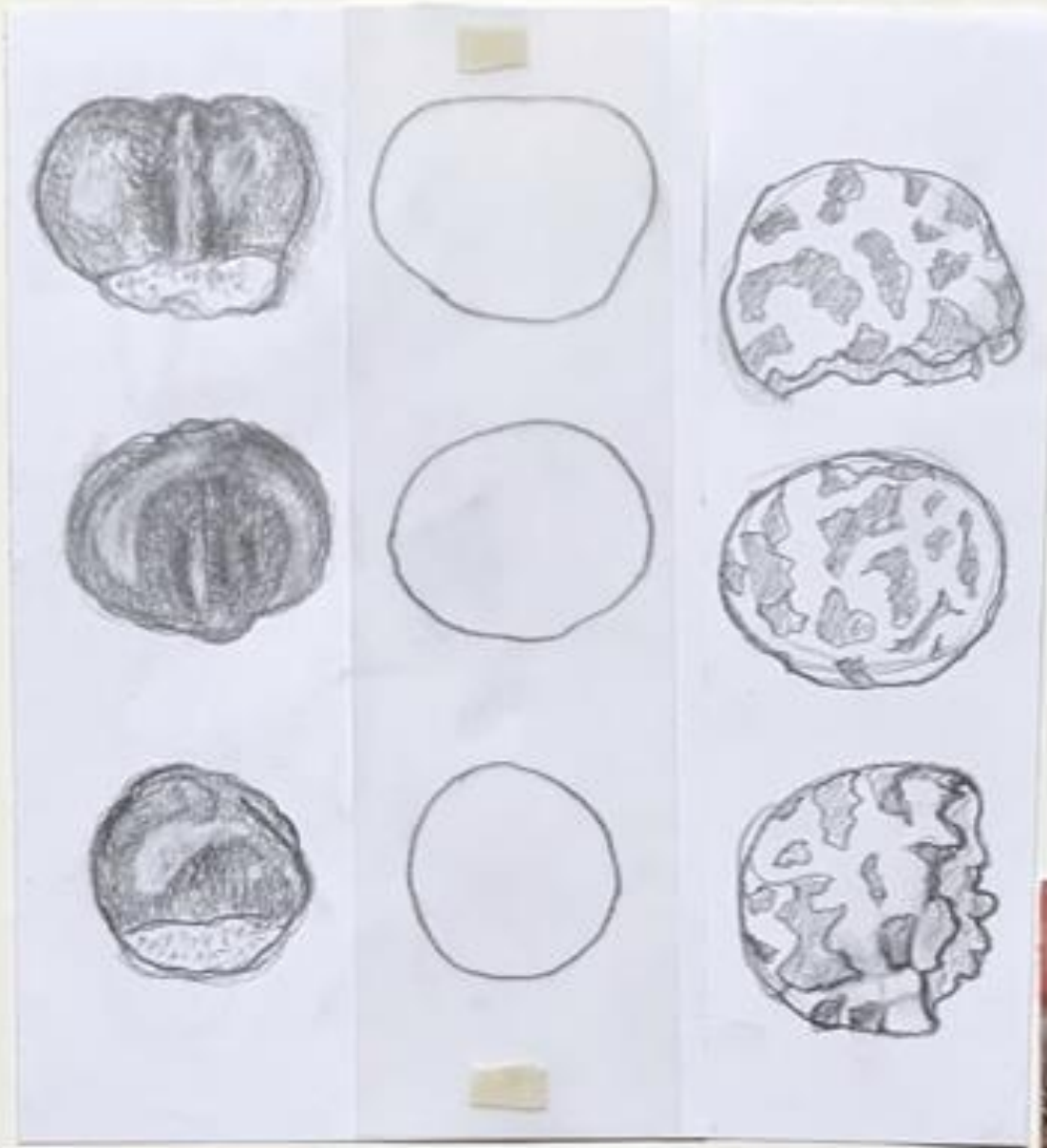
Top left: I looked at the way Fan Ho incorporated shadows from nature in the urban landscape



October 2012: Light and Shade. Fadedly patterns. Porcelain. Idea for the

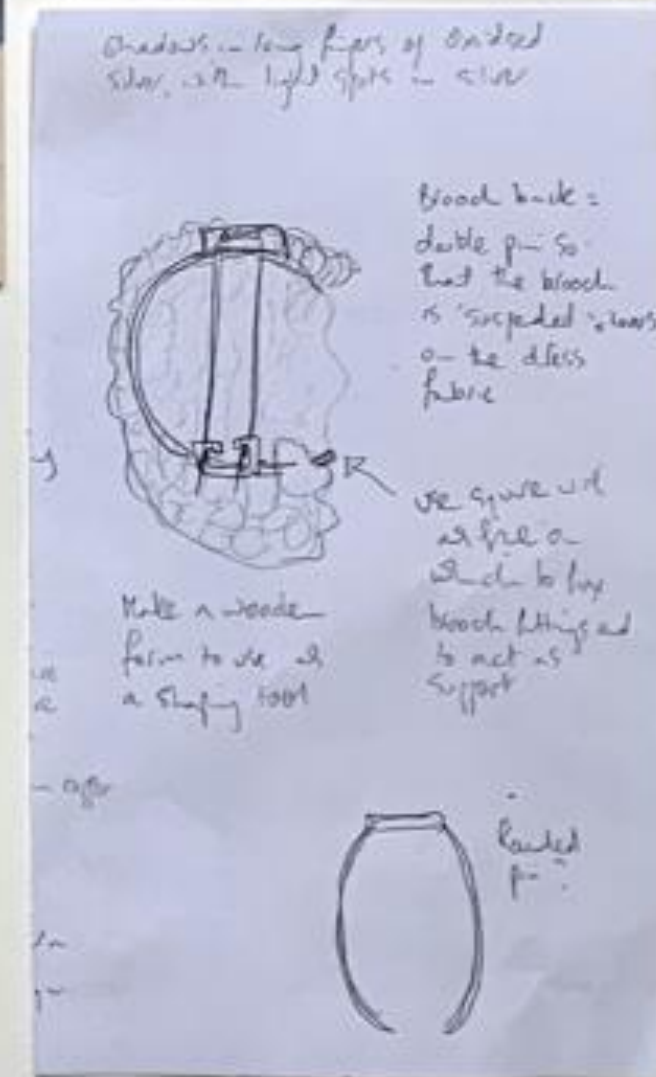
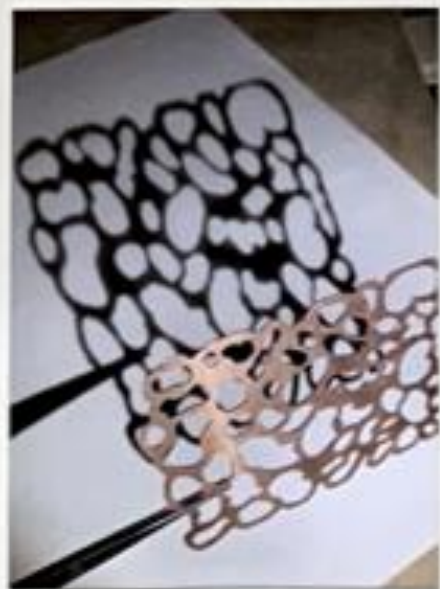


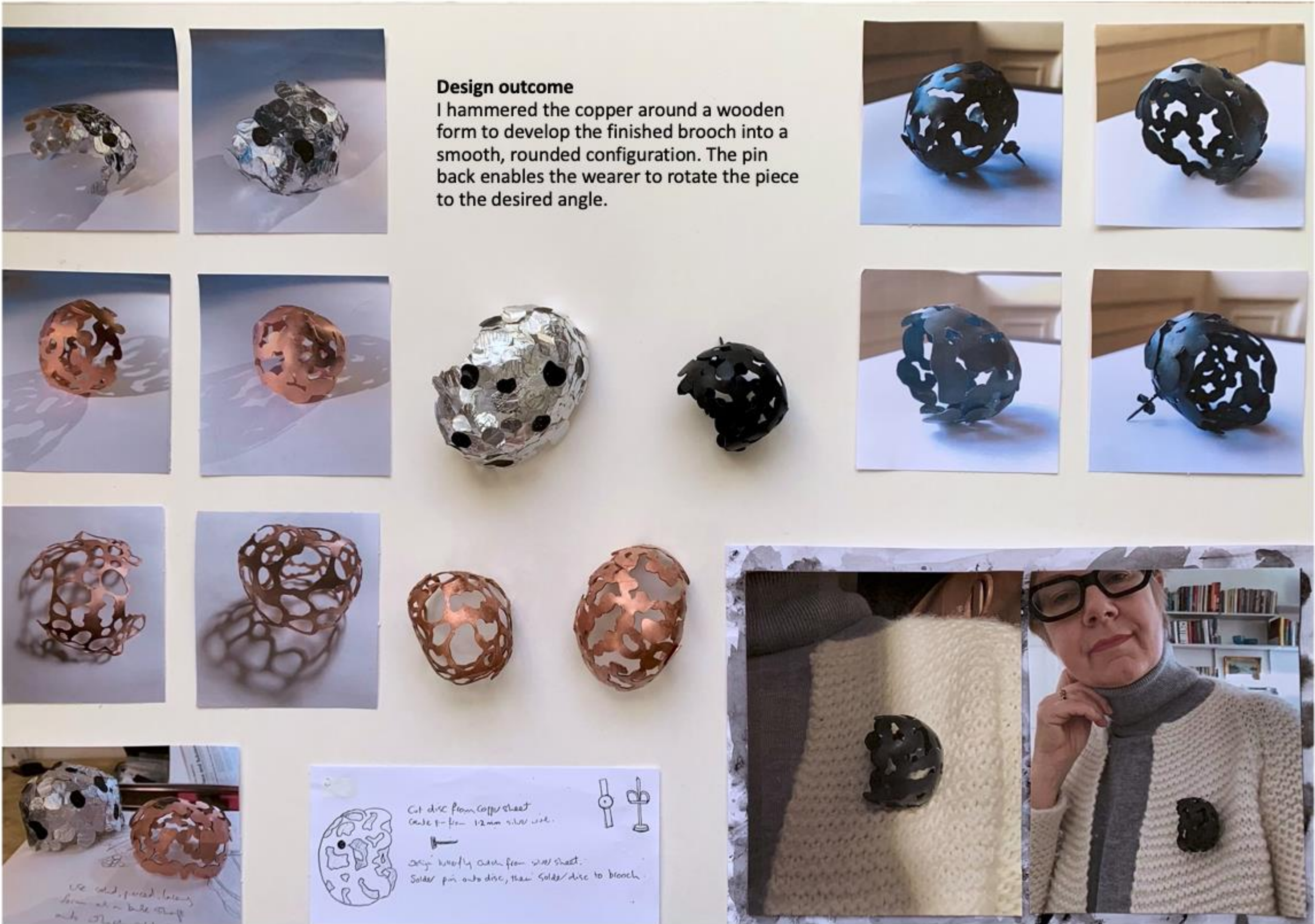
grey enamel
another with
silver leaf
a little bit
so forms
a leaf effect



Development

My brooch design was inspired by the conker form and played with abstracted shadow silhouettes and curved shapes found in nature. I developed copper prototypes using both negative and positive cut-outs.





