

# Pictures Of A Time

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BA Jewellery



# Index

3-	INTRODUCTION
	DIARY
11-	getting started
15-	boat and harbor
21-	water
27-	knots and ropes
33-	fernweh
35-	starting to make
43-	colour and structure
45-	making
51-	thats how
63-	finishing
67-	relation to my older work
71-	done
81-	CONCLUSION



# Pictures Of A Time

## BILDER EINER ZEIT

Even though the themes I pick for my jewelry are often quite personal, this one is probably the most private one I have ever worked on. It is about Sweden and the time I spend here, about my feelings and me. It tells a story about joy and happiness, the good times in life. But also the more uncomfortable parts of being abroad: the separation of family and friends, the disorientation, the coldness.

Just before I started with my exam work I moved. I moved into a house boat, which is the coziest place ever! I love living here although it is inconvenient sometimes. In many ways it is like Sweden. And although I never connected house boats to Sweden, my swimming home and its surrounding became a pictogram of Sweden for me.



# Boat

SWEET HOME







# Best View

EVER





Going abroad, meeting new friends, finding the best place to stay: my boat. Slowly getting along in the unknown environment, settling in, having a good time, feeling comfortable, missing my family and my friends, feeling homesick, lonely in a way, longing to be back home...

But without leaving.

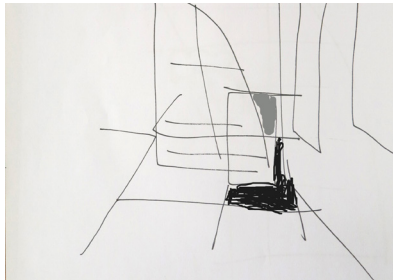
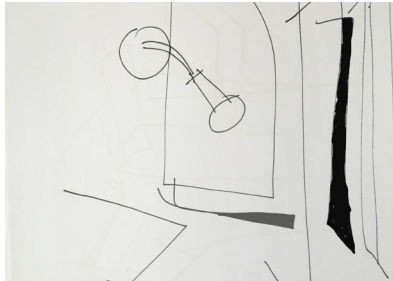
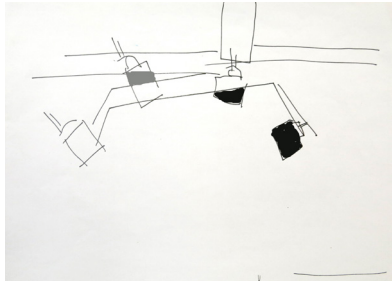
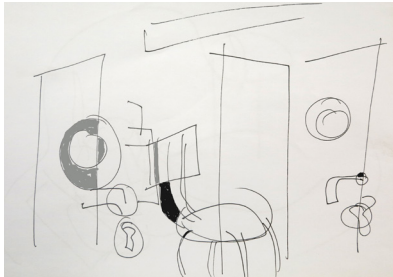
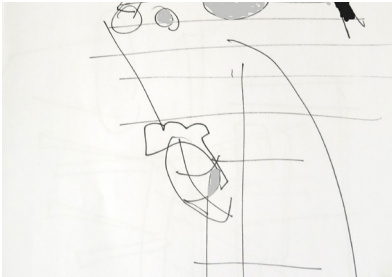
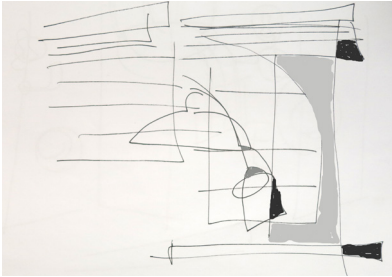
Is there more than just one place for me to be?

Creating pictures to keep my memories!

I want them on my wall.

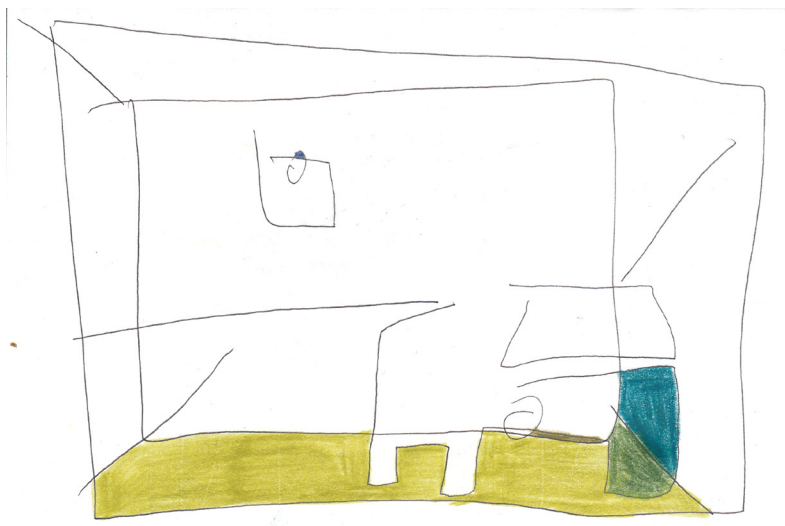
They are precious.

