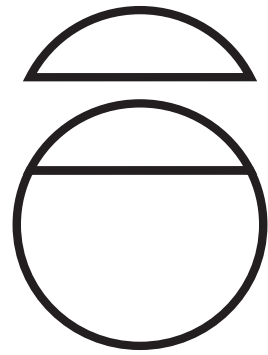


SECRET SPACES, HIDING PLACES



Objects of sentiment are subjective to the owner, they hold personal value and are kept and treasured. Sentimental items are often very private, and need to be kept away from the prying eyes of strangers. My research into the disparate worlds of espionage, refugees and drug trafficking has led me to take a contemporary approach to jewellery with hidden compartments such as traditional poison rings and Victorian mourning locket, to produce a range of work that allows people to keep precious things close to them and hidden away in secret spaces. It becomes the wearer's decision whether to share their valued objects or keep them to themselves.

The simple geometric forms make the pieces desirable and wearable everyday and create a contrast to the more complex secret internal mechanisms.

WHERE IT BEGAN:

This project started out being a project inspired by nomadic travellers, how they have no permanent home and carry everything they own with them. Over the course of the year the project developed hugely but can still be related back to this initial starting point. The project evolved into looking at what the conventional person deems as sentimental enough to carry with them and how sentimental items are often very personal and kept private. It became a jewellery based project as jewellery can be worn everyday and provides the perfect carrier for the secrets not wanting to be shared.

PROPOSITIONS

For the propositions exhibition I took inspiration from forms seen in the Ashmolean museum in Oxford. I decided to create a fairly traditional shaped vessel and explore the different ways it can be held, carried or suspended.

I started by drawing out different form ideas before turning a shape on the lathe in plaster. I then made a 3 part mould from this initial form to allow me to slip cast multiple identical vessels. I decided to slip cast rather than throw to allow the different carrying methods to be the focal point rather than a variety of different shaped pots.



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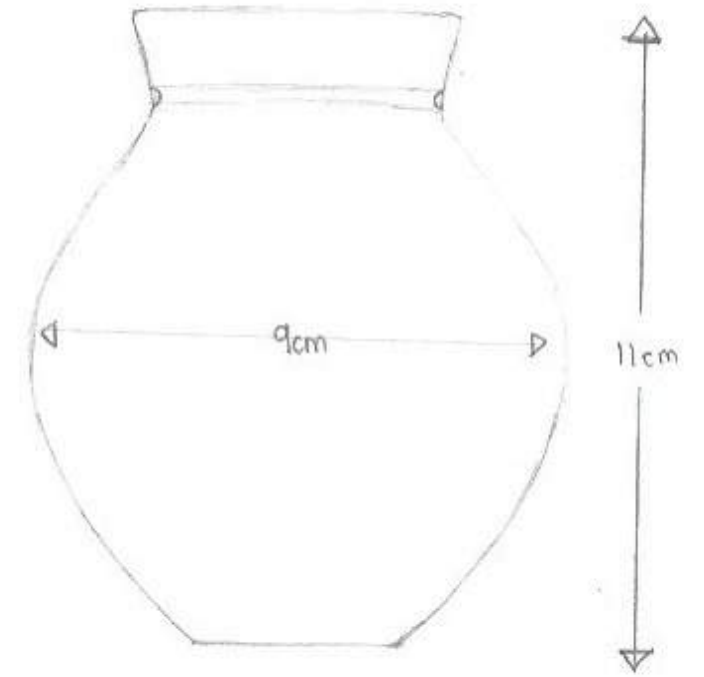
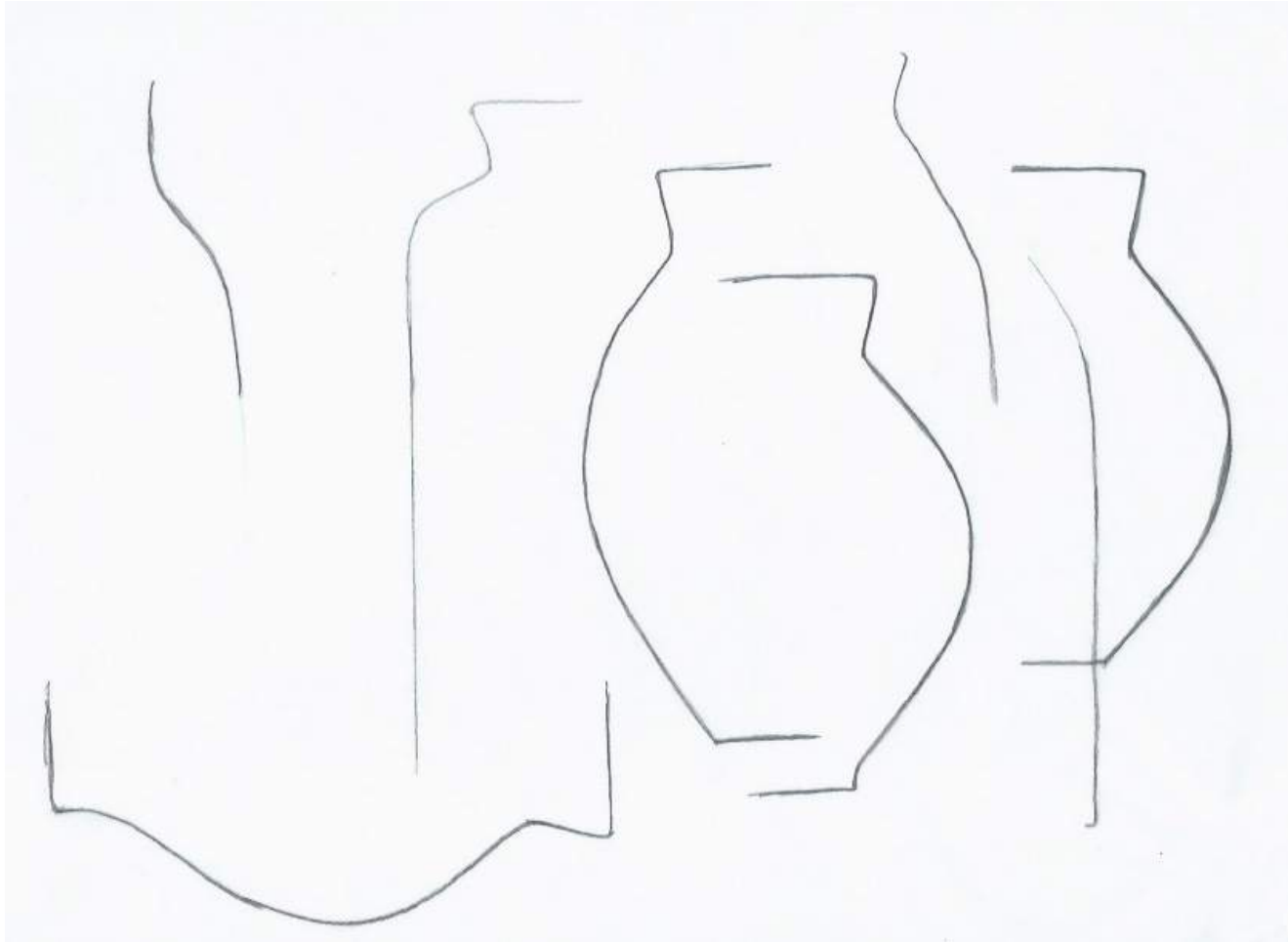
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These objects are from the Neolithic period, around 4000-3000 BC. They are made of clay and are used for storage and cooking. The large jars are used for storing grain and oil. The smaller vessels are used for cooking and drinking. The bone is a spindle, used for spinning wool. The map shows the location of the site in the Taurus mountains region. The photograph shows the site of the excavation. The close-up shows the texture of the pottery. The diagram shows the shape of the spindle.