Brooch project: Honesty

Inspiration

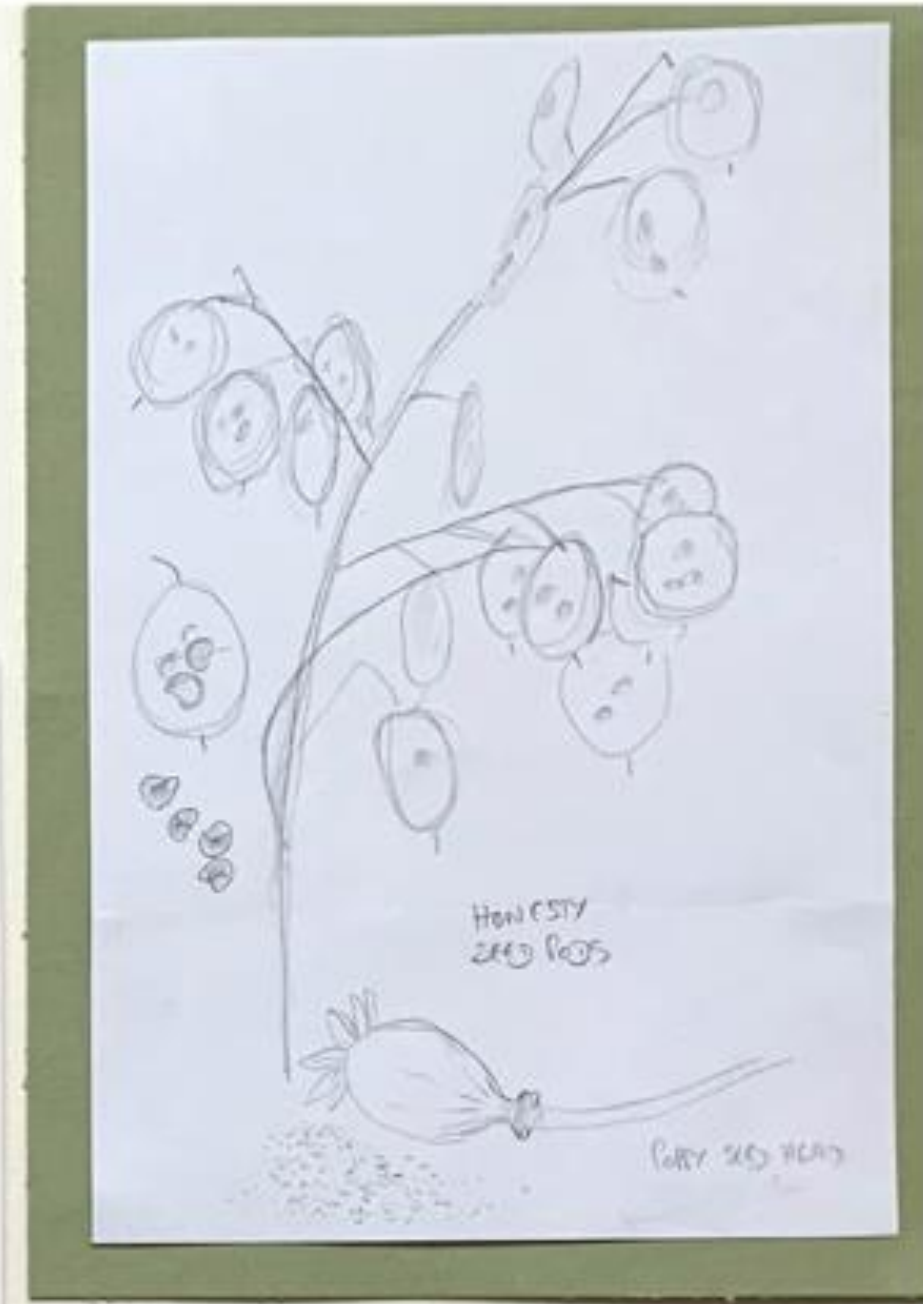
Close observation of nature during my daily walks inspired me to photograph and sketch the way plants evolve in shape and colour as the seasons change.