I will miss them!



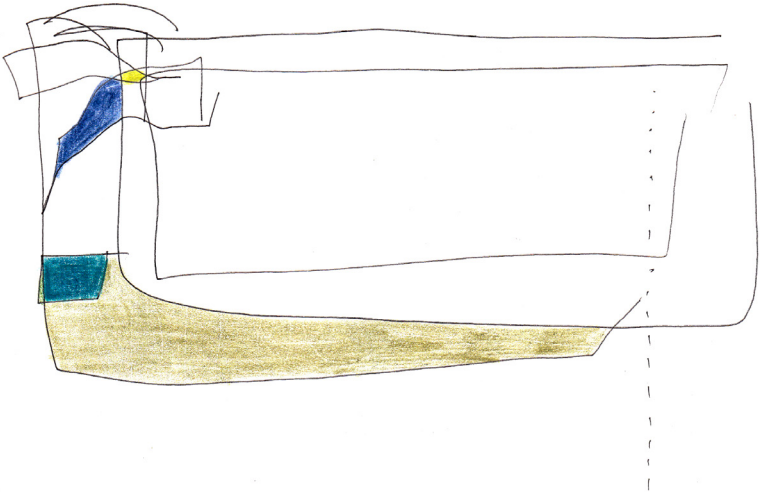
# Scetches

MAYBE IT'S NICE TO START WITH SOME



# My Room

AND LOOKING OUT OF THE WINDOW







# Boat And Harbor

## DAS BOOT UND DER HAFEN

The boat, It is my place to be!

There are so many feelings I connect with this place, that it is hard to put them in words. The minute I moved in I felt comfortable and home. It is the coziest spot you can imagine. It is small, but homey, with a fireplace and vintage couches, white wood and colorful, striped carpets, lots of windows and light. And candles. And this amazing view over the harbor, which looks like a post card on top of all that. It feels unreal, as it is so quiet and calm, even though it is so close to the busy city center. It is a place to stay. The harbor is not! Boats come and go every day; people pass by and try to get their work done. There is a lot of stuff around: boats and ships, machines and tools, iron and wood. It is not a place made for living. You can feel that, when you walk through. But it has a strange kind of beauty, an industrialized charm which I find very inspiring.











# Water

WASSER

Water has always been really important for me. I have loved it since I was a child and my mom used to say, that I should have been born as a fish.

I am not sure if I would like to be a fish and live in the water, but I enjoy living on the water for sure. Since I am living on the boat I realized how much I love the movement of the waves and the sound of the water and the cracking ice.













# Knots and Ropes

## KNOTEN UND SEILE

One of the things you find a lot around the harbor is all types' ropes, cords, cables and wires. They are everywhere; new ones as well as old, almost rotten ones, long and short, thick and thin and different colored ones. Such a variety! Some of them are beautifully woven or tied in clever knots.

Recently there was a lecture of Lise Bjerne Linnert at HDK. In context with one of her projects (65 299 knots – a pain registry) she said, that she was feeling like a knot.

I do that, too. Sometimes. It is a weird feeling, sometimes I think I have lost my way or run in circles.

It is some kind of confusion and disorientation.







