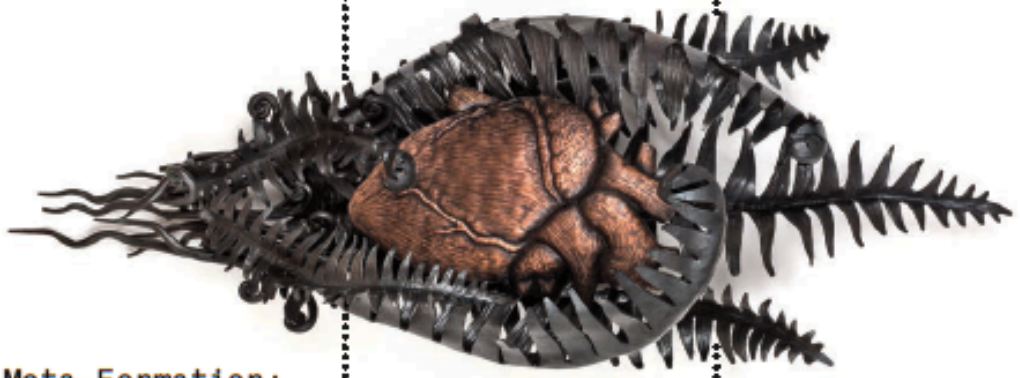
$12.00 USA & CAN
SNAGMETALSMITH.ORG

METAL SMITH



Meta-Formation: Twenty-first-Century Blacksmithing, Activism, and Community

ART
DESIGN
JEWELRY
METAL

Mechanical Magic: The Automata of Brittany Cox

An Untried Experiment: Building the Gorham Manufacturing Company

METALSMITH

VOL. 39 NO. 2

CONTENTS

4 FOREWORD

6 LETTERS TO THE EDITOR

14 FINDINGS
New & Noteworthy
Bella Neyman

16 IN PRODUCTION
Julia Turner
Andrea DiNoto

18 IN THE STUDIO
Georgina Treviño
Kaytie Johnson

20 LOOK
Metalwork at Haystack Mountain School of Crafts
Diana Jocelyn Greenwold and M. Rachel Arauz

24 DOSSIER
Contemporary Jewelry in South Africa
Geraldine Fenn

28 UNDER THE COVERS
Jewelry for Gentlemen
John-Duane Kingsley
Kwab
Emily Culver

FEATURES

32 **Meta-Formation: Twenty-first Century Blacksmithing, Activism, and Community**
Rachel David is committed to forging an inclusive community for the next generation of blacksmiths. *Rachel David*

40 **Mechanical Magic: The Automata of Brittany Cox**
A fascinating glimpse into the artistry of antiquarian horologist and 2018 Burke Prize Finalist Brittany Cox. *Samantha DeTillio*

48 **An Untried Experiment**
The story of how innovation and measured risk propelled the Gorham Manufacturing Company from a small, horse-powered workshop to a state-of-the-art manufactory. *Elizabeth A. Williams*

REVIEWS

56 **Jewelry: the Body Transformed**
Andrea DiNoto

58 **Thomas Gentille: Color Light Air**
Bruce Metcalf

Cover:
• Lisa Geertsen Wide Open, 2018 (see p. 37)
• Gorham Manufacturing Company Whiskey Decanter, 1892 (see p. 55)
• Brittany Cox Cochlea (Snail), 2018 (see p. 46)

Metalsmith is published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths. www.snagmetalsmith.org

The Society of North American Goldsmiths advances jewelry and metalsmithing by inspiring creativity, encouraging education, and fostering community.

Interim Editor
Adriane Dalton, adalton@snagmetalsmith.org

Contributing Editor
Kate Fogarty

Graphic Design
Luke Hayman, Elyanna Blaser-Gould, Pentagram

Advertising
John Garbett, jgarbett@snagmetalsmith.org

SNAG Executive Director
Gwynne Rukenbrod Smith

SNAG Board Of Directors
President
Nicole Jacquard
President-Elect
Brian Ferrell
Secretary
Becky Mcdonah

Michael Brehl, Jill Baker Gower, Dominique Barattar, Kat Cole, Jack da Silva, Dianne deBellaedon, Anne Flaia, Diana Hulse, Brigitte Martin, Todd McDonah, Ezra Satok-Wolman, Elizabeth Shypertt, Emily Stoehner, April Wood

Printer Allied Printing, committed to using environmentally friendly materials and methods.