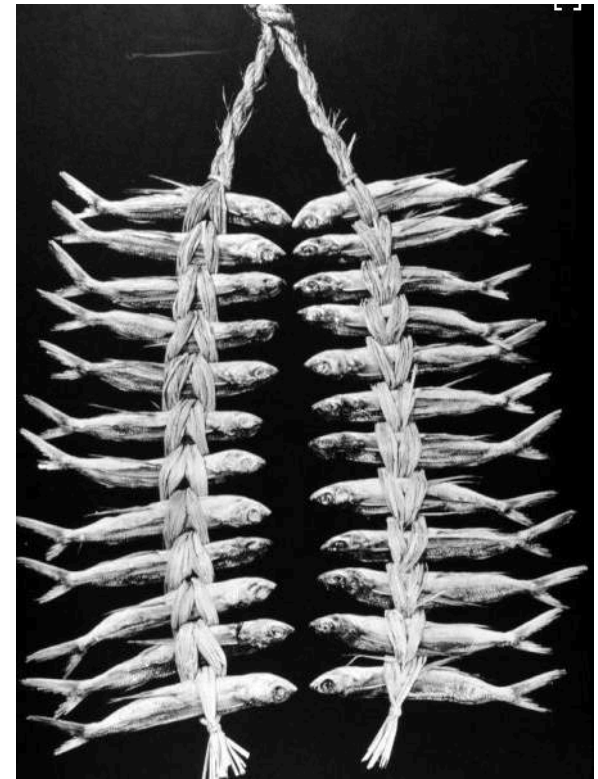
Shape and form experimentation





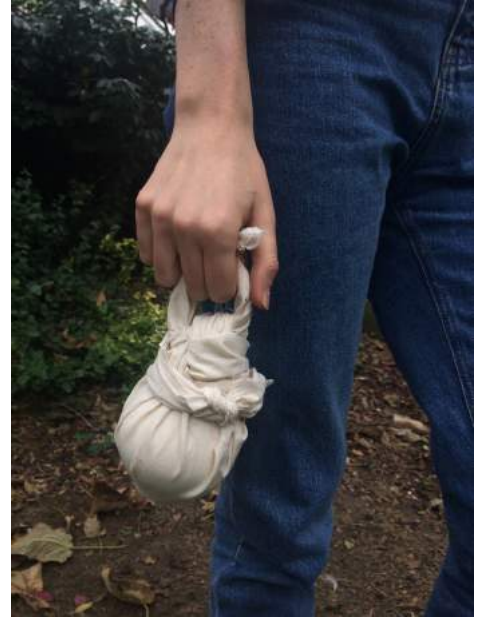
The research into the different carrying methods for the pots came from the book 'How to wrap 5 eggs' by Hideyuki Oka. This book explores traditional Japanese packaging techniques used in ordinary day-to-day lives before mass manufacture. Along with these more string methods of carrying objects I also researched into Furoshiki, another traditional Japanese method of carrying but using cloth. Folding cloth in a variety of ways allows protection to the object as well as a method of carrying.

How to wrap 5 eggs - Hideyuki Oka



EXPLORING FUROSHIKI THROUGH DRAWINGS







THE FINAL HANGING COLLECTION



FROM CERAMICS TO JEWELLERY

After concentrating mainly in ceramics for the propositions piece, I decided to experiment in metal, loosely translating the same concept into jewellery. This is where the project started to drift away from the nomad and concentrate more on the value of the items we carry.

After working at Baroque Jewellery shop I started to question the value of jewellery, whether the value to the owner is within the high worth of the jewellery or the sentimental connotations it holds.

sentimental

adjective

1. of or prompted by feelings of tenderness, sadness, or nostalgia.

"she felt a sentimental attachment to the place creep over her"

1. having or arousing feelings of tenderness, sadness, or nostalgia, typically in an exaggerated and self-indulgent way.

VALUING THE SENTIMENTAL

Looking at peoples sentimental collections

Do they only hold value to the owner?

Are they objects of high value?

Can they be carried?

Do they fit in a pocket?

Are they aesthetically pleasing?

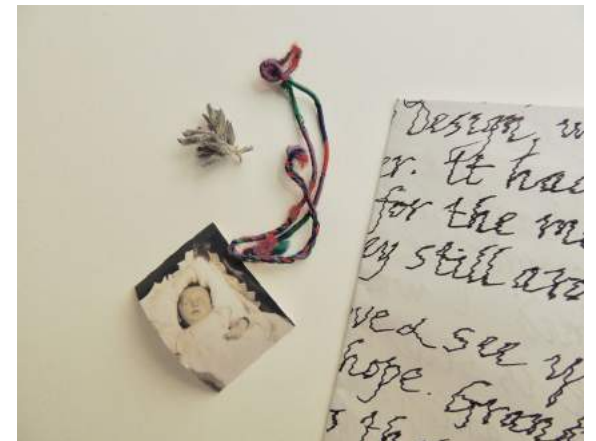
How are they kept/stored?

What form do they come in? Letters? Photographs? Jewellery?

Are they objects of high worth?



SENTIMENTAL COLLECTIONS



A selection of people's sentimental collections, things they cherish that have a lot of personal meaning.

PEBBLE RINGS

I experimented with some traditional and some unconventional stone setting techniques, to create rings with pebbles instead of high quality gemstones. The pebbles represent the sentimental as they are objects collected from holidays or day trips. This means they then only have value to the finder and owner of the stone rather than a gemstone that can be valuable to anyone. This creates much more of a personal meaning to the item of jewellery.











REFUGEES

Refugees travel light, they are stripped back to the bare essentials and the things of true meaning to them. The items they choose to carry are representative of their past and hopes for the future.

Researching refugees is a way of learning about human necessity, refugees are forced to part with most of their belongings, therefore the items they choose to carry are of extremely high value.

The Danish 'jewellery law' has given the police the authority to take cash and valuables from refugees.

Under the guidelines, police are told not to take wedding rings or engagement rings and individual officers are left to determine the "sentimental value" of other items.

Police are told not to take items if they are "associated with a particular personal story that means the object cannot be replaced by another one".¹

This shows the importance of sentimentality, but despite the guidelines within this law many refugees around the world are still forced to part with their belongings, the allowance of sentimental items is a recent addition to this law after criticisms of an earlier draft.

¹Local, AFP/The. "Here's How Denmark's Famed 'jewellery Law Works.'" *The Local*. The Local, 05 Feb. 2016. Web. 21 May 2017. <https://www.thelocal.dk/20160205/heres-how-denmarks-controversial-jewellery-law-works>

WHAT REFUGEES BRING WHEN THEY RUN FOR THEIR LIVES



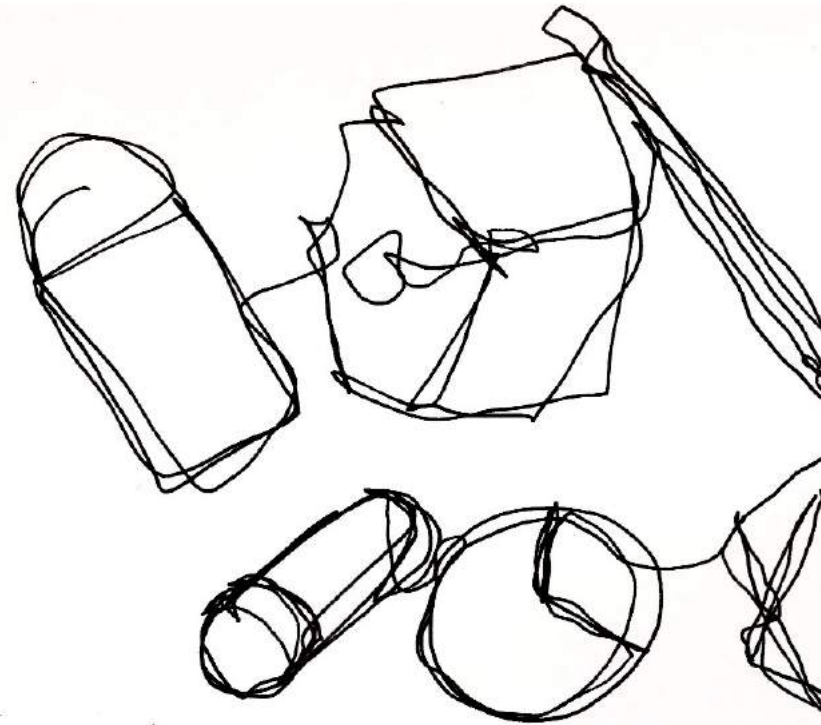
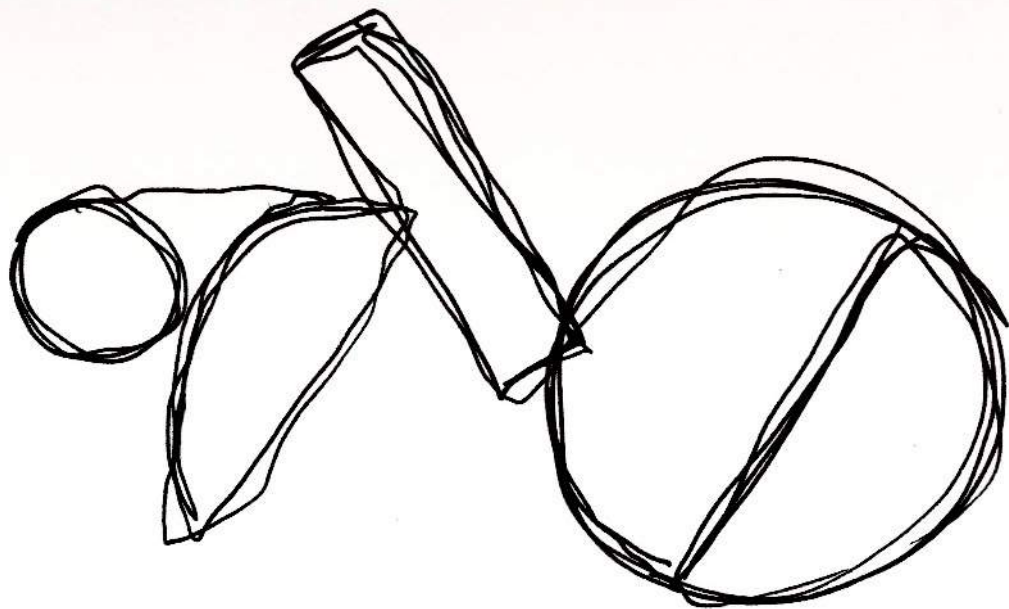
THE STORY