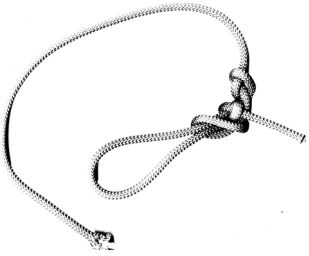
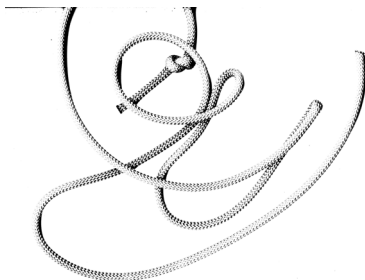
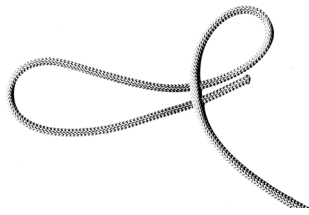
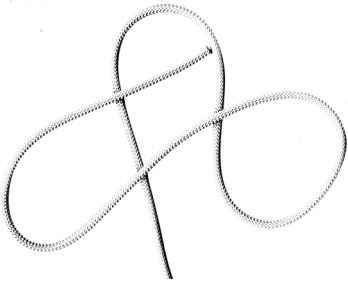
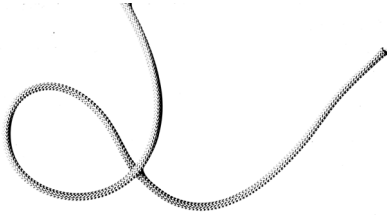






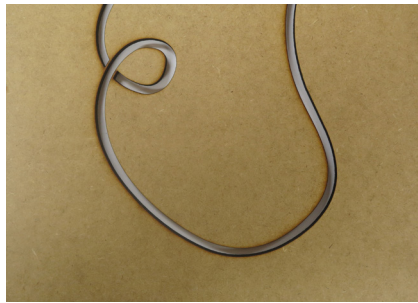
# Fernweh

(fern-weh, noun, orig. German)  
a crave for travel; being homesick to a place  
you have never been; \*



# Scans

PLAYING WITH SHAPES AND LINES



# Molds

MDF, PLEXI, SOME WORK-SOME DO NOT

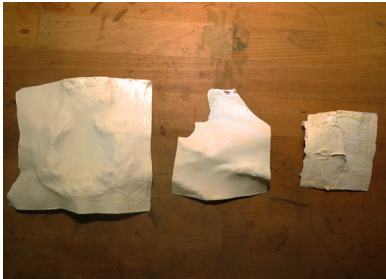






# First Models

TRY AND FAIL AND TRY AND FAIL AND TRY AGAIN!





In the beginning I really liked the idea to work with ropes and knots. I felt connected to the symbolic meaning and also to the aesthetic optic of it. At that time my working title was Imprints of a time. The impression was the important thing for my work.

I was looking for something, which leaves a mark, like a footprint: something to remind me of the good time, something to help me to keep the memory.

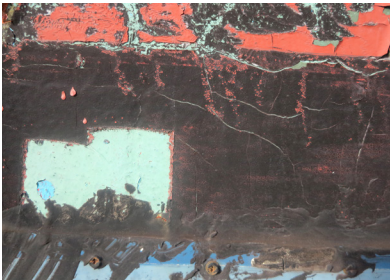
Having that in mind it was logical to go back to a working method I was working with earlier this year: thin sheets of metal, molds, pressure and the press. It was nice to be able to take something from my earlier work, which was so related to the topic of my exam work. And in the beginning it was going well. I tried different types of molds, different metals, realistic and more abstract shapes.

But no matter what I tried, I could not get satisfied with it. Then I started to paint the metal. It was fun! And the more layers of paint I added, the better I liked my work. It became something else.

The structure I created reminded me a lot of the structures I found in the harbor and started to take pictures again. But this time I concentrated more on the details, a close up look on the things which caught my attention. I really loved to work with the structures.

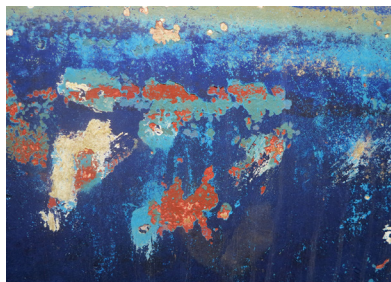
I kept on doing it, tried to find other materials I could create these structures and layers with:

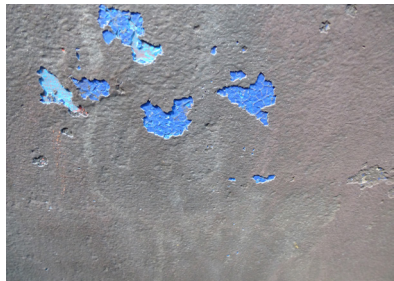
different paints, plaster, jesmonite, enamel...



# Colour and Structure

LAYER OVER LAYER





Enamel, Industrial enamel!

That was it, a material I always liked to work with. But can the material glass give the expression of broken surfaces and rotten structures I wanted to have?