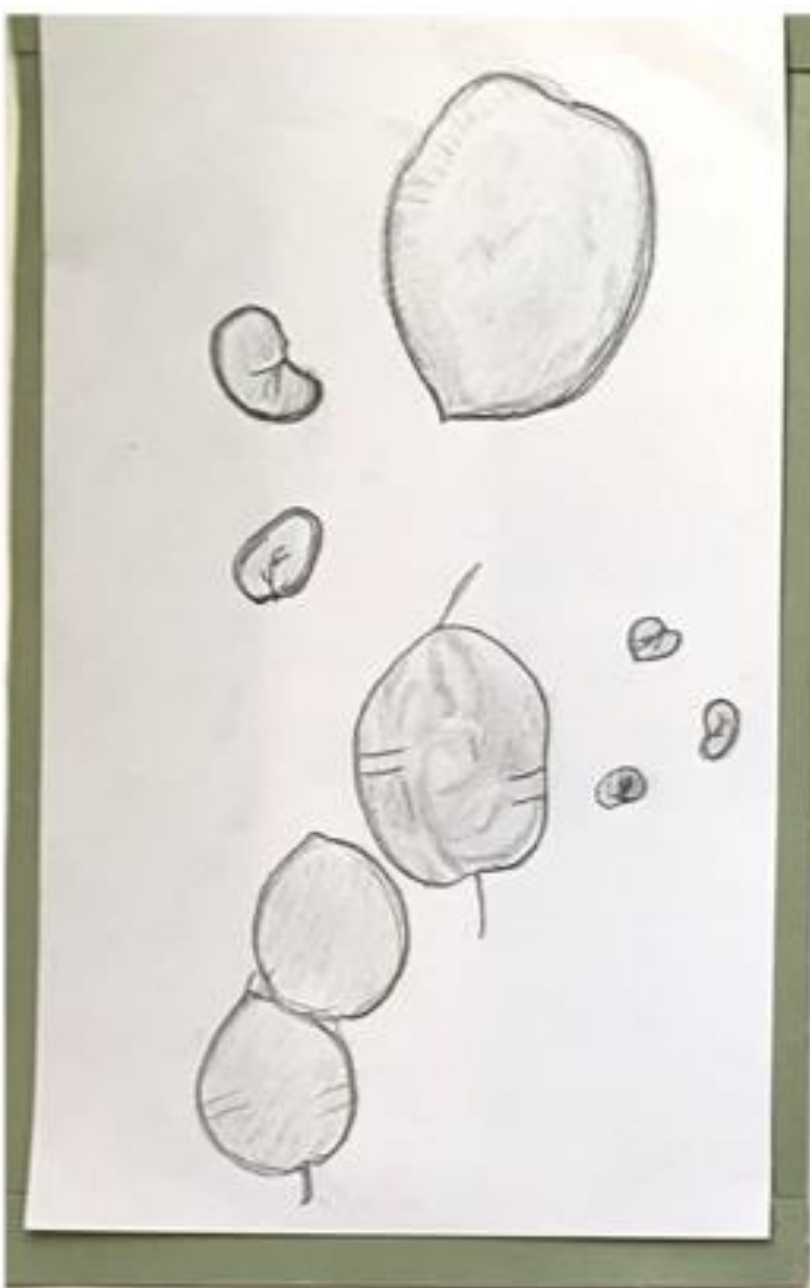




Research

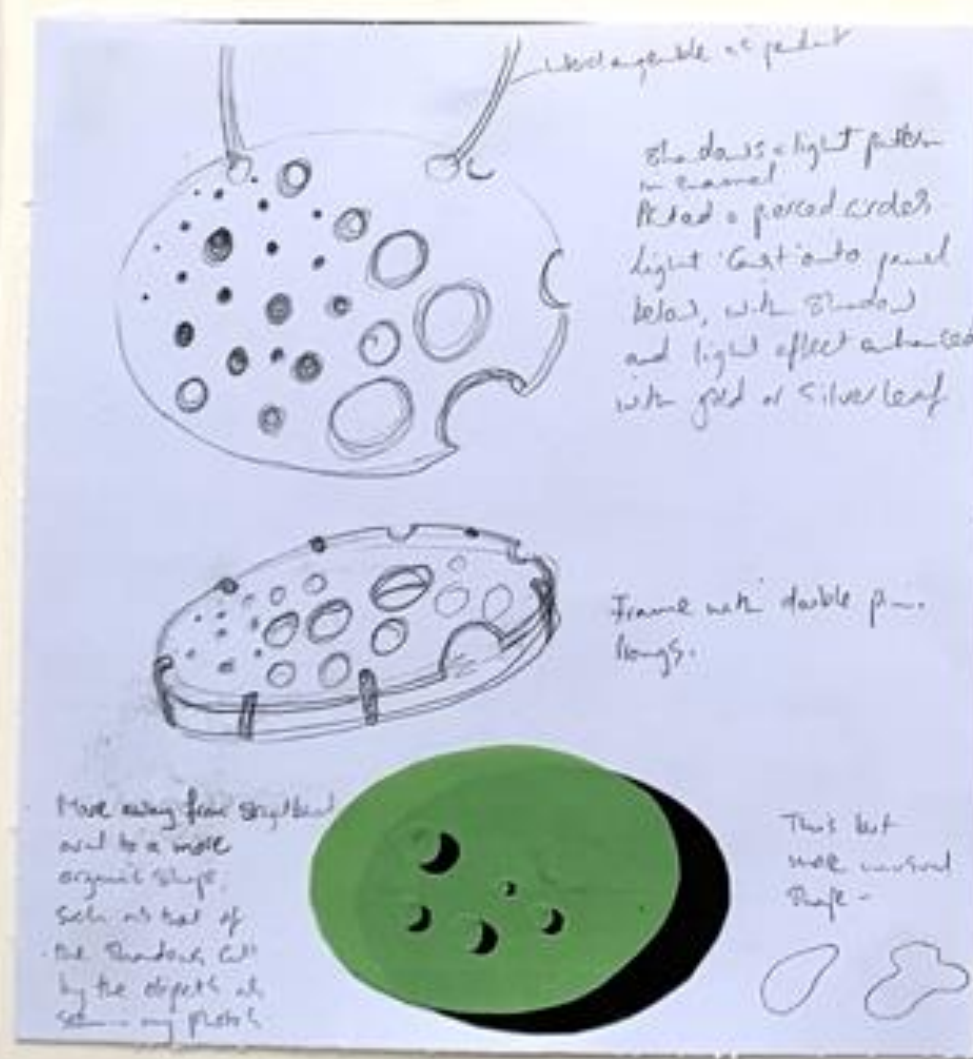
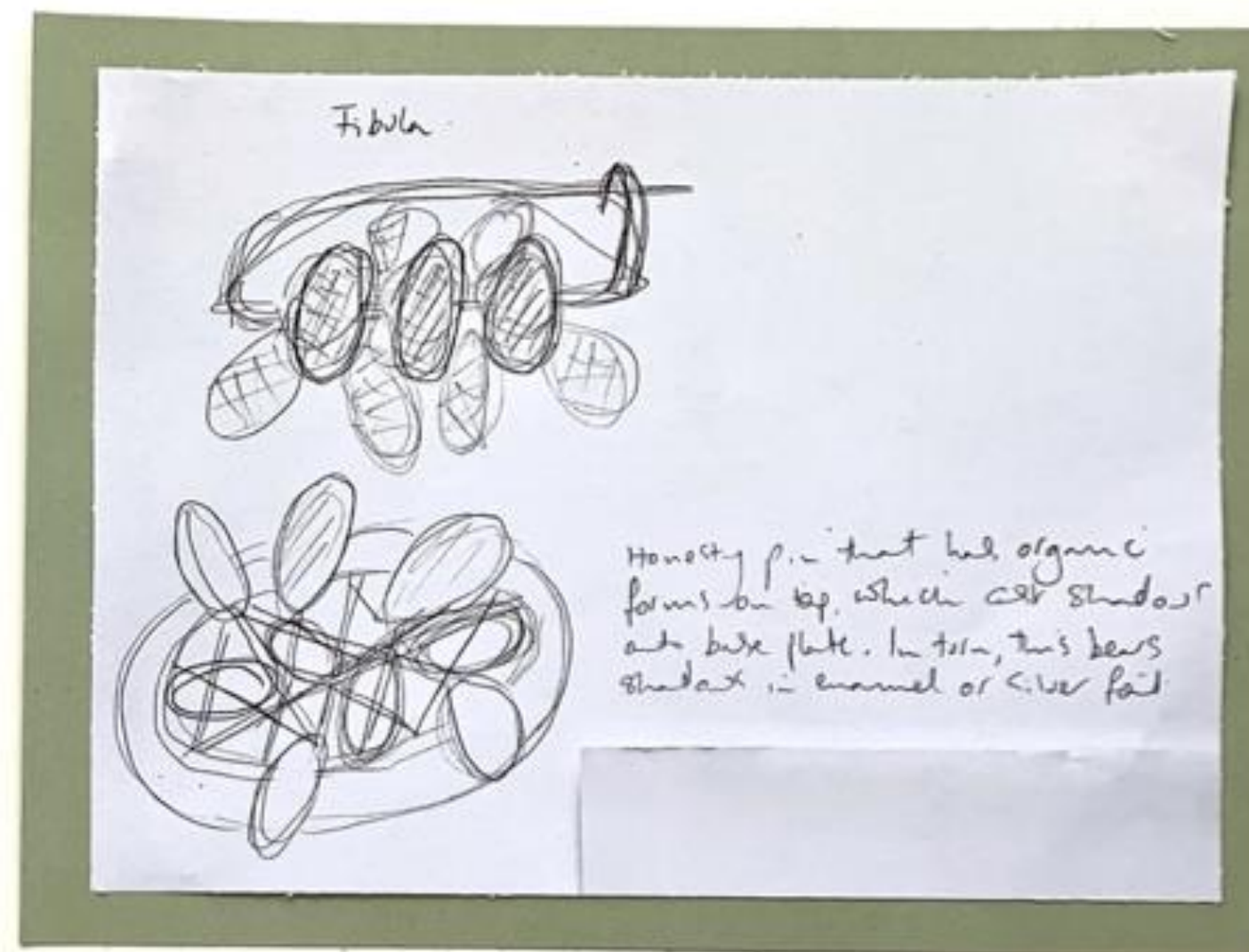
I explored mark-making by creating my own brushes, then abstracted the natural forms into shapes reminiscent of the original honesty plants that I was inspired by. I took photographs and made sketches and drawings of seed heads. Experimented with chasing and repoussé.



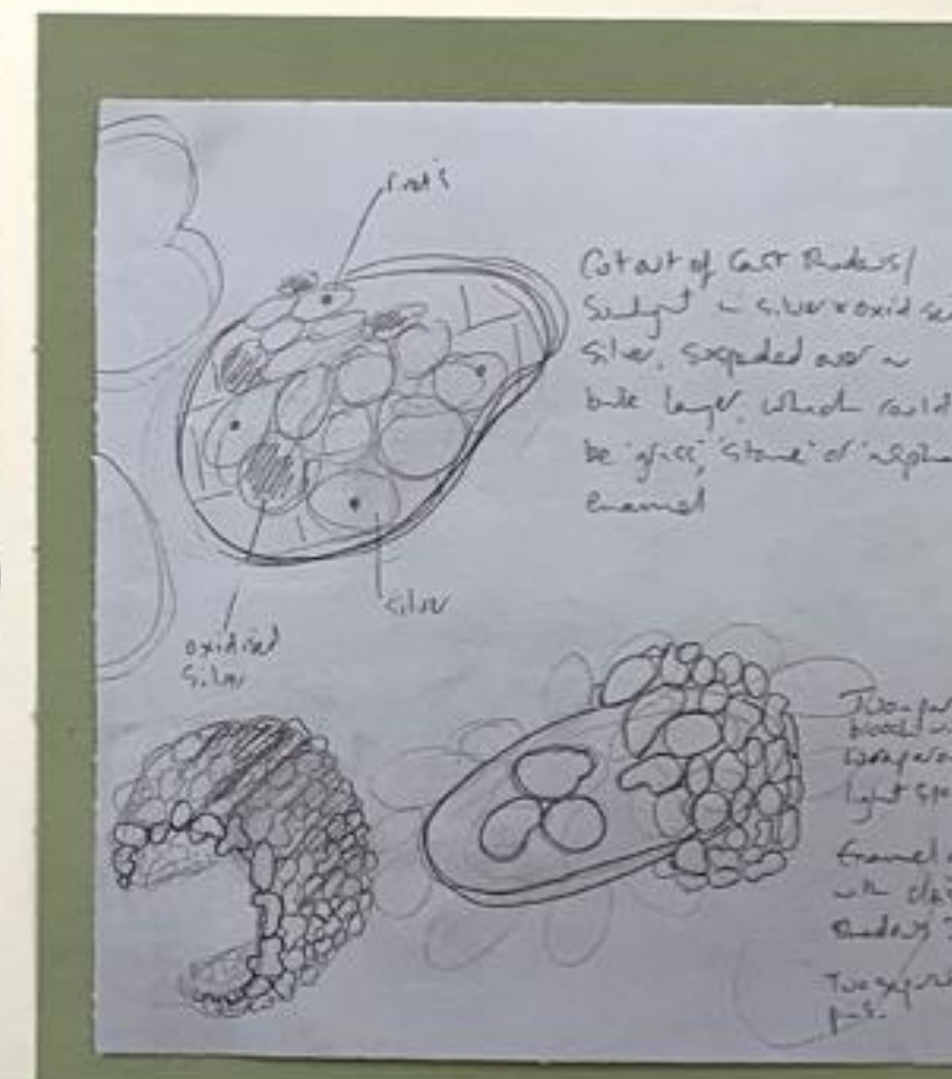


Development

My designs incorporated the shapes of seed pods, which I simplified. Makers whose work inspired me include Julie Blyfield and Leslie Matthews.