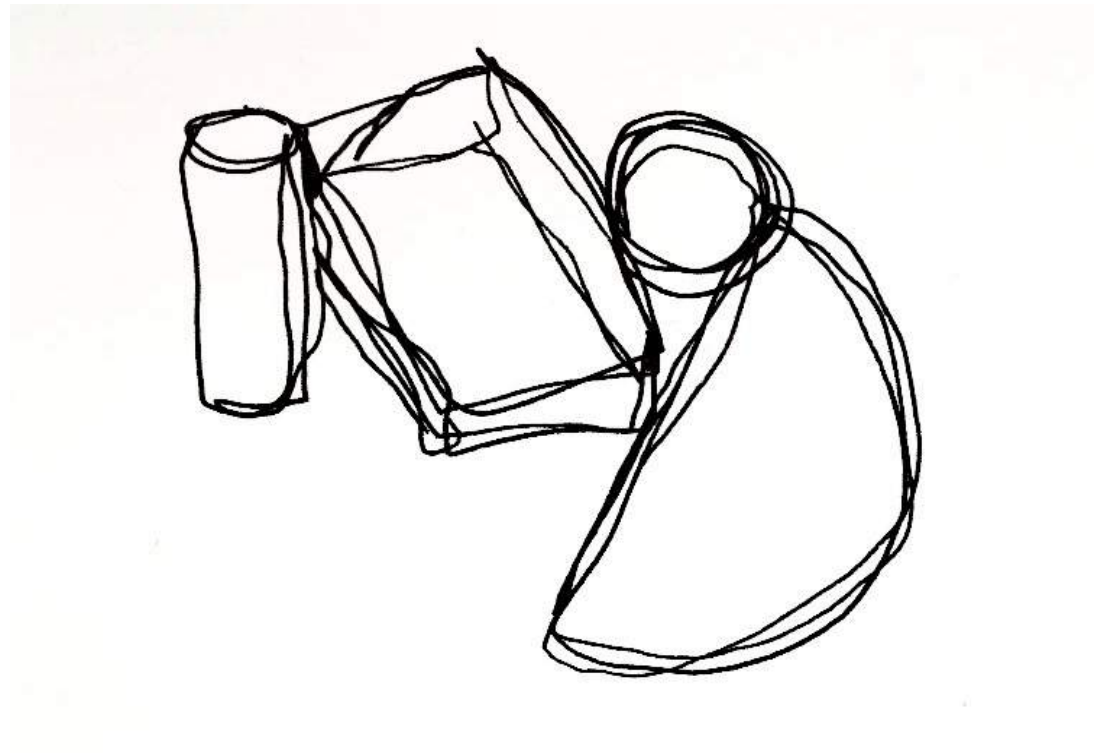
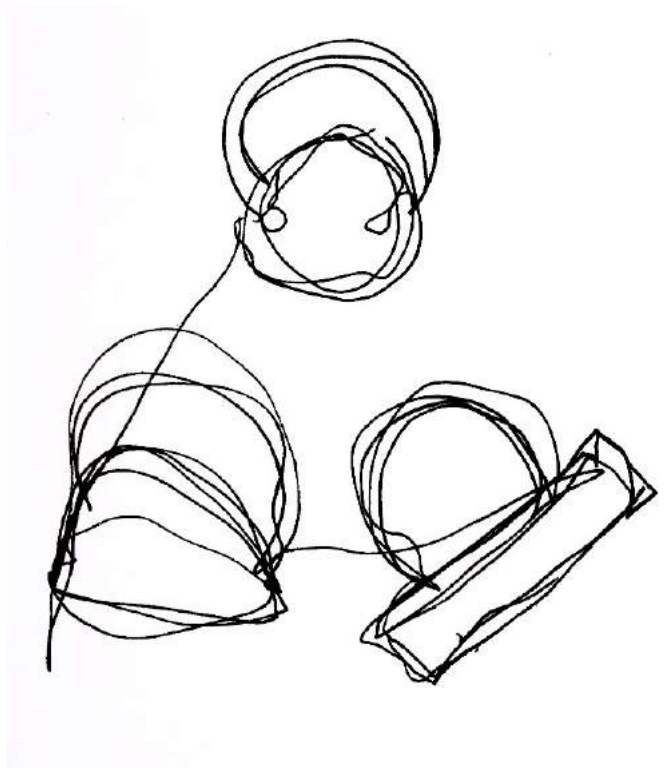
A friend once wore a key around her neck as a necklace. The key wasn't functional, and wasn't there for any other purpose other than its sentimental meaning to her. Wearing it around her neck however sparked the curiosity in others who continued to question the key's purpose and meaning. Sometimes sentimental things are personal and do not need to be shared with the prying stranger. This led me to develop a range of jewellery with hidden compartments, a contemporary approach on the traditional poison rings and Victorian mourning lockets, to produce a range of pieces that allow people to keep their precious things close to them but hidden from the inquisitiveness of strangers.

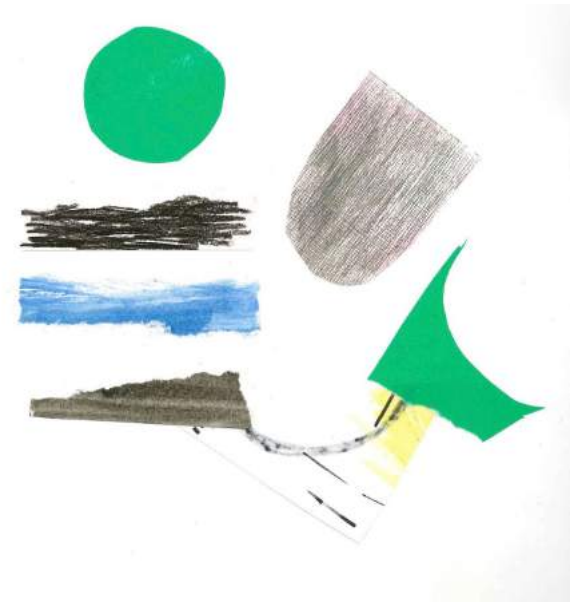
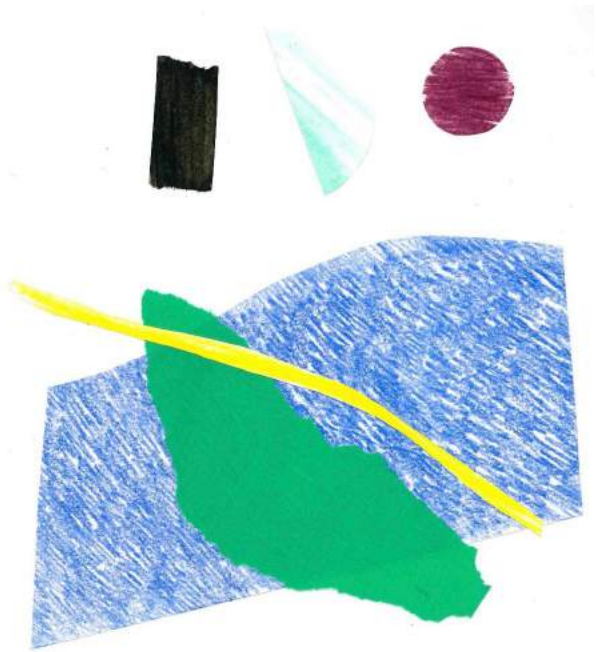
In contrast to the idiom 'wearing your heart on your sleeve' which is to make your feelings and emotions obvious rather than hiding them. The intention is not to disregard the importance of expressing yourself through your emotions but simply to allow physical items of personal worth to be kept close to the wearer whilst remaining private.