How can I get rid of the glossy surface enamel usually have and how hard can I treat the material without breaking it?

I found a way and the result was exactly what I was longing for all the time!











I love the structures I got this way, but it did not connect to my idea of imprints any more.

The imprints and the structure were just too much. I had to make a decision! Even though almost half of the time has gone I left the imprints and re-named my work to pictures of a time.

I kept on experimenting with the enamel and tried to find shapes for the jewelry. Connecting to the picture Idea I wanted to keep the shapes simple. Also, because the structure itself was so full on, I had the feeling that a complicated shape would be too much.

I will keep it plain, flat, squared.



# Thats How

IT WORKS

I used copper sheet, the enamel seems to stuck better on copper than on steel or iron. When I tried steel the layers of enamel were chipping of the metal easily. The perfect thickness of the metal sheet is 0.7mm, thinner sheets are not stabile enough, ticker ones make the pieces to heavy.

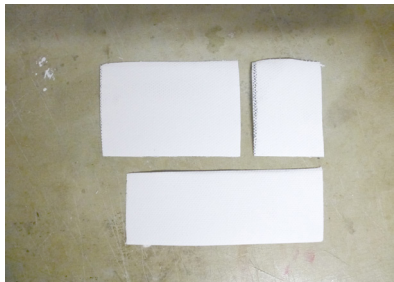
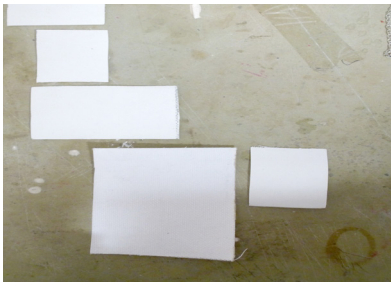
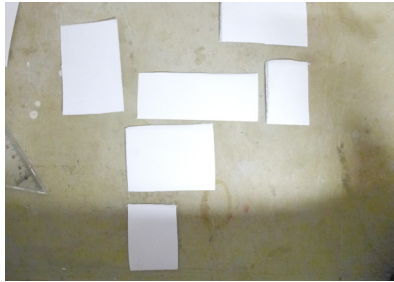
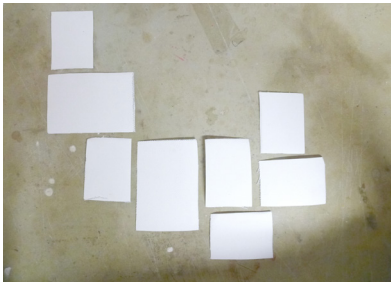
And then do everything the opposite way your enamel teacher told you!

I put on a lot of different layers of enamel.

Putting the enamel on the hot metal sheet creates bubbles which will be shown as holes in the final pieces. Breaking the cold enamel sheet, washing it and the firing it again causes cracks that will stay even after re-firing the piece a couple of times. After a few layers there needs to be a layer on the backside of the metal as well to make it more stable. If there are too many layers, the enamel either flows away during the firing or chips of when it is cooling down. The top layer is white enamel. This one should be done in the proper way:

on cold metal, left to dry before firing.

A corundum tool remove layers of the enamel and makes it matt as well. The layers underneath are shown. Then I covered parts of the colors shining through with white enamel again. In the end the enamel gets sand blasted. Holding the pistol close to the piece creates more pressure and removes more enamel. Concentrating the power on the cracks brings them out more.



# Playing with Squares

FINDING SHAPES



How can I combine the enameled pieces? Or should it maybe just be one in each piece of jewellery?





# Like Pictures on the Wall

TELLING MY STORIES









# Half Way Done

ONLY A FEW MORE WEEKS TO GO

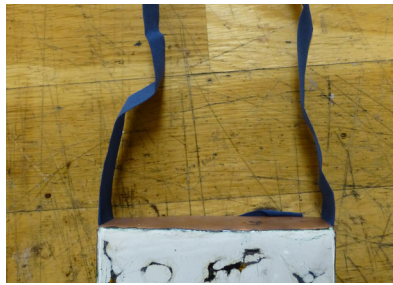
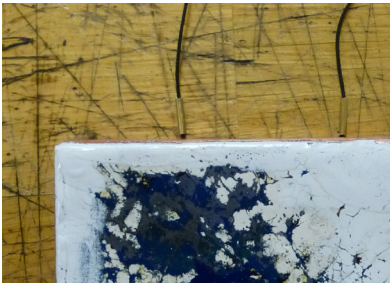




There was something missing;  
ovals  
frames  
additional materials  
complex string/ needle solutions  
canvasses  
...