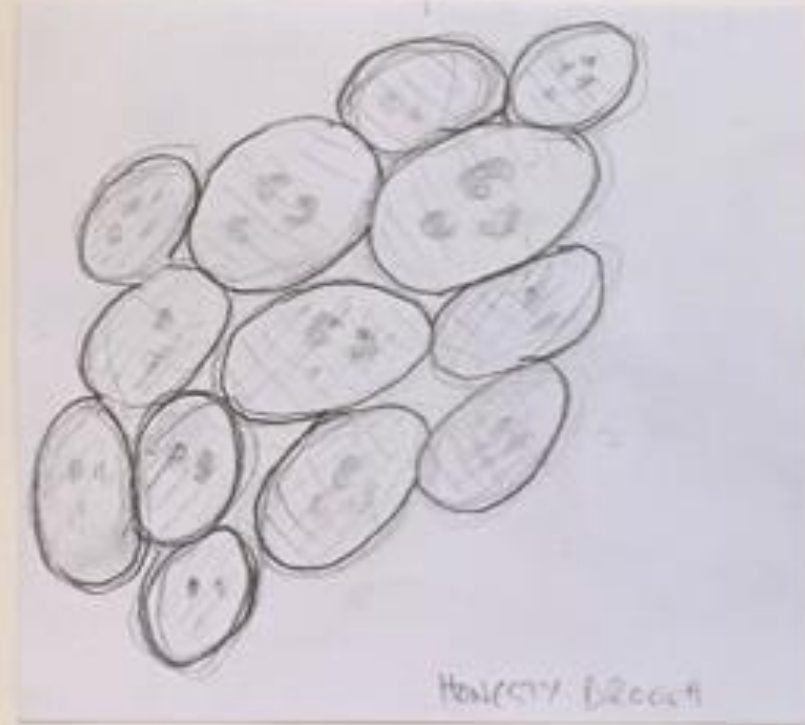


Jewellery designs by Julie Blyfield (above) and Leslie Matthews (below)



Design outcome

For the final design I removed the base from my model in order for light to shine through, thus allowing the wearer's clothing to represent the 'surface' upon which the honesty pods are silhouetted.





Brooch project: Folded fabric

Inspiration

Intrigued by the painted silks of Gavin Hamilton and the everyday linens of Cezanne, I explored the way different fabrics drape and crumple. I observed the creases and folds on shells, the folds in the sculptures of Anthony Caro, and discarded plastic sheeting embedded in the landscape.

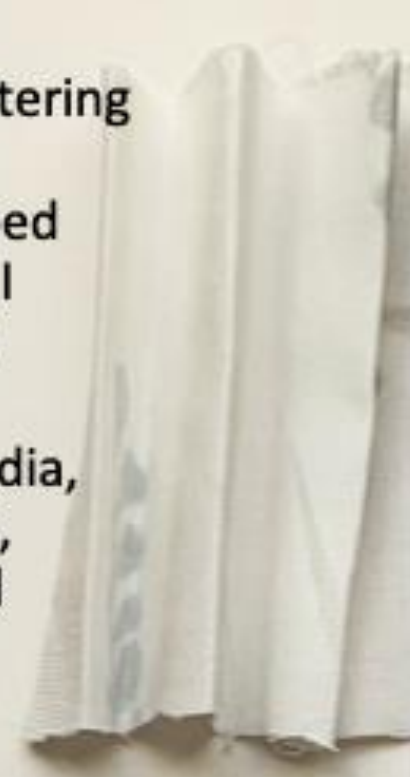


Looking at folds in works of art by Gavin Hamilton, Cezanne, and Anthony Caro, and also in nature and the landscape





Research
 Observing sunlight filtering through curtains, I studied folded, draped and crumpled fabric. I looked at artists who recreate the feel of fabric in different media, including Alison Watt, Maria Bartusova, and June Schwarcz.



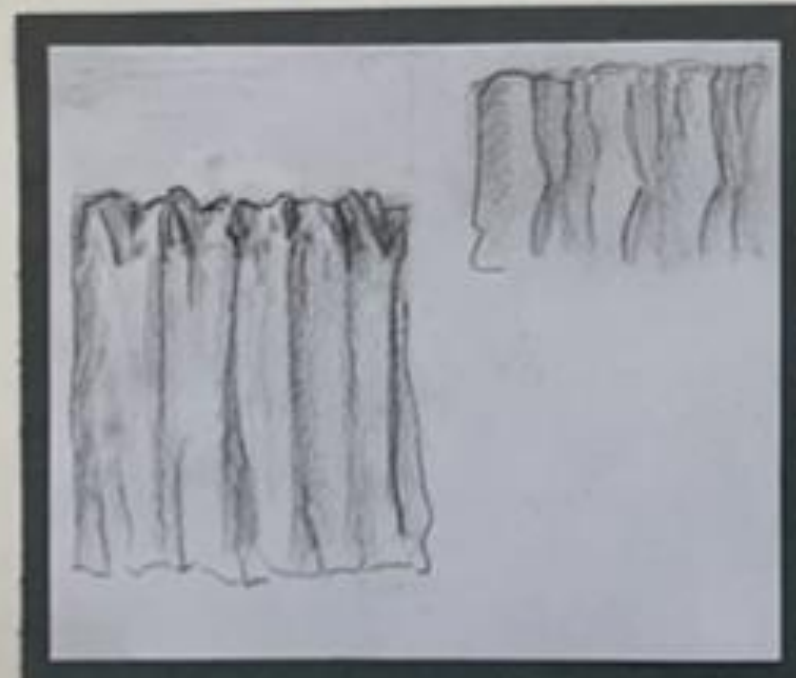
Vessel, 2003, electroplated copper, vitreous enamel, 10 1/4" x 5" x 4", by June Schwarcz

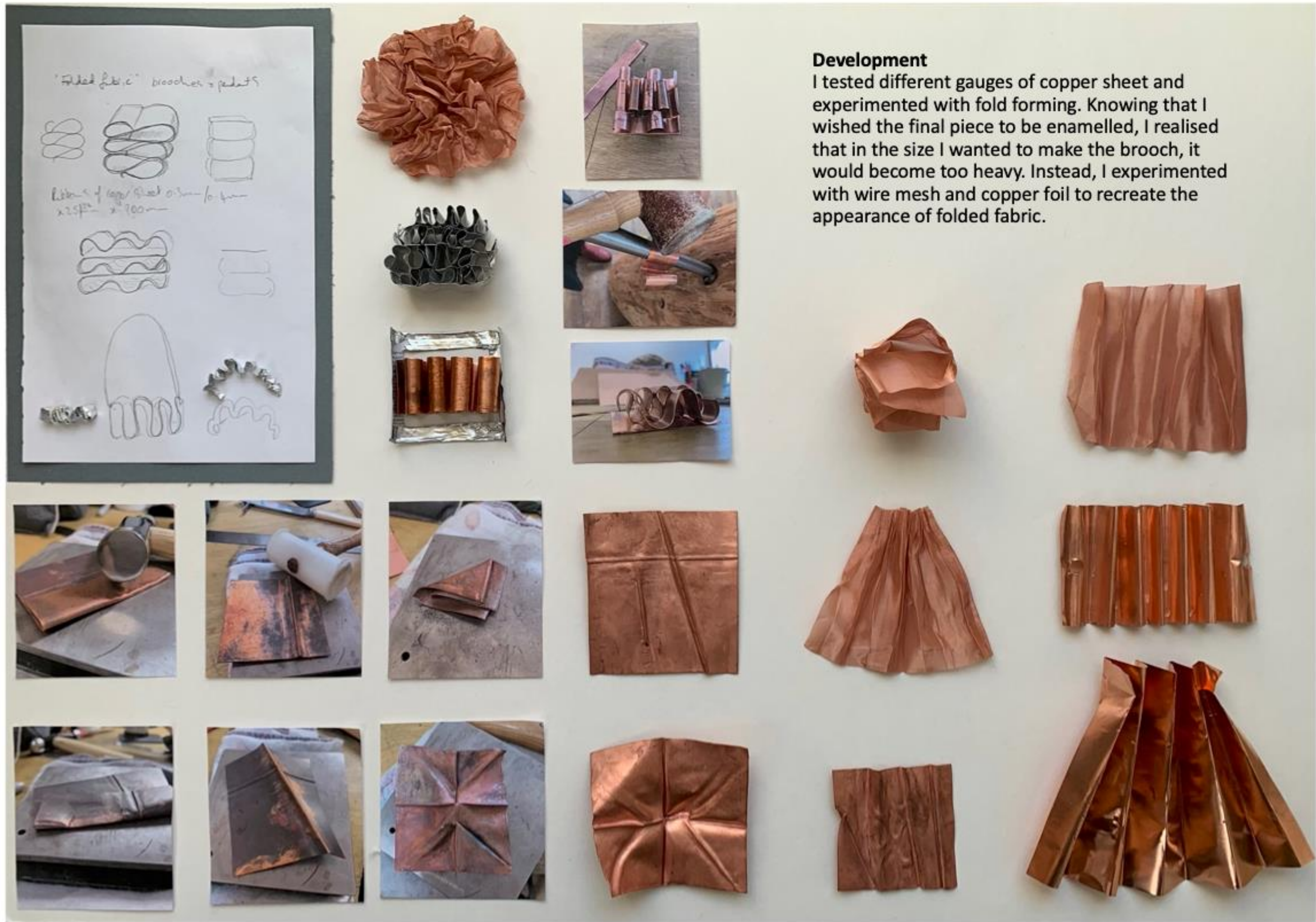


Above: Alison Watt's painting *Moon* encourages the viewer to think about the subject matter



Below: Maria Bartusova's *Untitled (Horizontal Relief)* constructed in aluminium





Development

I tested different gauges of copper sheet and experimented with fold forming. Knowing that I wished the final piece to be enamelled, I realised that in the size I wanted to make the brooch, it would become too heavy. Instead, I experimented with wire mesh and copper foil to recreate the appearance of folded fabric.