Metalsmith (ISSN 0270-1448) is published both in print and digital formats in February, May, August, and November by SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5680, www.snagmetalsmith.org.

Membership rates: $94/year and up, full membership includes four-issue subscription to *Metalsmith*. Special rates available. Subscription to only *Metalsmith*: $33/year and up.

Postmaster/Members/Subscribers/Copies
Metalsmith is not forwarded by the post office. Send all address changes and any other requests, including missing issues, to SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5680, info@snagmetalsmith.org. Claims for missing issues are accepted only if received within three months of publication.

The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*.

Metalsmith is indexed in the Art Index and EBSCO Media.
Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

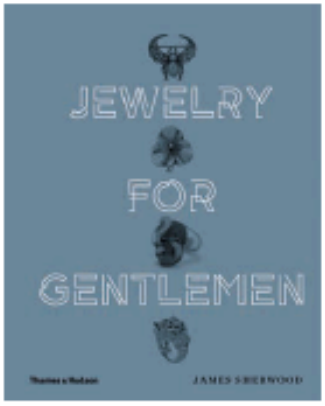
Copyright 2019 by Society of North American Goldsmiths, all rights reserved. Reproduction in whole or in part without written consent is prohibited.

Printed in the U.S.A.

DANDY REDUX

BY JOHN-DUANE KINGSLEY

FOR JAMES SHERWOOD, an arbiter of style for Royal Ascot and editor of *The Rake*, a menswear magazine and website that purports to be the "modern voice of classic elegance," the mantle of dandy is a natural—and well-tailored—fit.[1] Readers approaching Sherwood's new book *Jewelry for Gentlemen* expecting the elegant refinement that the term "gentlemen" implies will have their expectations exceeded. The text is designed to highlight the majesty of jewelry; deliciously staged photographs juxtapose pieces against suits by the Savile Row tailors Henry Poole & Co., rhapsodic prose, and auction prices that underscore the precious nature of featured pieces. Within this packaging, Sherwood presents an archetype of the twenty-first-century British gentleman as an emblem of elegant restraint that is both reliant on a strictly western sartorial style and subtly plays with—and ultimately upholds—prescribed gender roles. This archetype of gentlemanly taste is grounded in examples of contemporary and historic tastemakers. An admitted devotee of the original dandy Beau Brummell and his sartorial descendant, the former King Edward VIII, Duke of Windsor, Sherwood's selections focus on the subtle impact of finely crafted accessories on bespoke clothing.[2] A key example is Sir Phillip Sassoon, a noted politician and aesthete whose staple accessory was a simple pearl-topped stickpin, which affixed his cravat to an impeccably starched shirt front. Sherwood gives contemporary examples as well, like the actor Alexander Skarsgård, clad in a tuxedo jacket punctuated by a gold Cartier *Juste un Clou* pin shaped like a carpentry nail. That is not to say maximalism is avoided entirely in Sherwood's choices, but it is restrained to decoration of single objects: Theo Fennell's *Sic Transit Gloria Mundi King Henry VIII*, a combination brooch/pendant, exalts and jests its namesake with a rendering of Henry's iconically bejeweled torso in white and yellow gold set with multihued enamel and diamonds. In place of the king's head is a finely carved ivory skull.



Jewelry for Gentlemen
James Sherwood
Thames & Hudson, 2018

The immortalization of Henry VIII typifies another facet of Sherwood's gentleman archetype: he remains undeniably British. Sherwood deploys a characteristically British wit with a reference to Queen Mary of Teck's "magpie tendencies,"[3] or in describing the effect of using a stickpin on a Hermes silk tie, creating "more holes than Caesar's corpse."[4] The strongly British character continues with the selection of profiled jewelers and retailers, half of which are based in London. Despite this predilection, Sherwood includes French examples by way of Van Cleef & Arpels, Boucheron, and Cartier, while America's influence is characterized by Tiffany & Co. and David Yurman. International jewelers include Ara Vartanian, a Brazilian-Armenian jeweler based in London's Mayfair district, and Hemmerle, located in Munich.

