

Sentimentality and Nostalgia

Isabella Hoffmann



The current global trend of xenophobia has made me consider more deeply how we are linked as human beings. By exploring my own cultural background and the many countries my family originate from. I have discovered connections to people and places through time. Stories, legends and poetry from those far-flung shores have inspired my collection.

While I have taken some of my design cues from Victorian nostalgic motifs, my collection is by no means sentimental for the past, My collection reflects the necessity for us to remember- and never forget our connections to other human beings and communities thereby creating bonds and bridging divides.



Definition of Sentimentality:

Exaggerated and self-indulgent tenderness, sadness, or nostalgia.

Definition of Nostalgia:

A sentimental longing or wistful affection for a period in the past.

4 - 20	Initial Research: <ul style="list-style-type: none">- Material experimentation- Artist research- Symbolism research
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Initial Research

CONCEPTS

I began this project wanting to explore my past and present, my personal journey through life. I want to create sentimental pieces that are inspired by my findings as I see this as a very personal exploration.

Throughout this project I will be looking at my family unit. I have only recently re-discovered my South African side of my family, as this is half of my identity I would like to discover more about my heritage and where I have come from, using these findings to inspire my project. For example use memories of where I have lived and where I've been: I have memories from when I was younger of collecting pebbles and shells from each beach I would go to, as well as my more recent trip to South Africa where I collected various stones, some semi-precious and some not.

I am very interested in the qualities semi-precious stones are believed to have which I would like to include in my work where possible. I would like to incorporate these fond memories into my work creating sentimental pieces. I want to create a series of objects that are part of who I am

- Look at family heritage- past and current slave trade- creating pieces that make people aware of current issues
- Family and people close to me- create pieces for them/ inspired by them
- Create a series of pieces that can be sentimental to other people- for example a kind of locket that can be personalized in some way- people can put what they like inside of it
- Investigate keepsakes and sentimental objects from the past and meanings behind them
- Create a series of pieces inspired by the places that make up who I am



CONCEPTS

I then began taking inspiration from jewellery designed and made in the Victorian era as a lot of the pieces from this period were focused around memories, and deceased family members as well as containing symbols. Wearable memorabilia. I successfully made a series of knot rings, but I wanted to develop this further into experimenting with other types of knots.

I want to develop this project into creating simple/ contemporary pieces of jewellery that can be sentimental to other people, I want to make work I can sell. For example creating capsule necklaces that one would be able to fill with a small picture/ note-like a time capsule. A modernised locket as it were. I then began to investigate why certain objects are special to people, the emotions these hold and stories behind them.

I then started to hone in on the final ideas for the conclusion of my project:

1. Looking at connecting a group of people: whether through a single element of design i.e. a pattern on different pieces of jewellery connecting the pieces and people, or creating a series of the same piece of jewellery.
2. Connecting people through time with a piece of jewellery- go back to looking at family tree.
3. Go back to investigating heritage, find relevant stories/ poems from these places and make jewellery inspired by this.



South Africa

Semi-Precious Stones

I collected a variety of semi precious stones recently when re-uniting with my fathers side of the family who are all based in South-Africa. These stones are sentimental to me because of the associations I have to them, I associate them with re-connecting with lost family as well as the material qualities that they hold. Each stone is said to have its own power.



Tigers Eye:

Tiger's Eye is a most ancient talisman, mysterious and powerful, revered and feared - an "all-seeing all-knowing eye," thought to grant a wearer the ability to observe everything, even through closed doors. Wear or carry Tiger's Eye for increasing insight and perception in unfamiliar places or circumstances, and for protection from the negative intentions of others. Tiger's Eye sharpens the senses, helping one pay attention to details and prepare for positive action. It reflects an overview of situations and assists when things are happening too fast. It is one of the best aids for resolving a crisis, and provides perfect support when one is afraid of making a wrong decision. Use for quick thinking, sizing up someone's character, and for realizing the consequences of one's own actions

Amber:

It absorbs pain and negative energy, helping to alleviate stress. Amber clears depression, stimulates the intellect and promotes self-confidence and creative self-expression. It encourages decision-making, spontaneity and brings wisdom, balance and patience.

Moon Stone:

Healing with Moonstone. A stone for 'new beginnings', Moonstone is a stone of inner growth and strength. It soothes emotional instability and stress, and stabilises the emotions, providing calmness. Moonstone enhances intuition, promotes inspiration, success and good fortune in love and business matters.