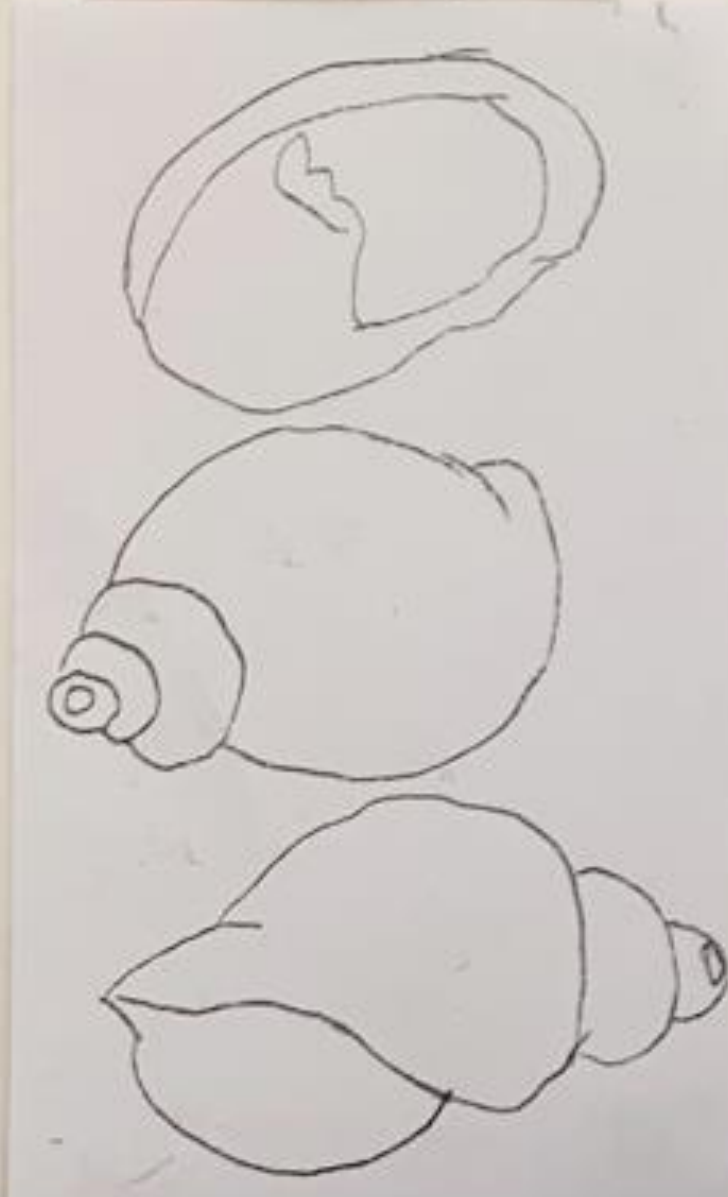


Design Outcome

I dipped copper sheet in white wet process enamel. After sketching ideas for brooch backs, I looked at the shapes of shells and chose an oval 'frame', which results in a subtle overall impression of a curtain at a window.



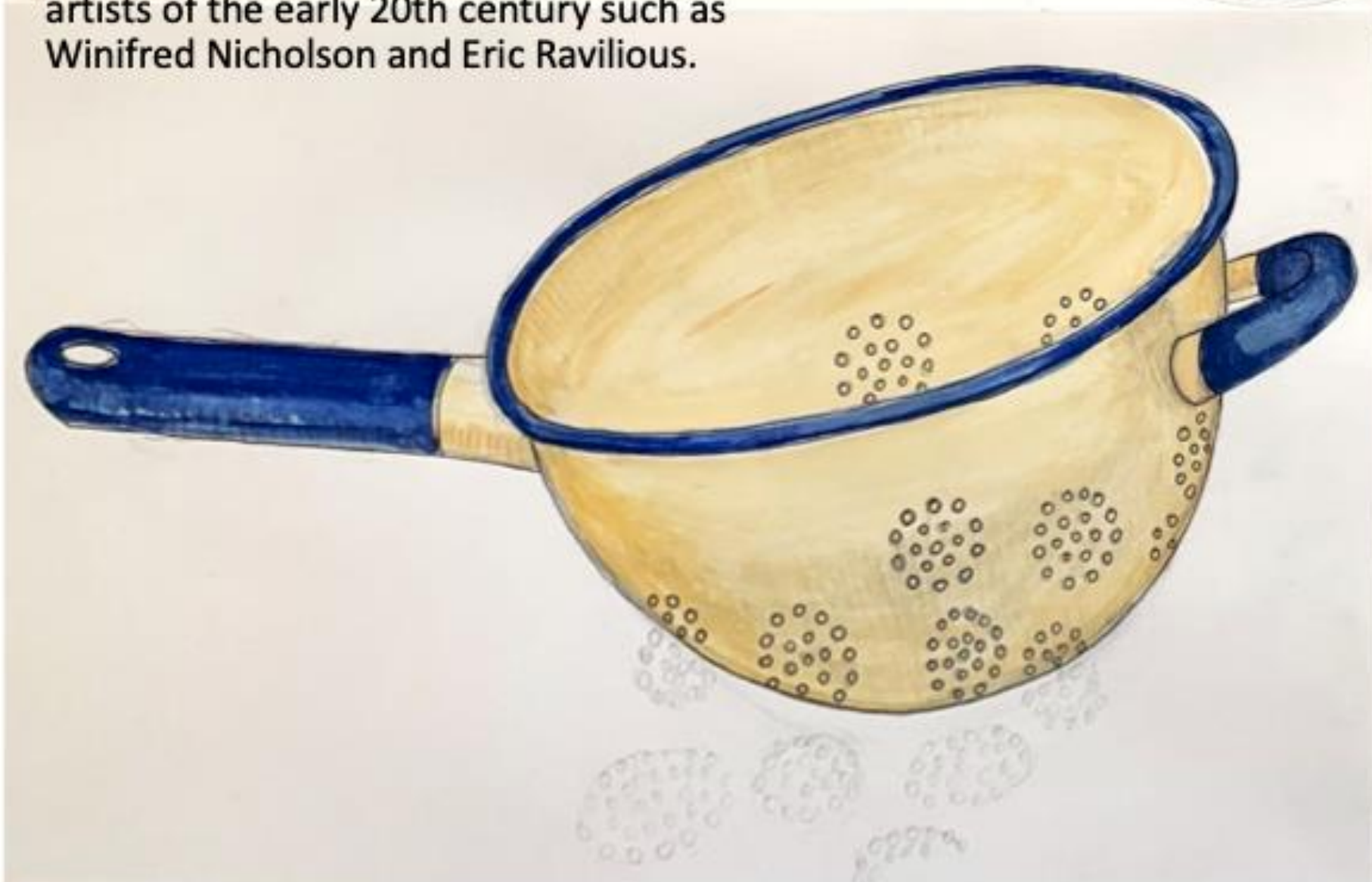
Achieving an even coating of enamel was tricky and while I am pleased with the result, going forward I want to improve this technique to obtain a more even coverage.





Drawings of domestic life

Observations of everyday objects found around my home, with a nod to artists of the early 20th century such as Winifred Nicholson and Eric Ravilious.



Sophie Izard

Year 2 Silversmithing & Jewellery Design

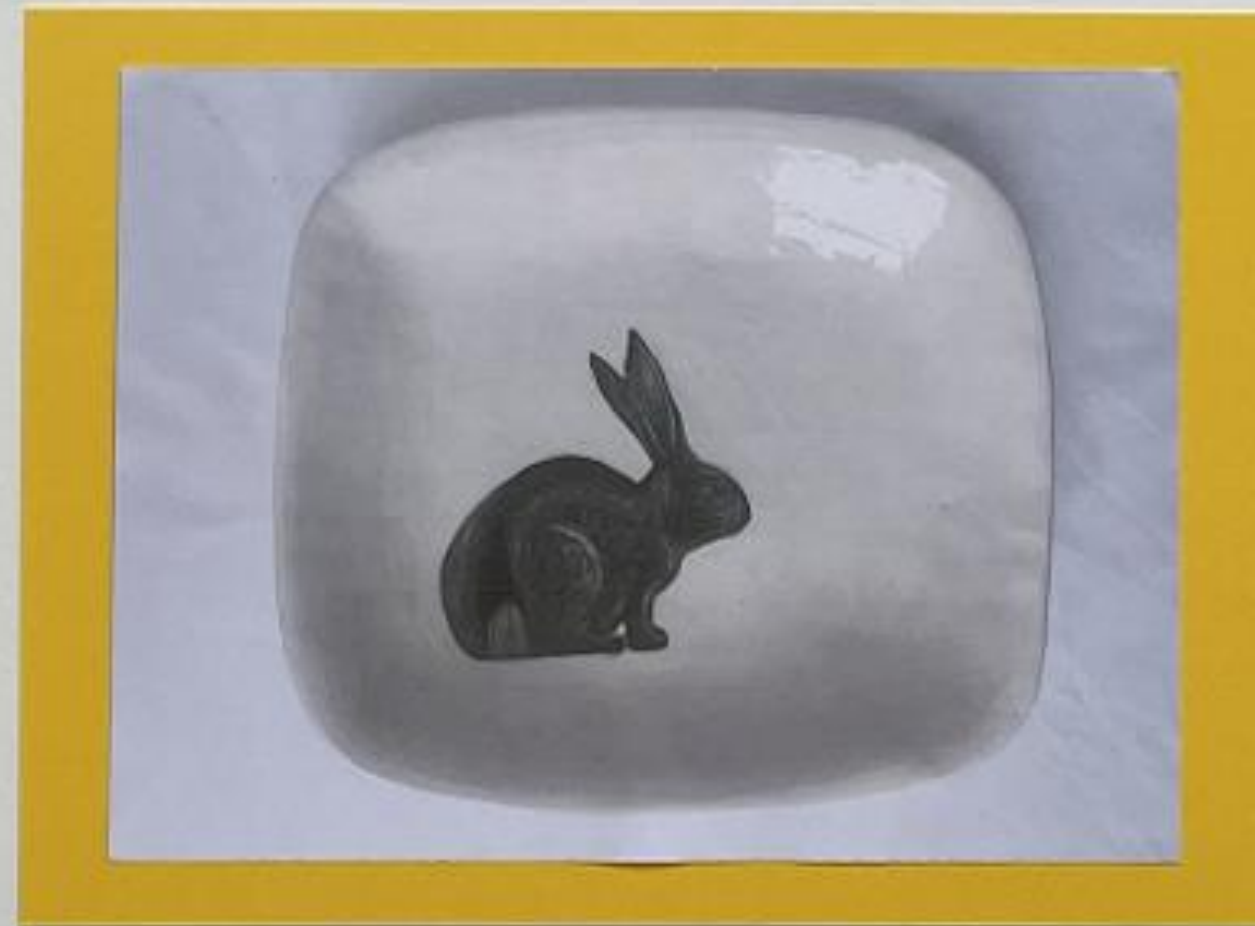
Life Drawing

Life drawings completed in 2022 from a variety of models. Colour drawings created using charcoal and soft pastels, monotone drawings created using pencils. Drawing these forced me to consider colour and tone, light and shade and to confront the human form and its construction, very valuable when creating jewellery that will hang on the body.