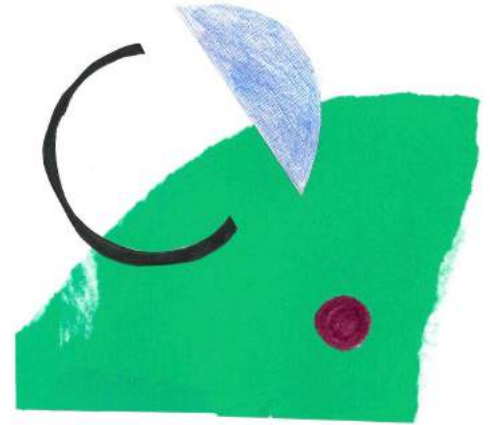
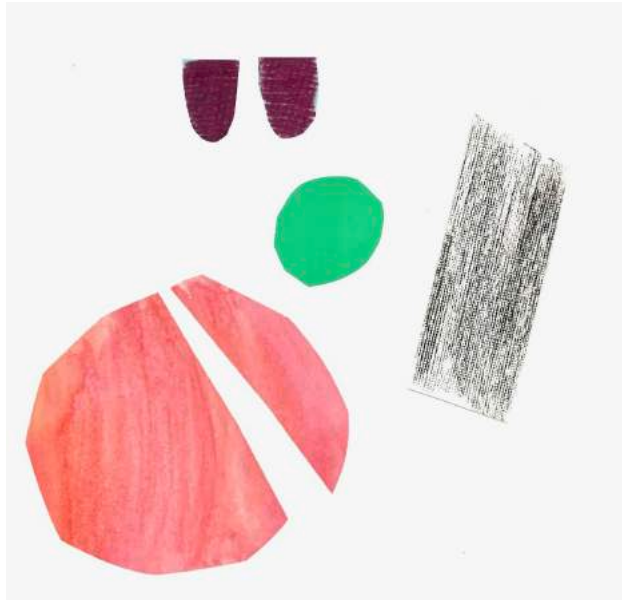
DRAWINGS AND COLLAGE

When creating pieces that can be worn everyday I decided it was important to keep the forms simple and geometric. The internal opening and closing mechanisms will provide a secret contrast to the initial simplicity that only the user is aware of unless choosing to share. I did a variety of line drawings, collages and sketches and drawing of the hand to explore the geometric form and how it sits on the body.













SILVER PROJECT

A day long silver project sponsored by Michael Bloomstein's to create a piece of work using 10g of scrap silver. I used this day as an opportunity for research into the properties of silver experimenting with new techniques such as cuttlefish casting. Ultimately this technique was not used in my final collection as it doesn't lend itself to creating secret compartments but it was still a good method to learn about.

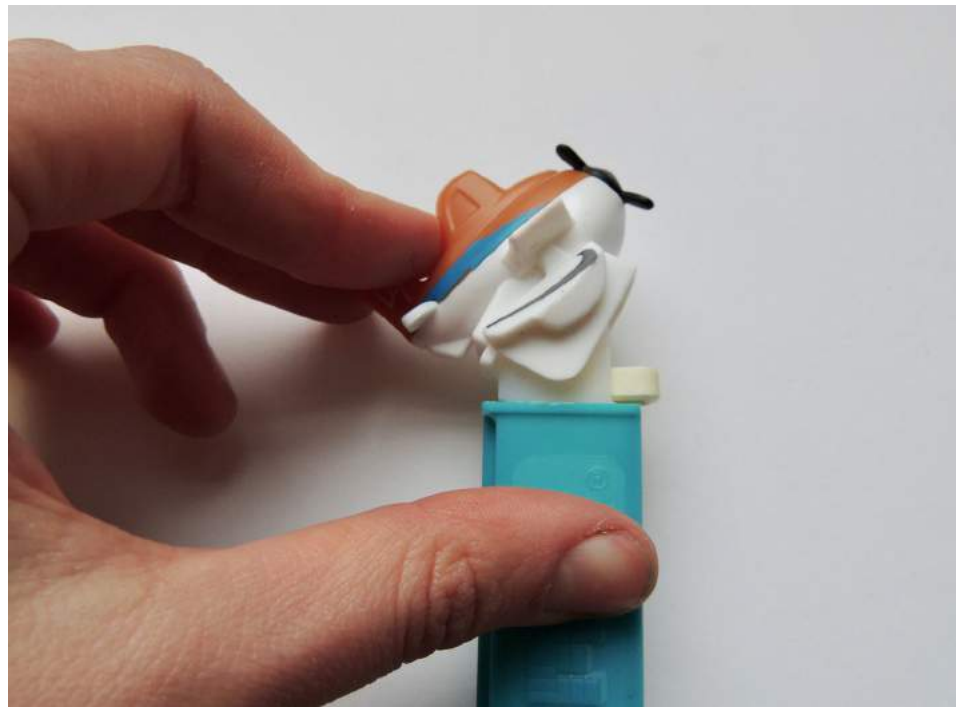
PROCESS OF CUTTLEFISH CASTING





EXISTING MECHANISMS IN EXISTING OBJECTS





Looking at the way existing mechanisms work in mass produced objects helped me with design ideas for my own final collection.

IMPERIAL WAR MUSUEM – SECRET WAR

I took a trip to London's Imperial War Museum to the 'Secret War' exhibition to look at the undercover world of espionage and the clever ways they hid gadgets and weapons within everyday items. These items were hidden and used by British agents to kill Nazis when threatened with capture.



Concealing devices manufactured by MI6 and used by its agents to hide films and documents.

ONLINE IMAGES OF SPY CONCEALMENTS



Art of Manliness, LLC. "15 Sneaky Spy Concealments | The Art Of Manliness". *The Art of Manliness*. N.p., 2017. Web. 23 May 2017. <http://www.artofmanliness.com/2011/11/15/man-knowledge-15-cool-spy-concealments/>

"Secret Weapons Carried By WW2 Spies Including A Garotte Wire And A Poison Key Emerge After 70 Years". *The Sun*. N.p., 2017. Web. 23 May 2017. <https://www.thesun.co.uk/news/2805353/secret-weapons-carried-by-ww2-spies-including-a-garotte-dagger-disguised-as-a-badger-and-a-poison-key-emerge-after-70-years/>

DRUG TRAFICKING

Drug trafficking is the smuggling, distribution and sale of illegal drugs. Often drugs are smuggled across borders, or on a smaller scale, into nightclubs. This is highly illegal and so often the drugs are hidden with the aim of going un-noticed.

The aim to create a range of jewellery with hidden compartments is not marketed at promoting drug trafficking. It is however an important issue in today's society and worth referencing for research.

THE SECRET SPACES COLLECTIONS

The secret spaces jewellery collection aims to provide a range of wearable jewellery pieces that are simple and geometric in form but all contain a secret compartment where the owner can privately store their personal items of sentiment. This allows the wearer to keep their valuables close but without being questioned by the inquisitive nature of strangers.

The overall collection comprises of a total of 10 pieces. These 10 pieces are formed of small 5 collections titled Pull, Twist, Lift, Spin, Slide and Screw. These names represent the motion needed to reveal the secret compartment where sentimental items can be stored.

PULL

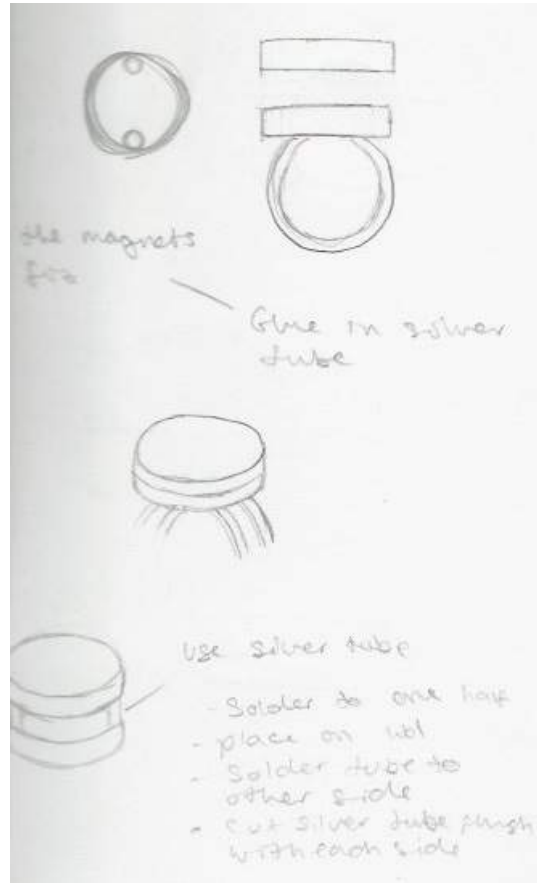
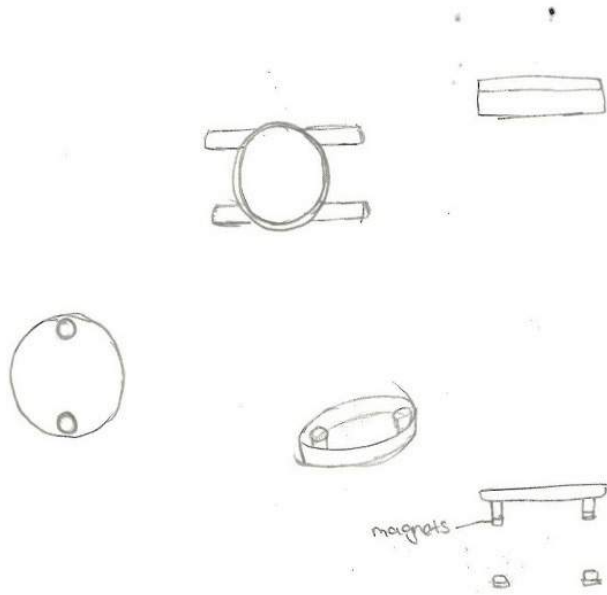
The pull collection is a series of 3 silver rings. Each ring is shaped as a circle, rectangle or semi circle with 2 bands increasing in width apart. The lid of each ring is attached together using small neodymium magnets.