Clear Quartz:

Clear Quartz the most versatile and multidimensional stone in the mineral kingdom for healing, meditation, expansion of consciousness, communication with guides, past-life recall, attracting love or prosperity, or virtually any purpose. However, with this power comes responsibility. To benefit from Rock Crystal's blessings, one must feel in harmony with it and deserve its gifts. Intent other than for good inevitably brings harm back on oneself.


Amethyst:

Amethyst has healing powers to help with **physical** ailments, emotional issues, and in **Energy** Healing and Chakra balancing. Amethyst crystal therapies are primarily associated with **physical** ailments of the nervous system, the curing of nightmares and insomnia, and balancing the crown chakra.



I came across a series of nostalgic photographs from my childhood in South Africa, these photographs helped me to gather some inspiration for this project.

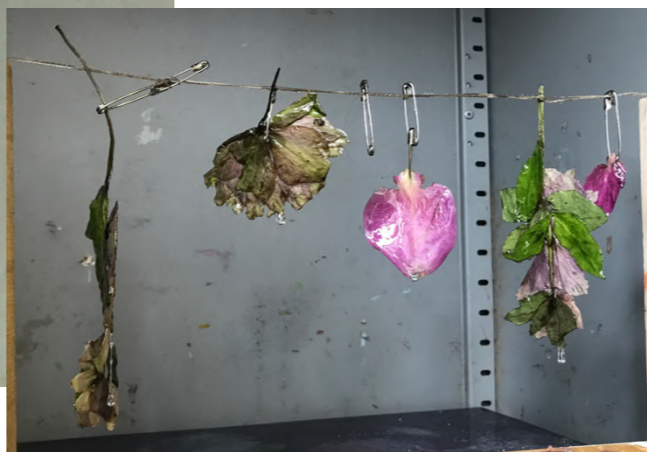


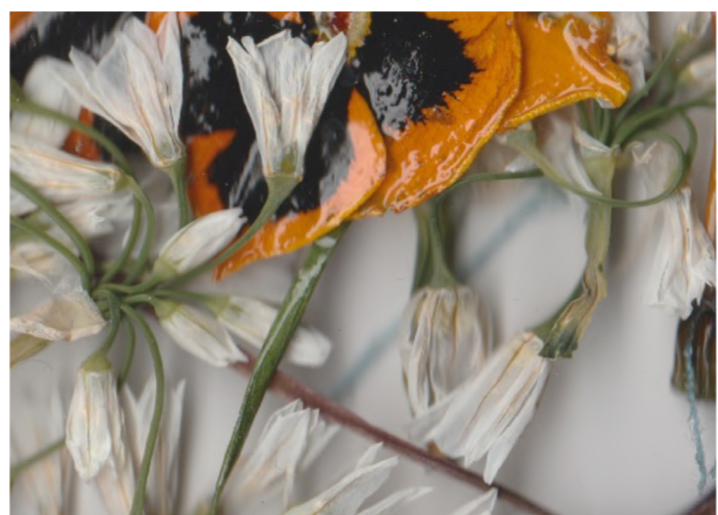


Exploring the idea
of nostalgia as
research...



I began experimenting with flowers that resonate with my childhood and resin. I first dried out the flowers, by either pressing them or hanging them upside down so warm air can circulate around them. After they had dried I dipped them in resin, layering up until sturdy enough to be handled without braking.