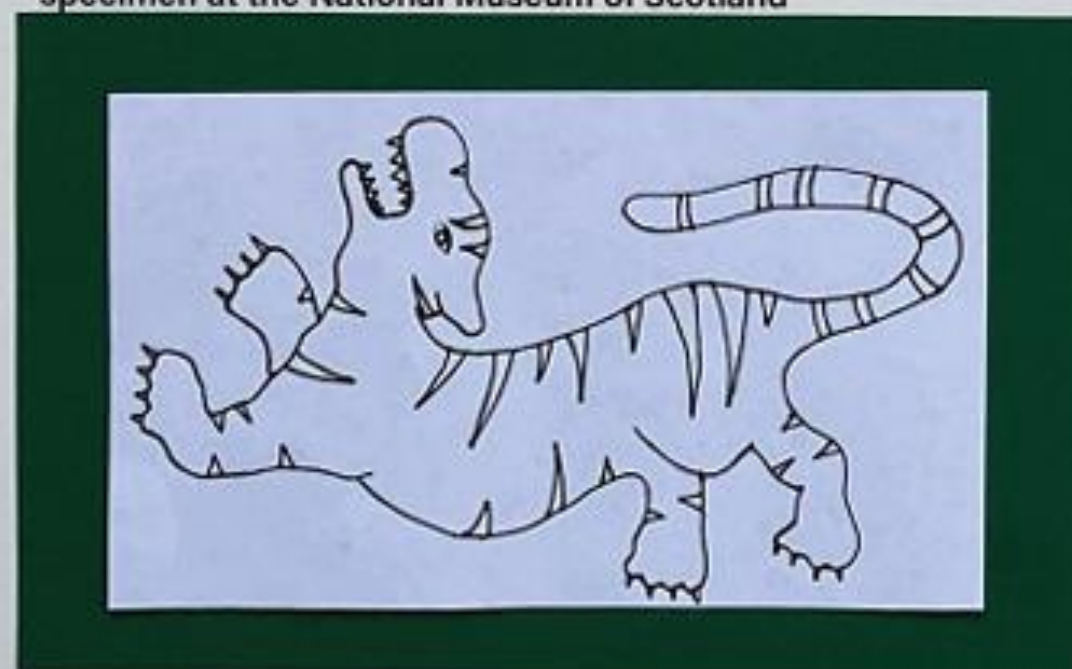
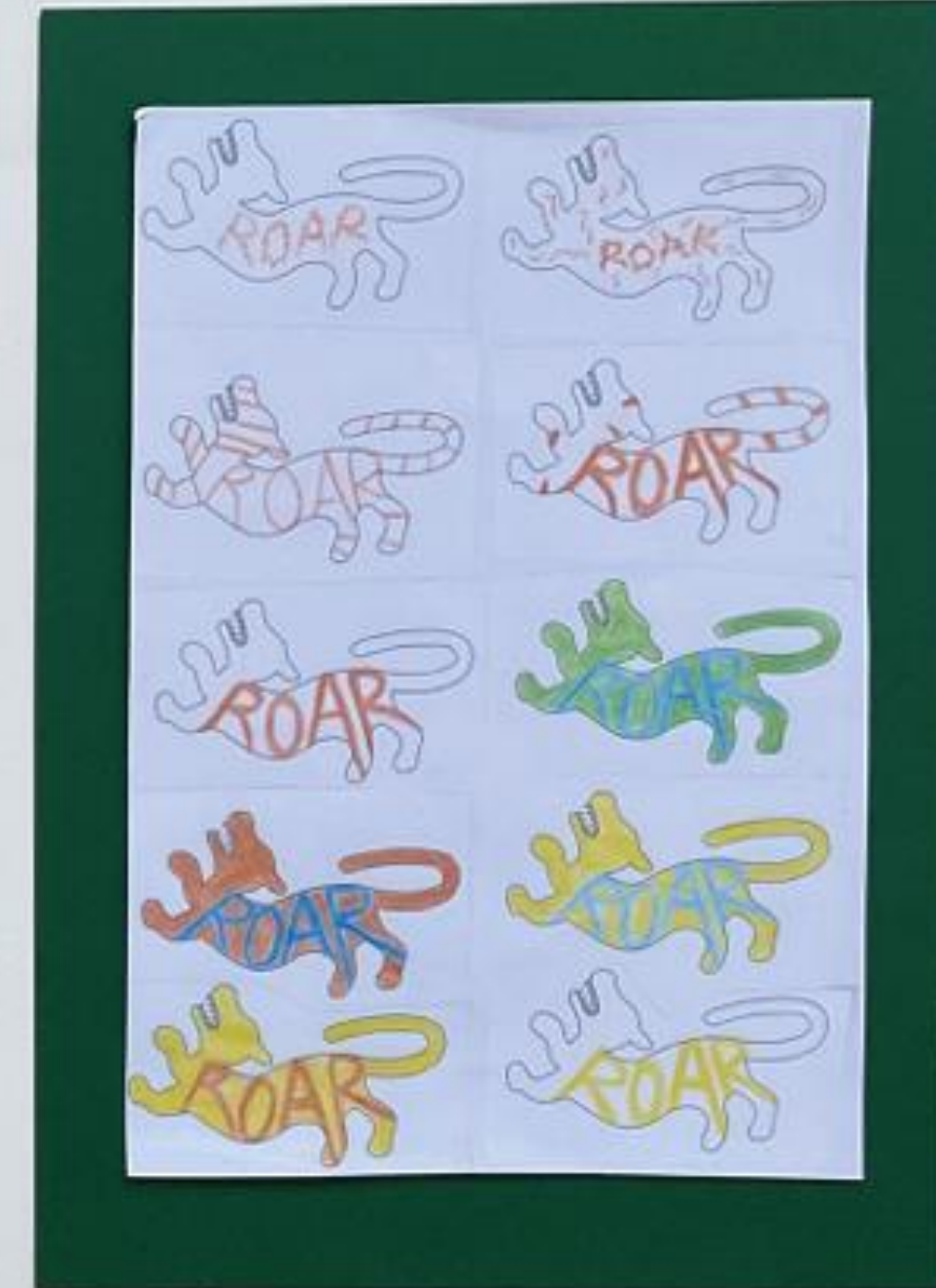
Ceramics

These pieces were created in 2021 and 2022 using a variety of techniques



Visual and Material Research - Tigers

All work completed during SilverHub evening classes

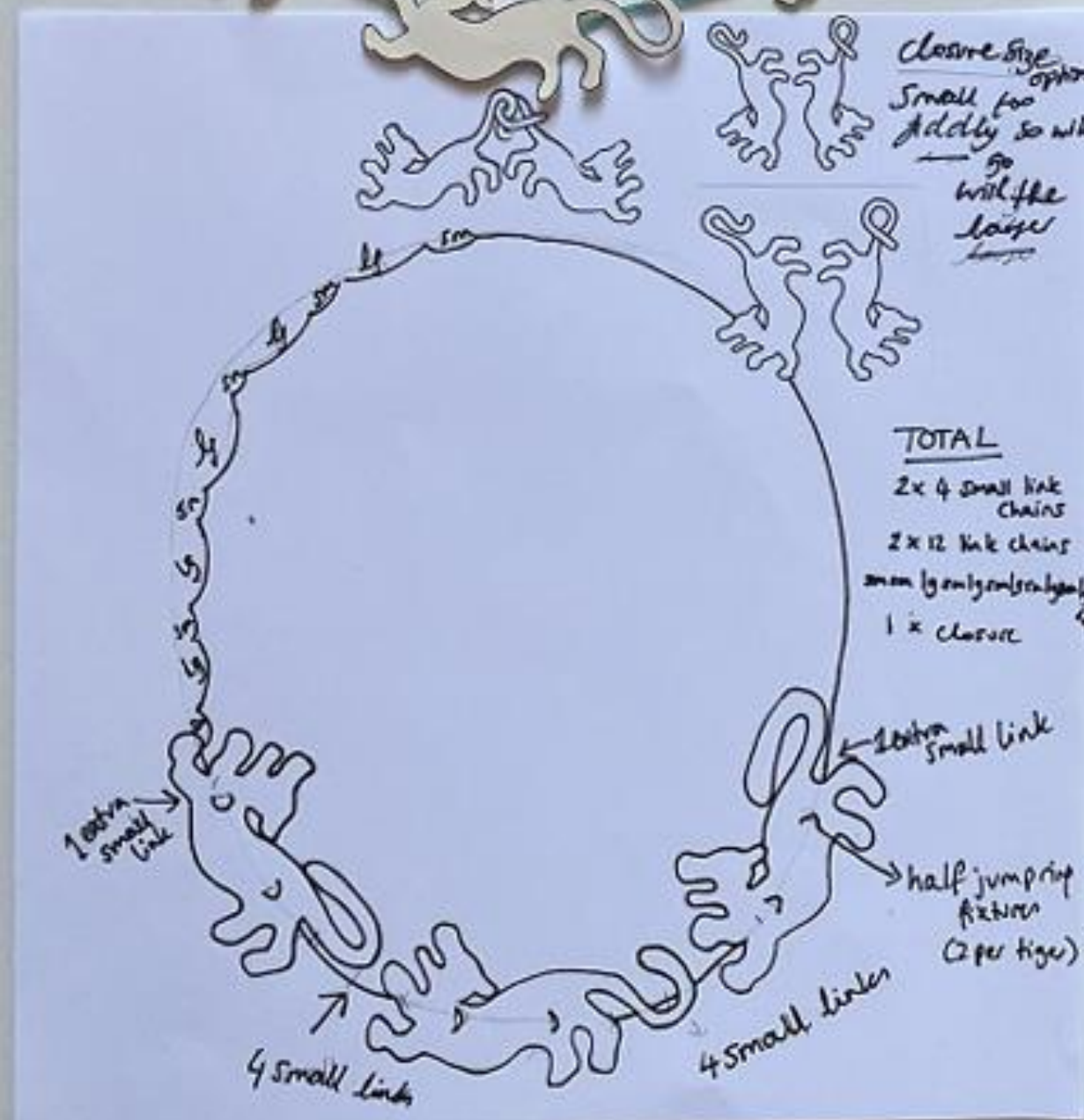


Design Development and Final Outcomes - Tigers

All work completed during SilverHub evening classes



Paper and cord model of necklace to assess the correct chain length



Design for tiger necklace, working out the number of links needed and the clasp size