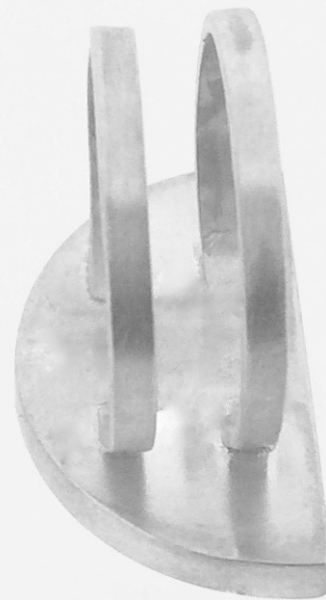






PROCESS OF THE PULL COLLECTION





I am fairly pleased with how this collection turned out however in these specific pieces the quality of finish could be improved. Each ring had two bands on the back and this proved very difficult to file, sand and polish in-between the two. This issue would be easily rectified and improved as I continued to make. The rings are also quite shallow so not much can be stored in these 3 pieces.

SLIDE

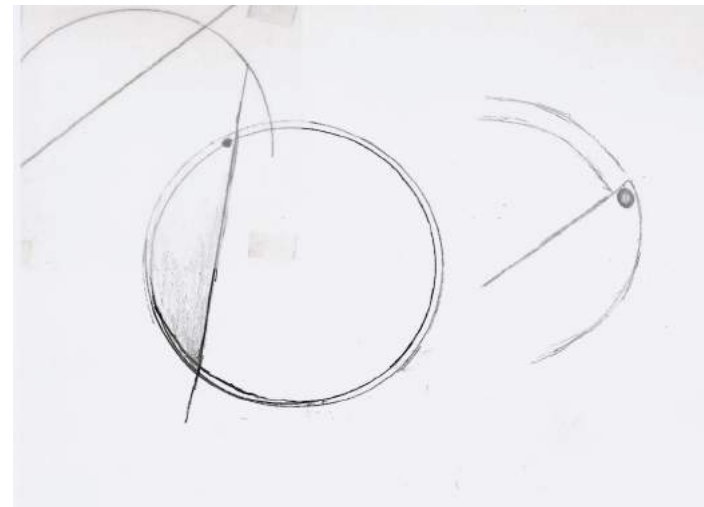
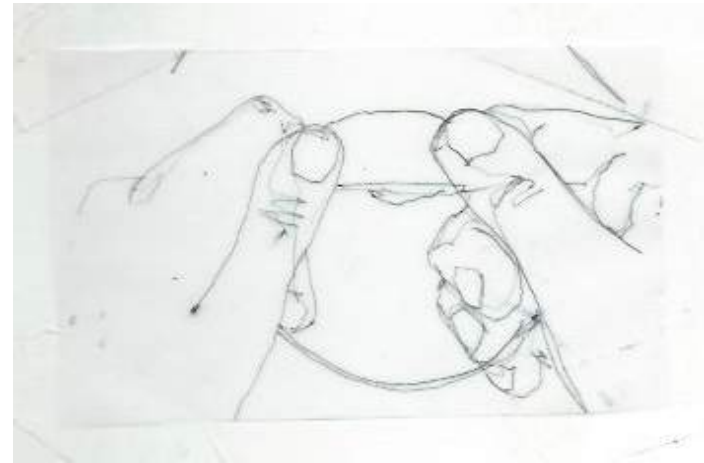
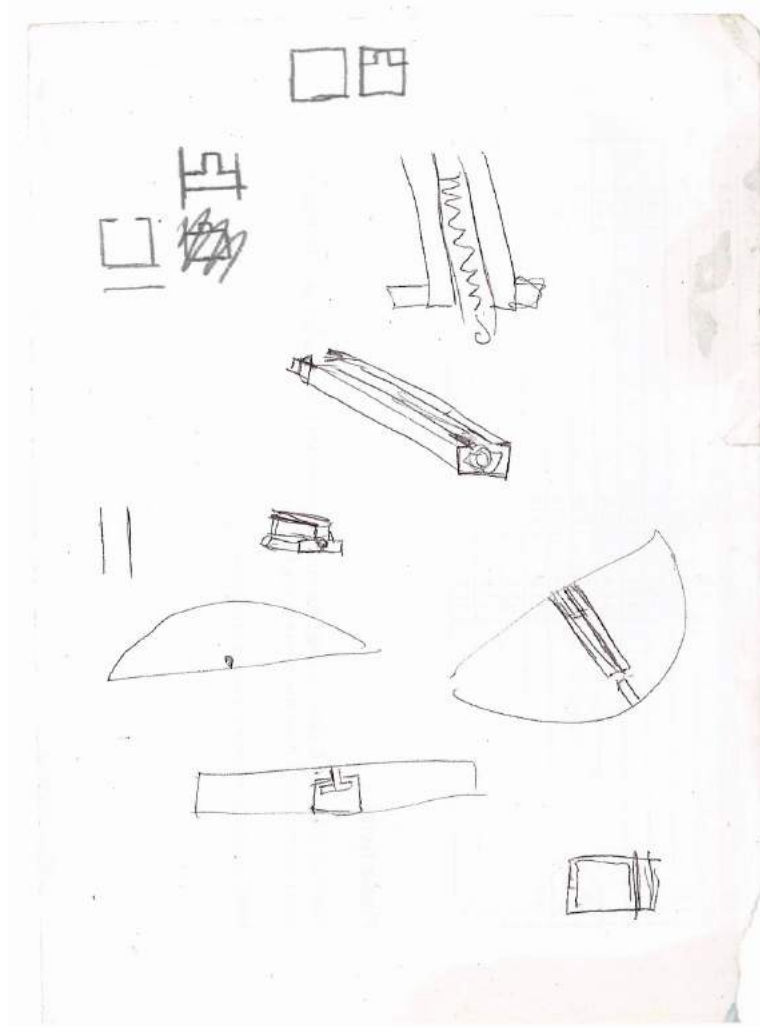
The slide collection was one of the first pieces designed, it consists of a bangle and a brooch both with the same sliding movement. The top semi-circular part of the pieces slides upwards to reveal the secret compartments. The sliding lid runs tightly along a scored and folded channel and in the bangles case, held shut with small neodymium magnets. The lid of the brooch is small enough to stay closed without the addition of magnets. Originally this design was going to include small extension springs so that when the lid is slid open the spring expands to reveal the compartment but springs shut under force. After experimentation this however proved impractical as the spring took up too much room in the channel leaving less space for the lid to slide.

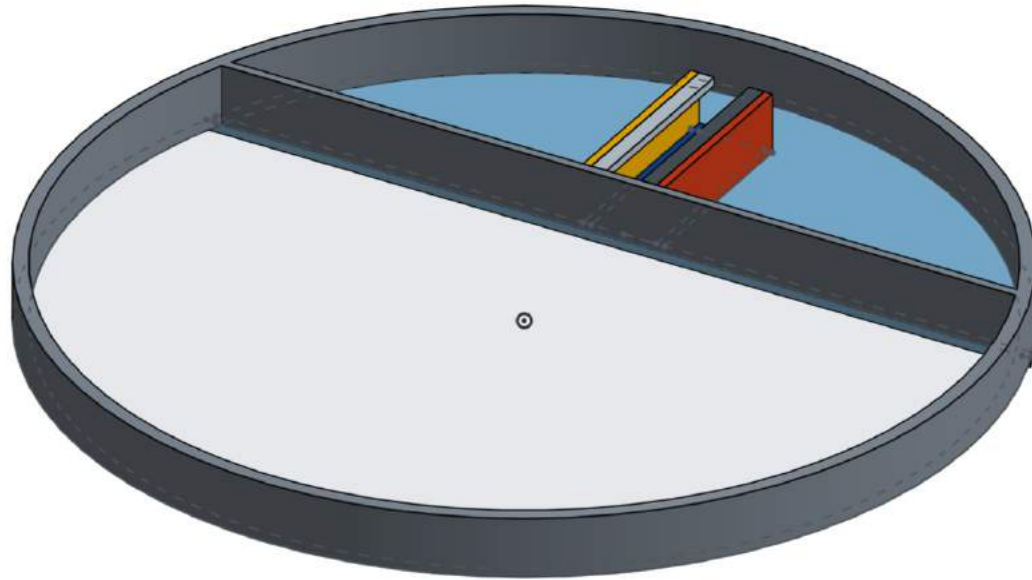






PROCESS OF THE SLIDE COLLECTION





The CAD drawing of this design was useful to work out the specific dimensions required as it was a digital scale version of the bangle.