The individual pieces of jewelry featured reflect the breadth of the Western style, from Greco-Roman antiquity through modernist abstraction, though Sherwood betrays a limited appreciation or understanding for global influences in jewelry aside from those appropriated into the Western vernacular. The most notable interpretation of non-Western influence emerges in Sherwood's profile on Cartier, who was the first jeweler to work in Egyptian revival style, setting ancient scarabs into designs for jewelry and boxes.[5] Foreign tastemakers receive a similar interpretation, as with Maharaja Rao Holkar II of Indore and Maharaja Sir Bhupinder Singh of Patiala, both of whom approached Cartier to design jewelry suites from heirloom stones. A subtle hint of classicism also accompanies this myopic perspective, underscored in Sherwood's statement on friendship bracelets: "Wearing multiple bracelets for sentiment's sake or fashion is so mainstream now for men of all ages that jewelers are looking to trade up on the trend and replace ethnic beads and threads with precious metals."[6] This vague use of "ethnic" erases the indigenous Latin American craft origin of the bracelet's style in favor of privileging the elite status of precious materials.[7] While the isolated impact of these examples may not register immediately, the interpretive void regarding global influences and subtly superior rhetoric leaves a distastefully imperialist impression amid the current climate of Brexit-era Britain.

Although Sherwood displays a limited cultural knowledge, his interpretation of the intersections of gender, masculinity, and jewelry provides a nuanced, modern approach that acknowledges an evolution away from traditional binaries of gay vs. straight and male vs. female. Admittedly, this book does not embrace the philosophy of post-gender liberation, which sees gender as an oppressive social construct that limits human potential and self-actualization.[8] Sherwood's approach is more object-centered; he does not allow the perceived gendering of a jewelry piece to limit its wearability by a twenty-first-century gentleman. Instead, jewelry type and appropriate scale are key. In his discussion of lapel pins and brooches, Sherwood suggests that "celestial, botanical, animal, and insect motif brooches created for ladies in the nineteenth and twentieth centuries translate beautifully to a cocktail suit or DJ lapel."[9] A Victorian diamond twelve-ray star brooch from Bentley & Skinner illustrates the point, but the author

A Victorian diamond twelve-ray star brooch from Bentley & Skinner, centered on a 0.65ct old brilliant-cut diamond (c.1870). Tailoring by Henry Poole & Co. Courtesy of Andy Barnham

nonetheless anchors this female gendered piece firmly within the confines of a stereotypically gendered male suit by Henry Poole & Co. In discussing bracelets, Sherwood takes a different stance: "Even in this age of gender fluidity, a Cartier *Tutti Frutti*, Bulgari *Serpenti*, or Elsa Peretti for Tiffany & Co. *Bone* cuff is not designed in proportion to be worn on a man's arm, although the new Peretti *Bone*, with a black finish over copper, has promise."[10] Discussions of jewelry signaling sexual orientation emerges in the context of stickpins that feature the image of Saint Sebastian as a discreet symbol of the wearer's sexuality; Sherwood likens this to the geolocational gay hook-up app Grindr."[11]

While Sherwood's range of selected styles of jewelry and tastemakers runs the gamut from dandies to the alpha males, he always focuses within the context of the cis-gendered male body. This subtle flouting of gender while simultaneously upholding conventions and remaining within its confines is in keeping with the performative nature of the dandy archetype that Sherwood greatly admires, and to whom *Jewelry for Gentlemen* is a compelling tribute.

John-Duane Kingsley is a design history writer and curator whose work focuses on gender, historic interiors, and contemporary craft.