Final tiger necklace

Stencil made of card for creating stripes in enamel



Model to create the clawed brooch back for the enamelled piece made with glass rods

Final tiger earrings made with prefabricated hoops and glass pearls



Brooch enamelled, claw set onto copper back

Brooch enamelled, stripes created with stencil

Brooch enamelled, stripes using sgraffito

Summer Project - Creating a Necklace from Household Waste

All work completed the summer before the start of the SilverHub one year course

Materials



Up to three toilet rolls



One clear plastic punnet



Up to three fruit nets



Up to seven elastic bands

From these materials I created a wearable necklace. In addition to these I used glue, scissors, a ruler and a craft knife

Material research - plastic punnet




Firstly I tried making the plastic into shapes by slotting together strips and making 3D shapes like this cube, the issues here are that the edges were sharp and the transparency of the punnet meant the pieces lacked impact




To try to address the issue with the transparency I tried scoring and curling the plastic, I was not pleased with the results of these tests





To try to resolve the issues with the sharp edges on the plastic I tried melting the edges, this did work in making them less sharp but did not look good. I tried taking the melting further, using it to make free, form shapes. I liked how these started to look and then, taking it even further, I liked the colour the plastic turned, they reminded me of oyster shells

Material research - toilet roll

I had the idea to create chains from the toilet roll and liked the way this echoed the nautical feel of the shell like plastic pieces I had created





I cut the toilet roll into equal sized rectangles and cut out their centres, I cut every other 'link' open so that they could be slotted together into a chain. The rectangular links lacked movement so I rounded the corners of each link to allow them to move better against each other, which I liked

Summer Project - Creating a Necklace from Household Waste

All work completed the summer before the start of the SilverHub one year course



I wanted to be sure that the chain links would not separate so using a piece of the paper layer on the inside of the toilet roll, I glued it over the slit to close

Material research - elastic bands



I wanted to add the elastic bands into the chain to add some variation and interest into the chain. I tried several techniques to incorporate the elastic bands finally settling on looping them between sections of the chain as I liked the contrast of the slim bands breaking up the chain

Material research - Fruit net

I first attempted melting the net to make it look like sections of moss and incorporating that but I decided it made too much of the nautical feel and was too 'on the nose'



I then tried incorporating it into the composition in other ways as can be seen in the pictures below but was not happy with either of these solutions. I then tried plating strigs of plastic from the net and discovered that made it strong. I decided to use these to make the loop for the closure method and to attach together the sections of the necklace and to string the plastic parts on. I created some shapes from the toilet roll that the plastic parts could be strung on to but still move as I likes the clacking sound they made



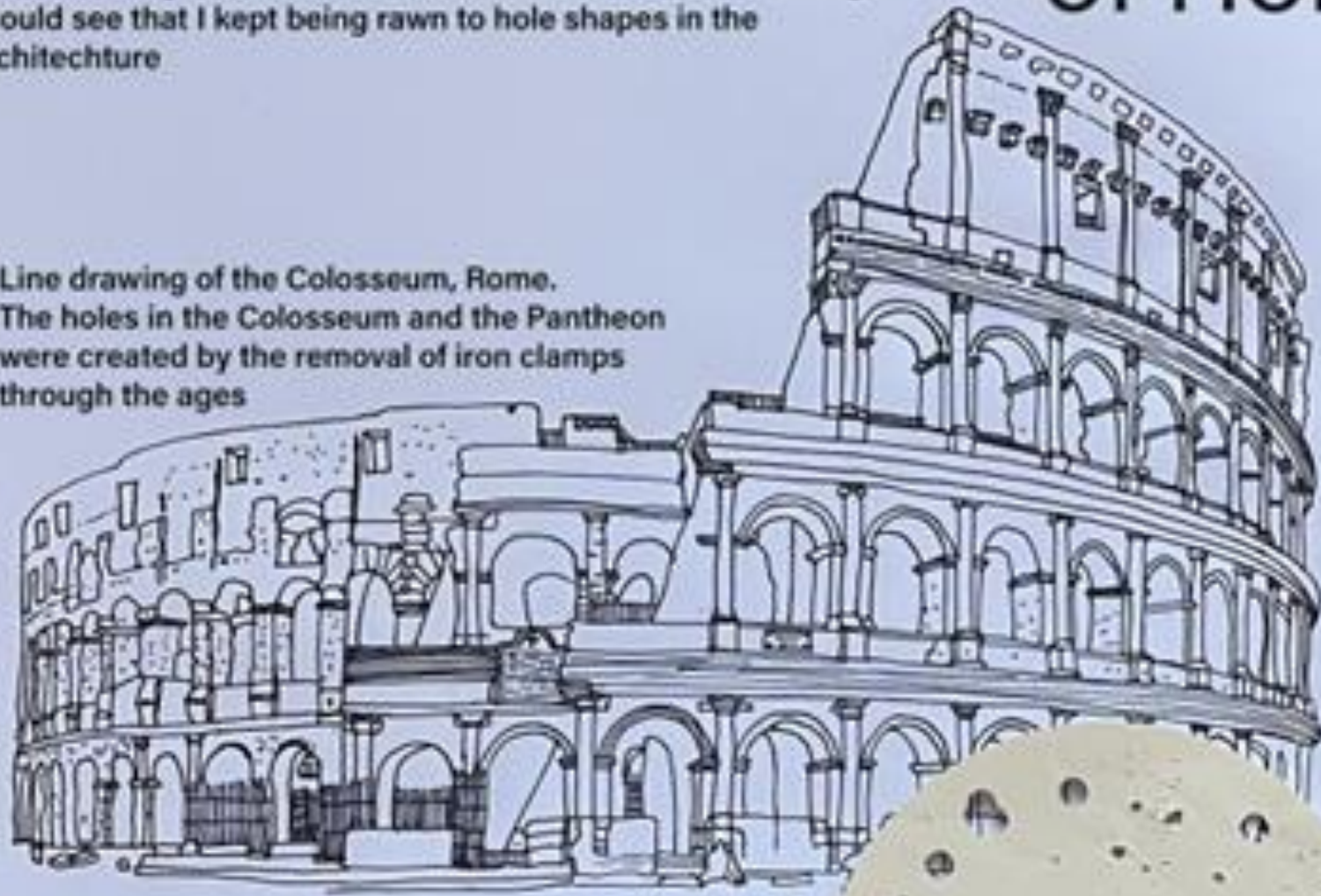
Final necklace



Visual Research - Constellation of Holes

Whilst walking the streets of Rome, Manchester and Edinburgh I could see that I kept being rawn to hole shapes in the architecture

Line drawing of the Colosseum, Rome. The holes in the Colosseum and the Pantheon were created by the removal of iron clamps through the ages



All work completed during SilverHub one year course



Coloured pencil drawing of a lightly toasted crumpet I started researching the crumpet after looking for other examples of irregular holes and found myself drawn to those of the crumpet



Crumpet close-ups



Line drawings of sections of buildings observed in Rome on tracing paper and white paper



The Pantheon, Rome. Line drawing with hole details added in soft pastel

The ceiling in the Pantheon, Rome



Section of the external wall in the Pantheon, Rome



Decorative hole pattern on a wall in Manchester



Water pattern on the floor in Edinburgh. This shape proved very inspirational for me in the shape of my final piece

Design Development - Constellation of Holes

All work completed during SilverHub one year course



I allowed the constellations of holes in the crumpets to form shapes



These shapes were further constellations of holes I identified in the crumpets

Using the constellations of holes identified in the crumpets I created some paper models using different edges, either creating an oval, following the lies of the holes, adding a 'blobby' effect to the edge and leaving it amorphous.



Using the shapes I created I tried different techniques, overlaying them with each other, doming them, lining the holes, adding gems and overlaying them on an oval of card



I tried using the brass rings from some old guitar strings to line holes I had made in card



During a masterclass at SilverHub with Jessica Howarth, I created these samples in vitreous enamel, using the inspiration of irregular holes



During a masterclass at SilverHub with Sheila McDonald on Cloisonné I created these sample pieces based on the hole shapes I had identified in the crumpets



During a masterclass with Bryony Knox I completed some chasing and repoussé. The shape at the top right corner was directly inspired by the crumpets I had been researching

Design Development and Material Research- Constellation of Holes

All work completed during SilverHub one year course

I liked the idea of overlaying the shapes in different sizes



Here I tried overlaying three



I tried overlaying two shapes here, one larger than the other



I tried overlaying three pieces with different finishes



After deciding that I liked overlaying two of the shapes, one larger, I edited the design to allow for rivets



These are some of the shapes I tried cutting from different materials




patinated copper and brass




These pieces were created during an industrial enamel masterclass with Lisa Arnott, as possible finishes



These pieces were created using vitreous enamel, multiple colours were applied to create different effects




This is a method I used to apply industrial enamel to both sides of some copper. I hung the pieces for the kiln.