6 5 4 3 2 1

D

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C

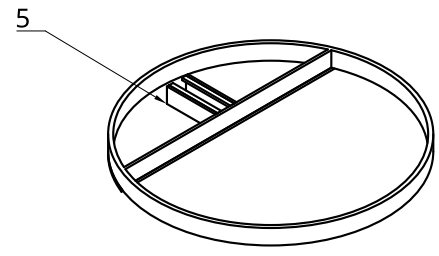
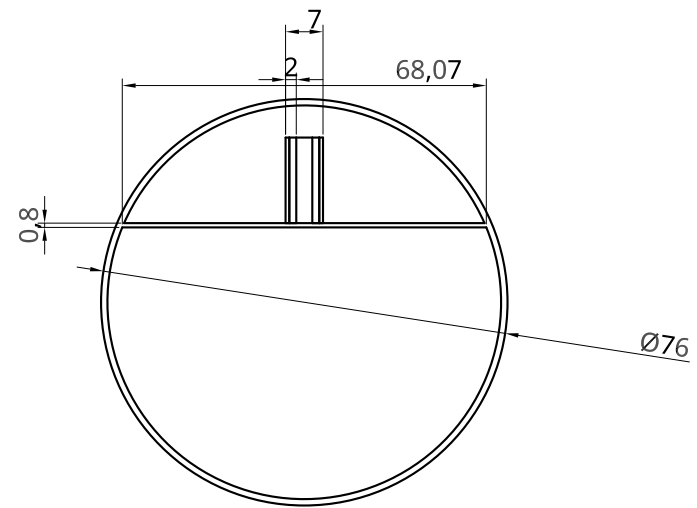
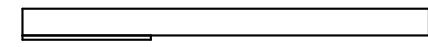
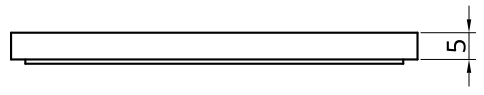
C

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| UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN MILLIMETERS ANGULARZ = ± ° SURFACE FINISH √ DO NOT SCALE DRAWING BREAK ALL SHARP EDGES AND REMOVE BURRS FIRST ANGLE PROJECTION | | NAME | SIGNATURE | DATE | TITLE Debbie's Bangle 1 |
| | DRAWN | Deborah Mumford | | 2017-02-21 | |
| | CHECKED | | | | |
| | APPROVED | | | | |
| | MATERIAL | FINISH | | SIZE A3 | DWG NO. ---- |
| | | | | SCALE 1:1 | WEIGHT SHEET 1 of 1 |
| | | | | | REV. - |

6 5 4 3 2 1



SCREW

The Screw collection uses a thread to create an end that unscrews revealing a small compartment of which an object like a letter or photograph can be rolled up and stored. I used this method to create 3 pieces, a necklace, some earrings and a ring.



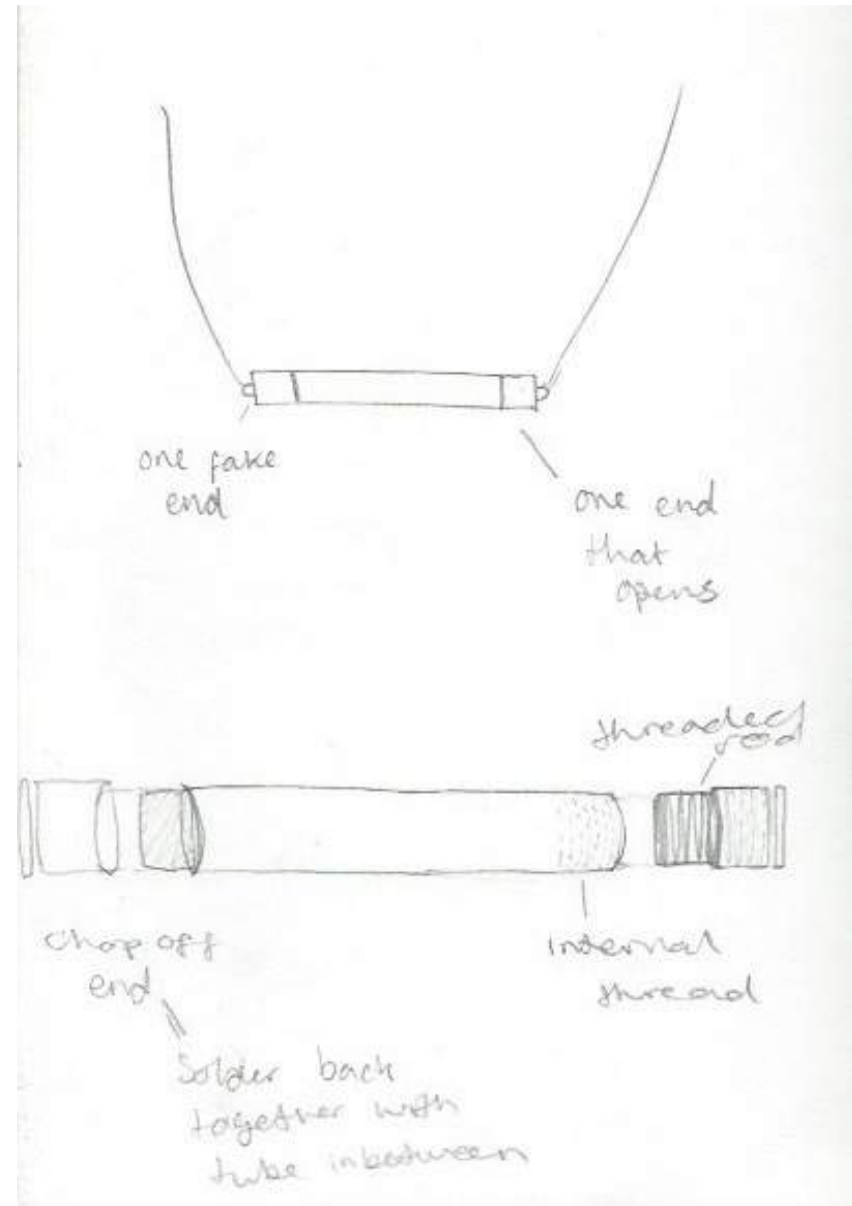
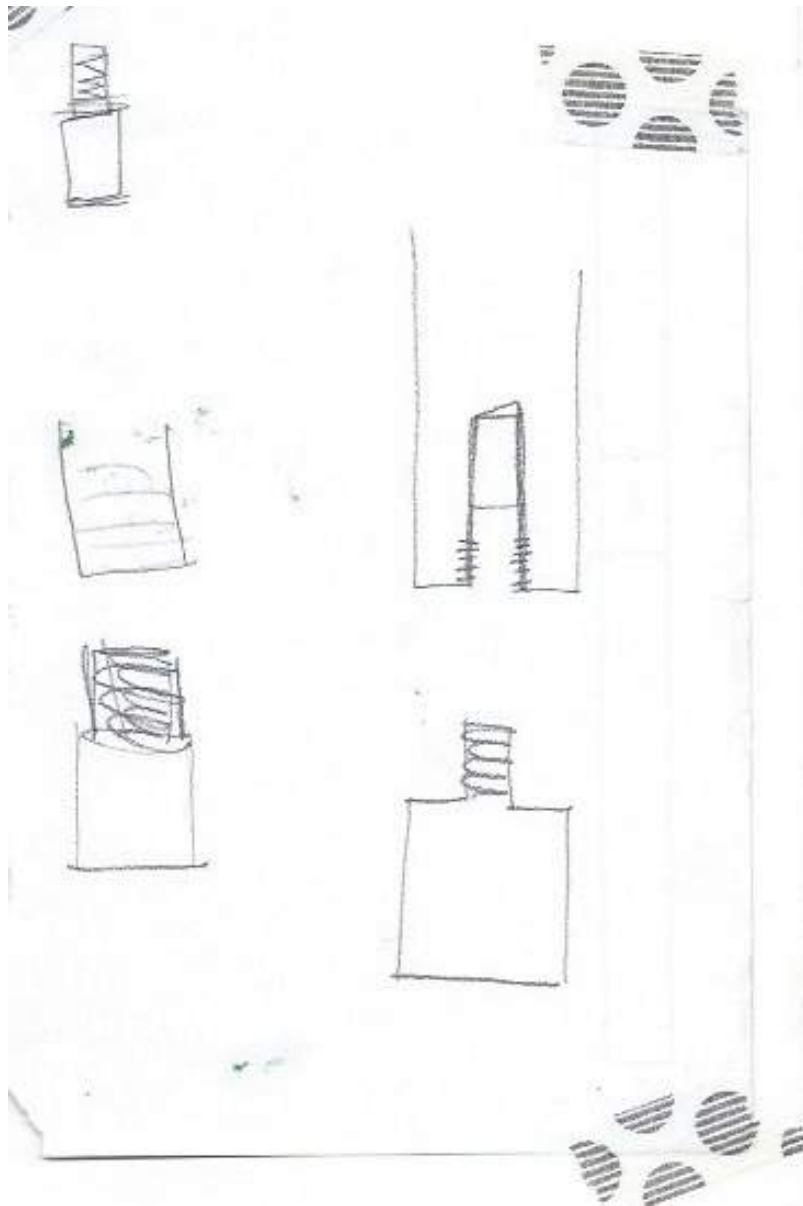