When I started to think of canvases I got much better results. The height benefited the pieces, made them more valuable in a way. I tried different sizes, heights and made a decision to mix it.







# Thinking of Details

WHAT KIND OF JEWELLERY SHOULD IT BE?

Since I have been working with the structures I was always thinking of making neckpieces. Maybe because that has been the piece of jewelry I felt most connected for the last years. We recently went to Stockholm to see the Substance exhibition in Gustavsberg. One of the artists exhibiting was Dorothea Prühl. In her work she has been concentrating in neckpiece for a long time and in her speech at the opening she said something I found really interesting:

Neckpieces are the frames for the face!

I totally agree with that statement and it really fits my topic. I like the idea of creating pictures and frames on and for the body.



Looking at my sample pieces now I see brooches as well.

I have not been making brooches for ages; it is not a piece of jewelry I usually enjoy wearing myself, so I easily forgett, that this is a type of jewelry i could make. But now I feel like making brooches. It keeps on coming back in my mind.

I tried to search for solutions for the brooch back. For this project it was important that I could choose the direction of the brooch in the end. Even though I learned to control the process of enameling, there is still a lot chance involved in the process of making. The fact that it is not possible to solder on enameled pieces turned this goal into a challenge.

Soldering before the enamel process was not possible as well, as I over burned the sheets and the solder would have melted in the kiln.

I found a way to fold the brooch back out of the same piece. On the edge the metal still needed to be connected, I did that with the PUK welder.

For the neckpieces I used a cotton band, the same width as pendent. I prefer dark colours over bright ones and I will match the colours of the band and the enamel.



# Relations

## TO MY OLDER WORK

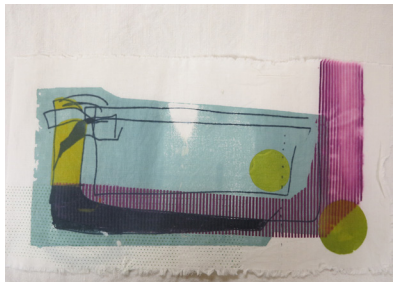
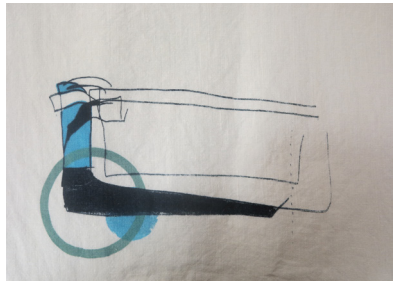
Now that it is getting clearer what I am making I can see more and more relations to jewelry I have made earlier.

I noticed that my work has been rather two dimensional in the last years, like reliefs.

My pieces are corporately simple in shape and technique and I usually work in small series.

Also the material choice seems to be typical for my jewelry. I really like to work with metal and I seem to prefer sheets over thread. Even though I love metal for its typical properties, I am not a fan of its surfaces. I guess that is one reason, why I enjoy working with enamel so much.

It gives me the possibility to hide the surface in a nice way. Also it makes thin sheets steadier. And the best thing about enamel is, of cause, the color! I love colors and always try to bring some in my work!



In the beginning of this semester I also joined a screen printing course. I took some of the sketches of the boat to work with and tried a lot of variations with colours and pattern. It was a lot of fun, but I could not find the right way to include that in my examination work.

Nevertheless there is something I took from this course for my resent work: the playful way of working with colours.

The way I used the enamel in this project is so much fun. I draw and paint with brushes on the metal, quite experimental and free.





Done  
FINALLY

And now, it is done.

I finished 17 pieces in various sizes; neckpieces and brooches.

I like them.

They give the feeling I wanted to communicate. Looking at them, I see the harbour, the tough surrounding of my sweet home.

I definitely have favourite pieces. In general I prefer the brooches over the neckpieces and the smaller pieces over the bigger ones.

My overall favourite piece is the red and green brooch. I did not expect the colour combination to come out that great, but in my opinion that works really well.

I am still kind of surprised that I found a way to make the enamel stable enough to survive the rough treatment I gave it.





















This project is not over yet. It feels like it has just started.

I want to keep on working with the enamel in the way I have used it in this project. I would like to try different shapes. Having realised the picture idea I feel free to try different shapes now.

Also the harbour as a topic is not over yet. I love it so much and there is so much more I would like to work with! Using the enamel, but also adding other materials like wood.



Tack  
SWEDEN