1 "The Modern Voice of Classic Elegance," *The Rake*, accessed January 03, 2019, https://therake.com/. / 2 "Interview with James Sherwood," interview by Ville Ranvio, *Kaikari*, March 2, 2013, accessed January 2, 2019, http://www.kaikari.com/english/interview-with-james-sherwood / 3 James Sherwood, *Jewelry for Gentlemen* (Thames & Hudson, 2018), 199. / 4 James Sherwood, *Jewelry for Gentlemen*, 100. / 5 James Sherwood, *Jewelry for Gentlemen*, 122. / 6 James Sherwood, *Jewelry for Gentlemen*, 194. / 7 Shaye Radin, "Friendship Bracelets: Their Origin, Meaning, and Importance," NOVICA Blog, June 10, 2017, accessed January 03, 2019, https://www.novica.com/blog/friendship-bracelets-their-origin-meaning-and-importance/ 8 George Dvorsky and James Hughes, "Postgenderism: Beyond the Gender Binary," *Institute of Ethics and Emerging Technologies Monograph*, no. 003 (March 2008): Abstract. / 9 James Sherwood, *Jewelry for Gentlemen*, 194. / 10 James Sherwood, *Jewelry for Gentlemen*, 187. / 11 James Sherwood, *Jewelry for Gentlemen*, 106.

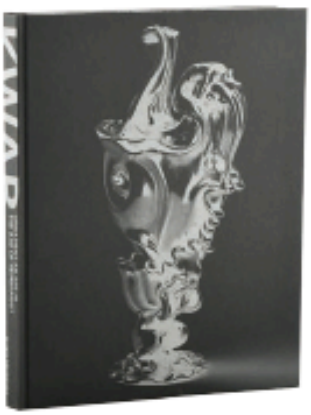
MORE THAN SURFACE

BY EMILY CULVER

ORIGINATING IN THE EARLY seventeenth century, kwab—a style of fantastical images created from the artist's imagination that defy rules of gravity, hierarchy and actuality—became a creative outlet for artists, primarily metalsmiths. Similar in some aspects to grotesquerie, kwab stood in stark contrast to the realistic imagery that was preferred amongst the elite and artists. As the accompaniment to an exhibition of a similar title, *Kwab: Ornament as Art in the Age of Rembrandt* is a masterfully composed catalog of works that illustrate this most prominent Dutch contribution to decorative arts. Authored by Reinier Baarsen, the Rijksmuseum's Senior Curator of European Furniture and Professor by special appointment of the History of the Decorative Arts at Leiden University, this book is composed of just under 300 pages divided into eleven chapters, and photo reproductions of supporting works. Over half of the artworks are within a metalsmithing vernacular, a testament to the innovation set forth by master craftsmen in the medium that would later be adopted into other modes of making.

Kwab, a word mostly used in the Netherlands, is defined as a flabby fold or thickening of a human or animal body. The qualities of this aesthetic are difficult to describe in words, and admittedly, it is the very nature of this style to be slippery and fluid. Furthermore, the abstract nature of ornamentation and lack of theoretical research pertaining to the decorative arts also marks readings of kwab style as speculative. Key signifiers become apparent as one reviews the vast collection of works depicted in detail throughout these pages: undulating surfaces are often described as lobate and auricular in nature, and kwab forms ebb and flow from recognizable entities—animals, human figures, and shells—into monsters, masks, bones, and flaccid folds. *Kwab* provides a clear roadmap to the reader in discerning which works only nod toward kwab versus those with many influential trademarks and keystones of the style.

While many varied examples of kwab are on display throughout the text in the form of drawings, prints, furniture, interiors, and functional objects, nothing compares to works made by silversmiths, especially those of the van Vianen lineage. Baarsen argues that a gold cup completed by the Dutch silversmith Paulus van Vianen (1570–1613) in 1610 contains the earliest known dimensional object made entirely of kwab, in the form of a knob perched atop the lidded vessel. Though small in scale, this piece represents



Kwab: Ornament as Art in the Age of Rembrandt
Reinier Baarsen
nai010 publishers in conjunction with Rijksmuseum Amsterdam