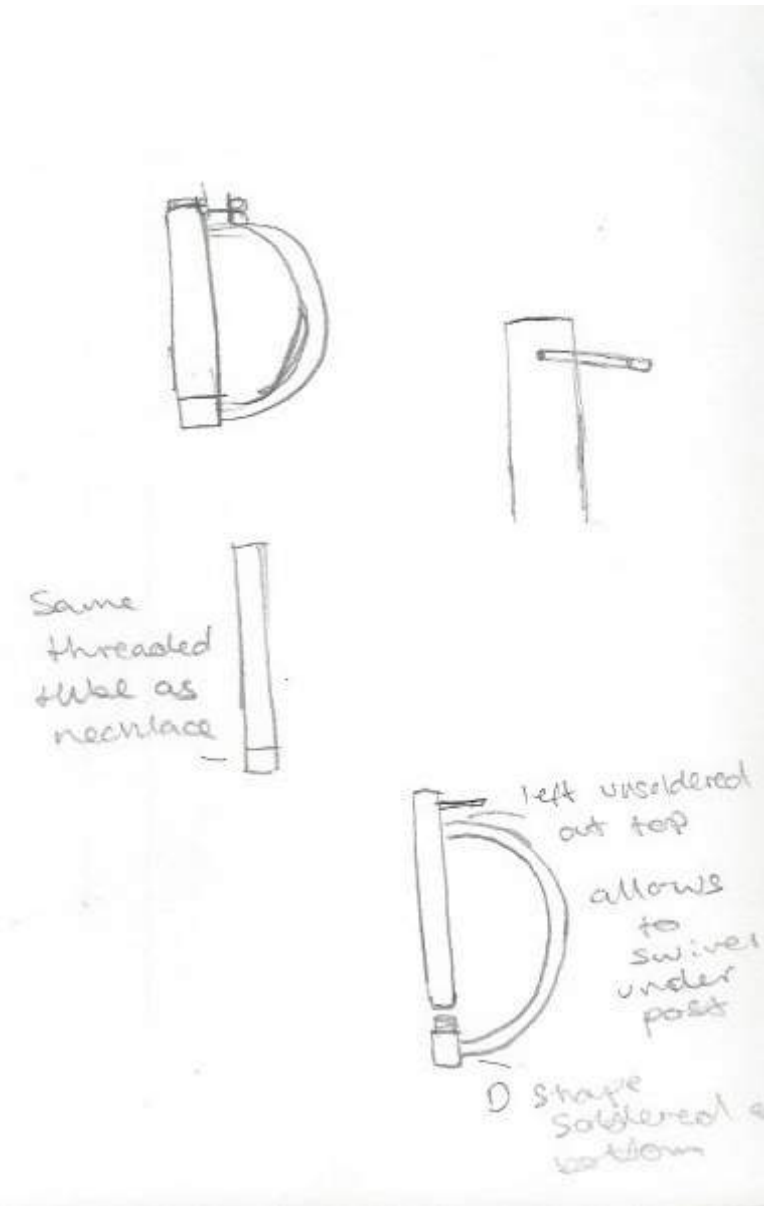






PROCESS OF THE SCREW COLLECTION





I am very pleased with how the screw collection turned out, despite many issues early on working out how to find the perfect tap and die fit, once the sizing was discovered it became a fairly quick process. I like how simple the forms are but I think after more experimentation some more clever and interesting shapes could be made. I think all the pieces work well with a matt finish but it would be interesting to see what they would look like polished.

SPIN

The spin piece was my most complicated piece to make and took the most time. Inspired by the spinner of a salt dispenser it includes moving parts that fit tightly inside one another. It is comprised of a hollow copper tube forged around a steel rod to make a hollow bangle. The bangle was then pierced in half to create two halves. One half was then sealed closed with an additional piece of copper, the other half was also sealed sandwiching in a moving spinner component that fits flush with the internal bangle cross section. Each half of the bangle also needed holes drilling for magnets that will hold the two halves together. These magnets could only be a maximum of 1mm thick to avoid blocking the sliding mechanism.

I also had to consider the handle for the spinning component and where the handle will go when the piece fits together. An additional hole was then drilled in the opposing half for the handle to fit neatly in to.

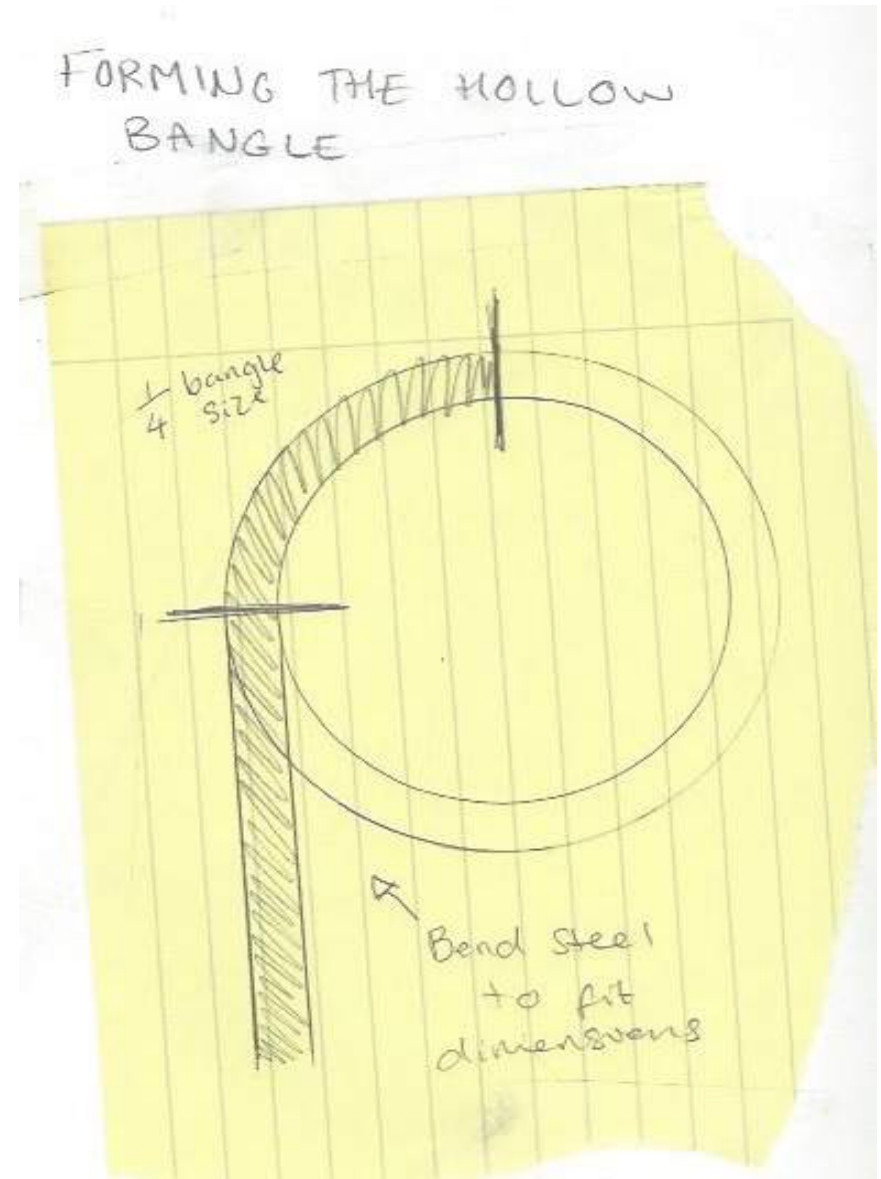
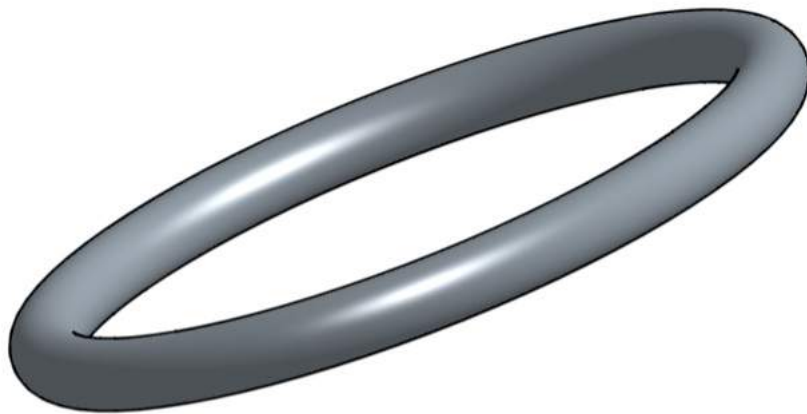