I also tried using vitreous enamel, in multiple colours. The three samples below were created with this technique

I tried over firing some pieces in the kiln to get a distressed finish




This piece was curved before it was enamelled in light blue industrial enamel on both sides and over fired



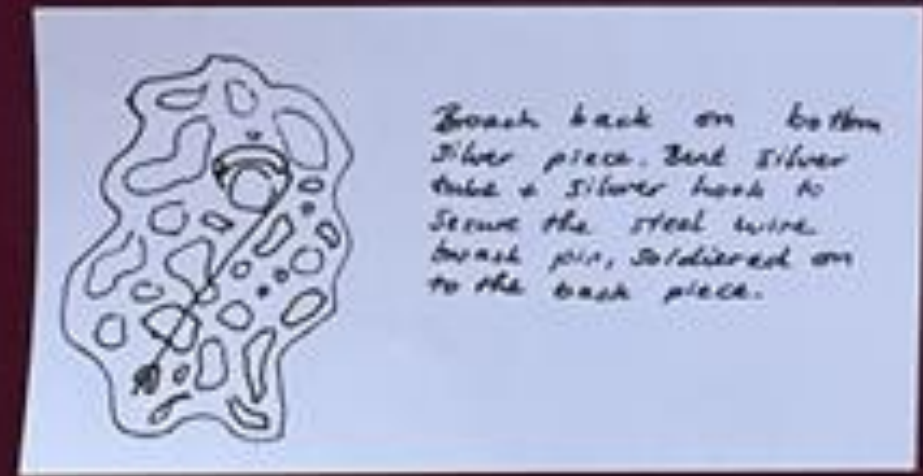
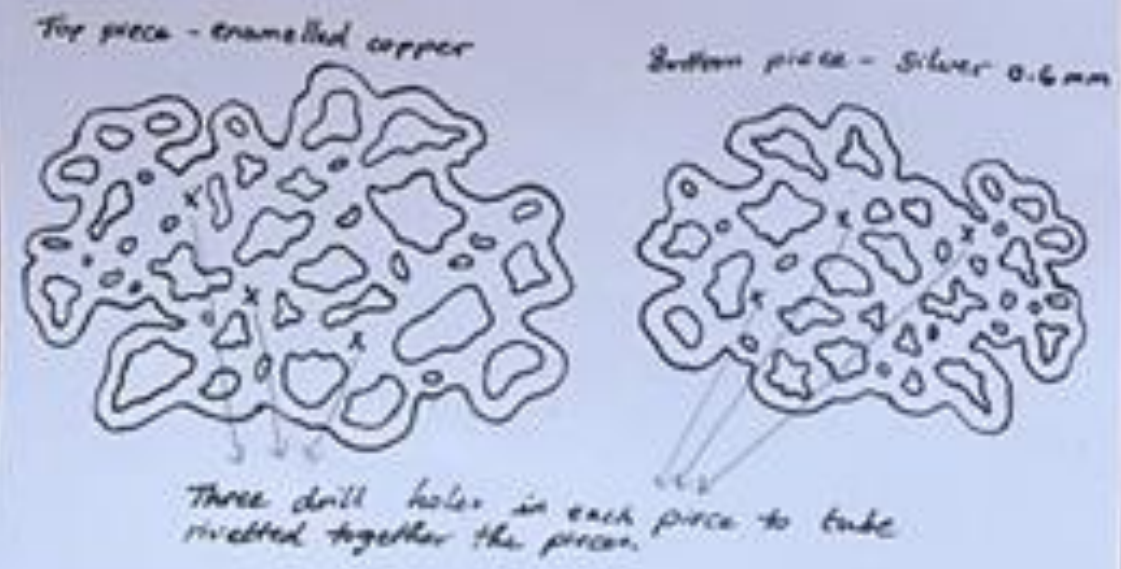
I tried bending some of the shapes, here in a wave and in a dome to test different options



Final Outcome - Constellation of Holes

All work completed during SilverHub one year course

Construction of final design



Final piece, front and back

Material and Visual Research - A Walk in the Park

All work completed as part of the one year course at SilverHub.



During a masterclass at SilverHub Linda Lewin took us through fold forming and these samples are the result



These folded shapes were inspired by the wrinkled lobes of the lichen



I experimented with using some of the shapes I saw in my walks through the park



Following a masterclass with Shirley Lowe on wax carving, I worked on modelling some of the shapes I saw in the lichen in wax



These are some of the polymer clay models I made based on the shapes I saw in my walks through the park



Material Research and Design Development - A Walk in the Park

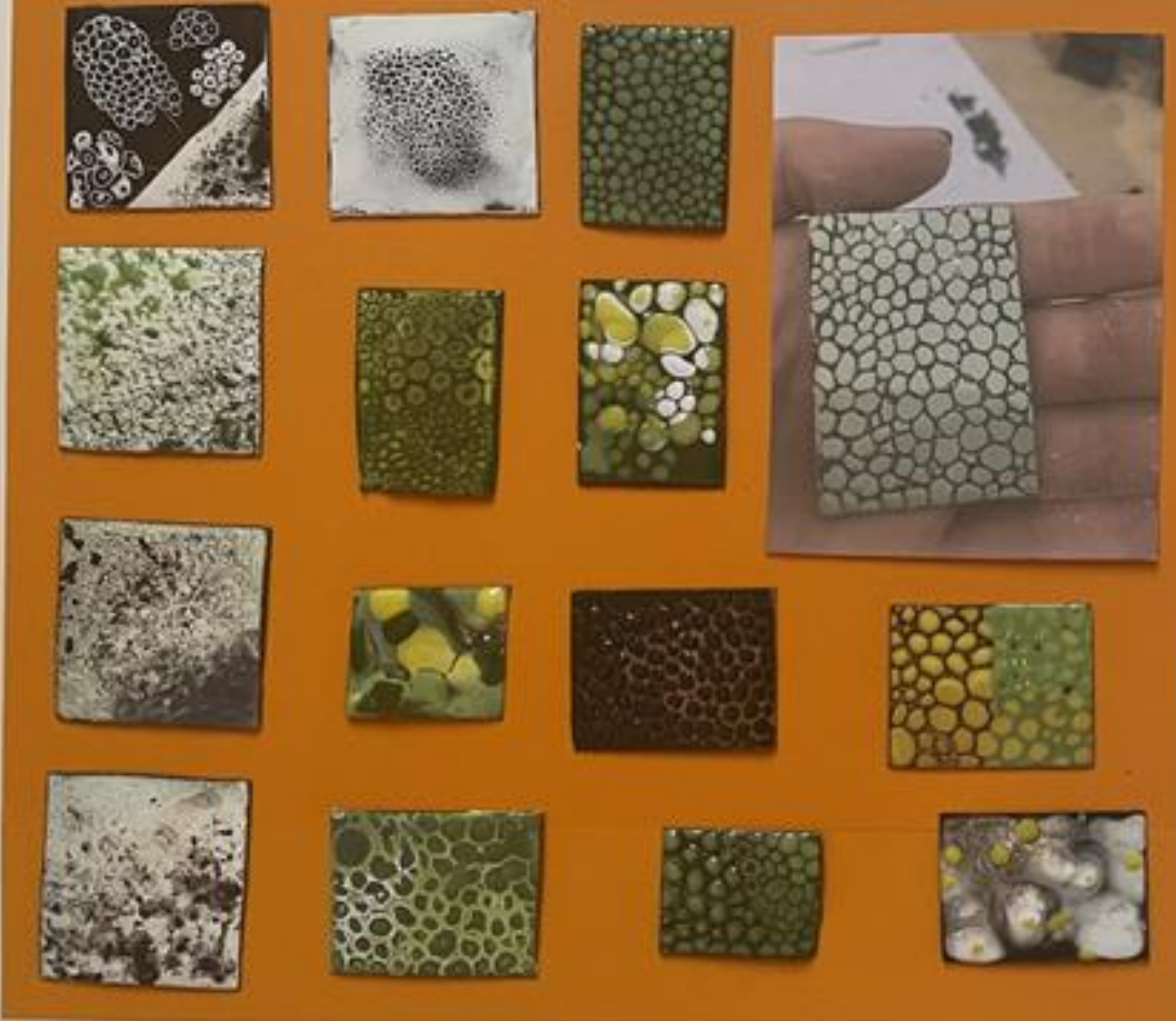
All work completed as part of the one year course at SilverHub.



The models below were created from card, foil and chain and the pictures above show the variety of ways that they can be worn



These samples were created with industrial enamel following a masterclass in industrial enamel led by Lisa Arnott. I was experimenting with surface decoration inspired by the berries and lichen I had found



Layers of silver or enamel shaped like the lobes the lichen and bent slightly to create volume

I considered casting or enamelling pieces attach to the lichen piece. Creating a sort of map as to where I found them. Each of the pieces could have their own pins so so that the shape of the piece can be personalised to the wearer and the garment that they are wearing it with. I decided against this as it made it too busy and distracted from the main lichen piece

This is a paper model I have made to check the proportions of the elements



This is a photograph of my process of enamelling the brooch pieces

These enamel pieces were created to be

riveted together

with the central holes. The surface was created with vitreous enamel

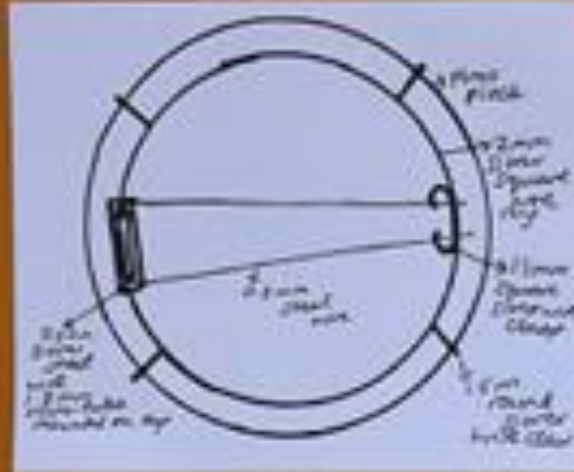


These notes are from some of the vitreous enamel experimentation I did

Final Outcomes - A Walk in the Park

All work completed during SilverHub one year course

Final polymer clay piece



Construction of final design

The polymer clay piece is attached to a silver ring with silver claws. To this ring the brooch clasp and hinge are soldered. The two pin brooch back design was selected as it adds stability to such a large piece

Detail of the brooch, the polymer clay worked well producing a lovely texture with a lot of interest



Final design being worn

Final silver and enamel piece, front and back



Final design front and back. The subtle doming created on the enamel pieces adds a lovely dimension to the design

Construction of final design

Silver sheet with silver tube soldered on to the reverse



Enamel pieces A, B and C with holes drilled in centre for rivetting



Silver sheet back plate with holes in the centre for rivetting

The silver tubes are soldered to the central silver piece, these tubes are passed through all of the holes in the enamel pieces and silver back plate and rivetted in place

The brooch back features a clasp made of silver sheet, some steel wire and silver tube, the tube and clasp are soldered to the silver back plate prior to rivetting

Final design being worn