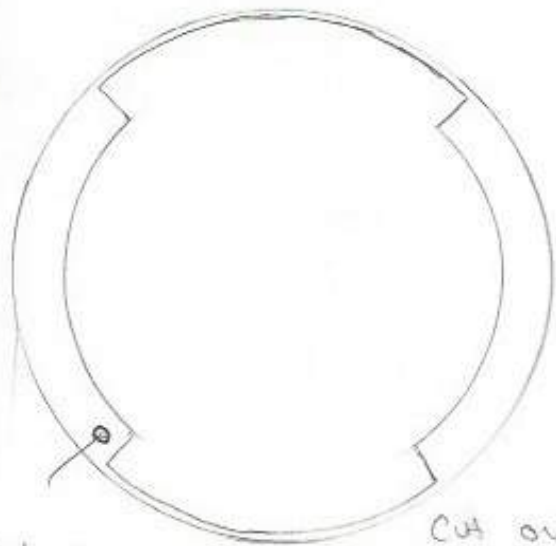


PROCESS OF THE SPIN COLLECTION

I used trial and error throughout the making of this piece to develop the internal mechanisms. In this case CAD drawings were not particularly useful as my skills were not good enough to keep up with the speed of making multiple paper models.



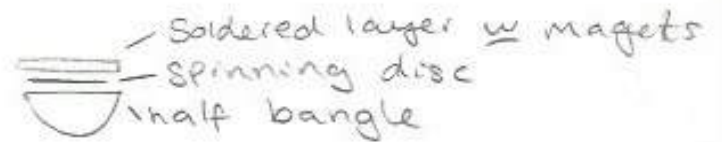
Spinning Plate



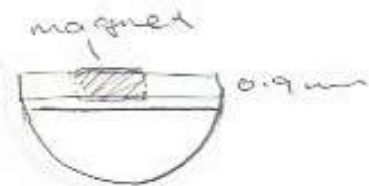
Solder
on handle
for spinning

Cut out
spaces

MUST FIT EXACTLY
INSIDE BANGLE.



3mm drill holes
0.9 mm gap
1mm x 3mm magnets







The model and maquette stage for the spinning piece was very important to help me work out how all the layers will work. How they fit together and how which components need to spin. I found that paper models worked the best as they were quick to produce and manipulate, I tried some smaller models in sheet metal but they required much more time.

TWIST

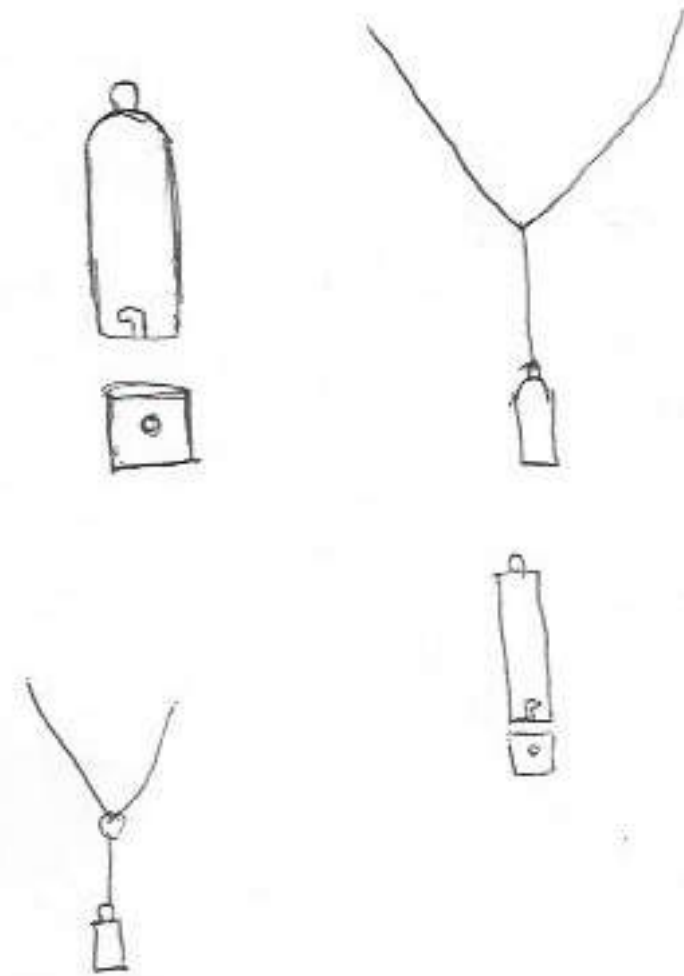
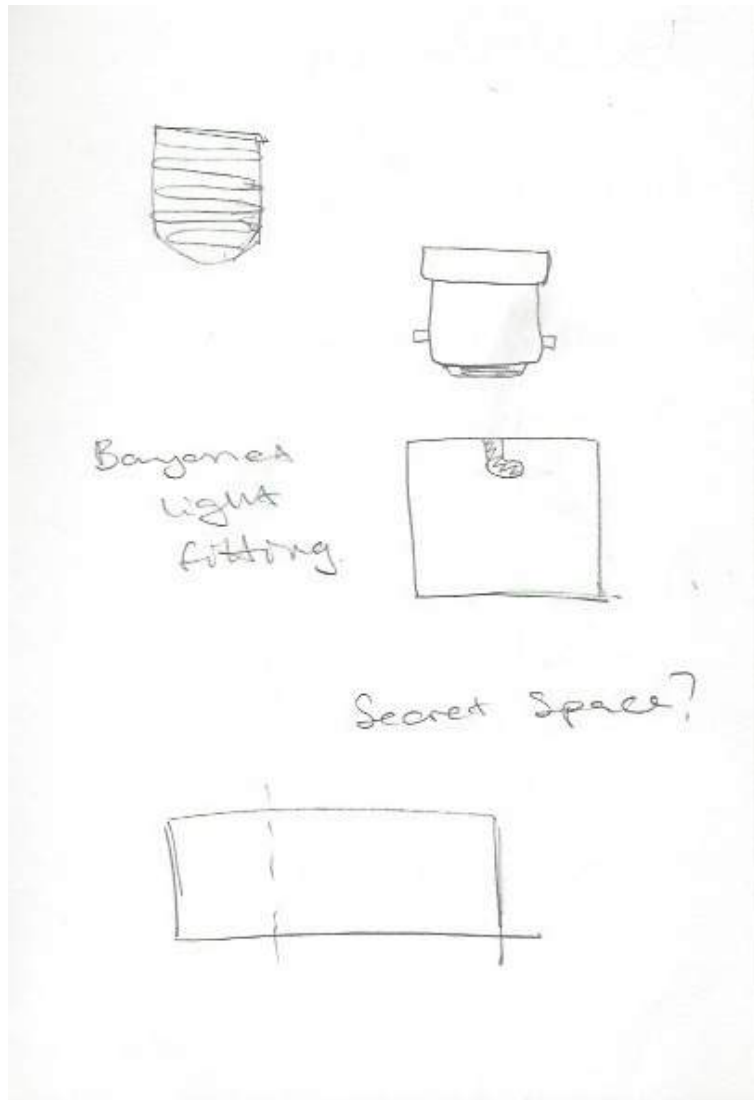


Twist was the final piece to be made. The joining mechanism was inspired by a bayonet light fitting but on a much smaller scale. Despite the secret space not being quite so hidden it is one of my favourite pieces and will fit the most sentimental objects inside. This design would also work well as an alternative to a medical necklace in which people store pills to ensure regular dosages of medication.





PROCESS OF THE TWIST COLLECTION





The making of the twist piece went quite smoothly and as it was inspired by an existing light fitting it didn't require any handmade paper models to work out. This has meant it is a fairly well made piece however the container has been affected by fire stain so looks slightly grubby even after polished. It would then need to be silver plated to cover this perfectly.

EVALUATION

Overall I am fairly happy with the final 10 pieces. Ideally I would have liked an even number of pieces in each collection however for assessment purposes I feel it was important to concentrate on creating more uniquely designed pieces rather than lots of a similar thing. I would also have liked to experiment with finish on some of the pieces, I decided to go for a matt finish on most but it would have been interesting to see what they would look like highly polished.

I am pleased with the minimal aesthetic of the designs and feel it works well with my intention of creating very simple wearable pieces with clever ways of creating internal spaces. I hope it is clear to the viewer during exhibition that the pieces have secret spaces as otherwise the pieces of work may look slightly boring. I found it difficult finding a way that would demonstrate the spaces and movement within the pieces without encouraging too much handling, but I am pleased with the decision to use flick books to animate the motion.

Given that each piece is a prototype I am happy with how most of them turned out, there are changes I would make during the making process that would ensure a neater and smoother final outcome but this was to be expected for the first time making each piece.