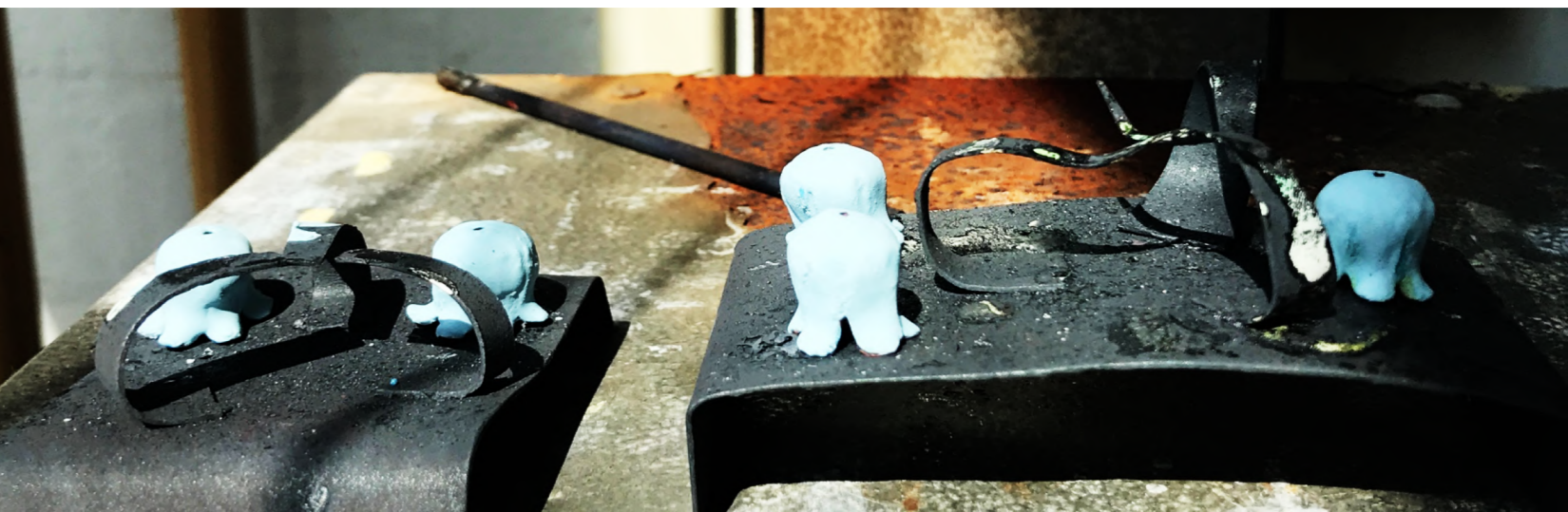
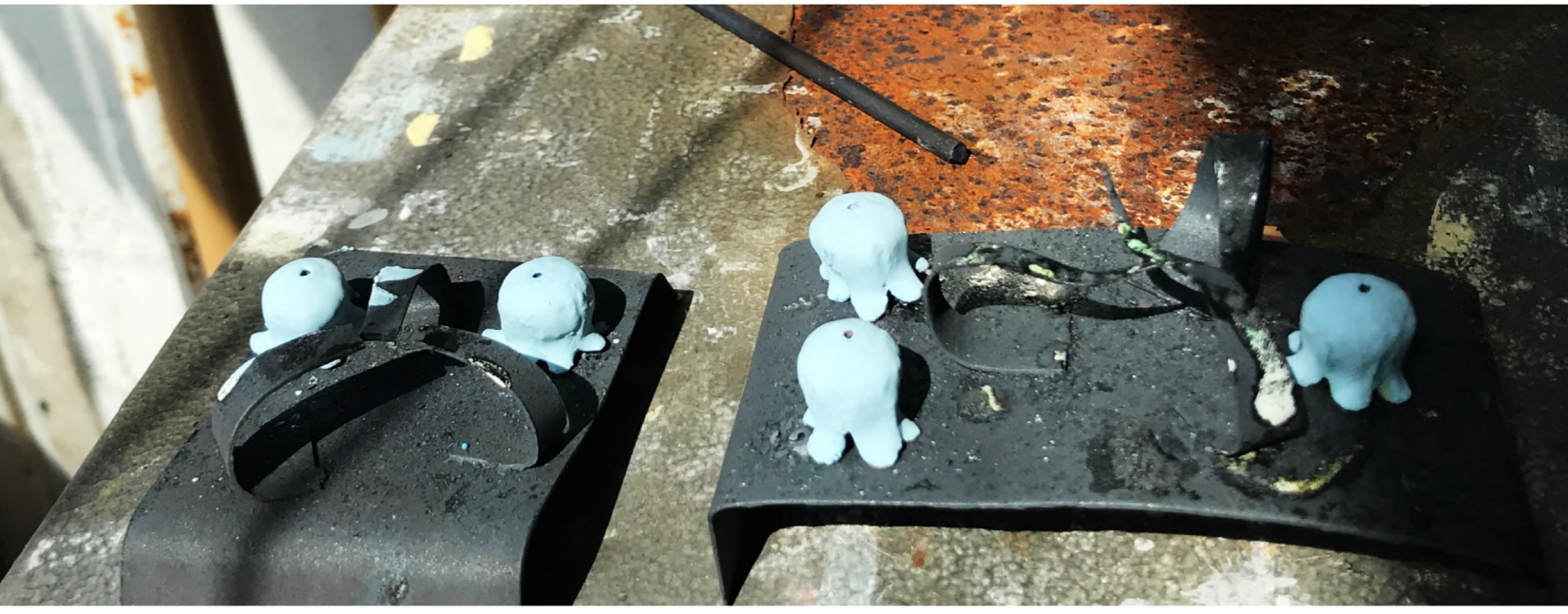


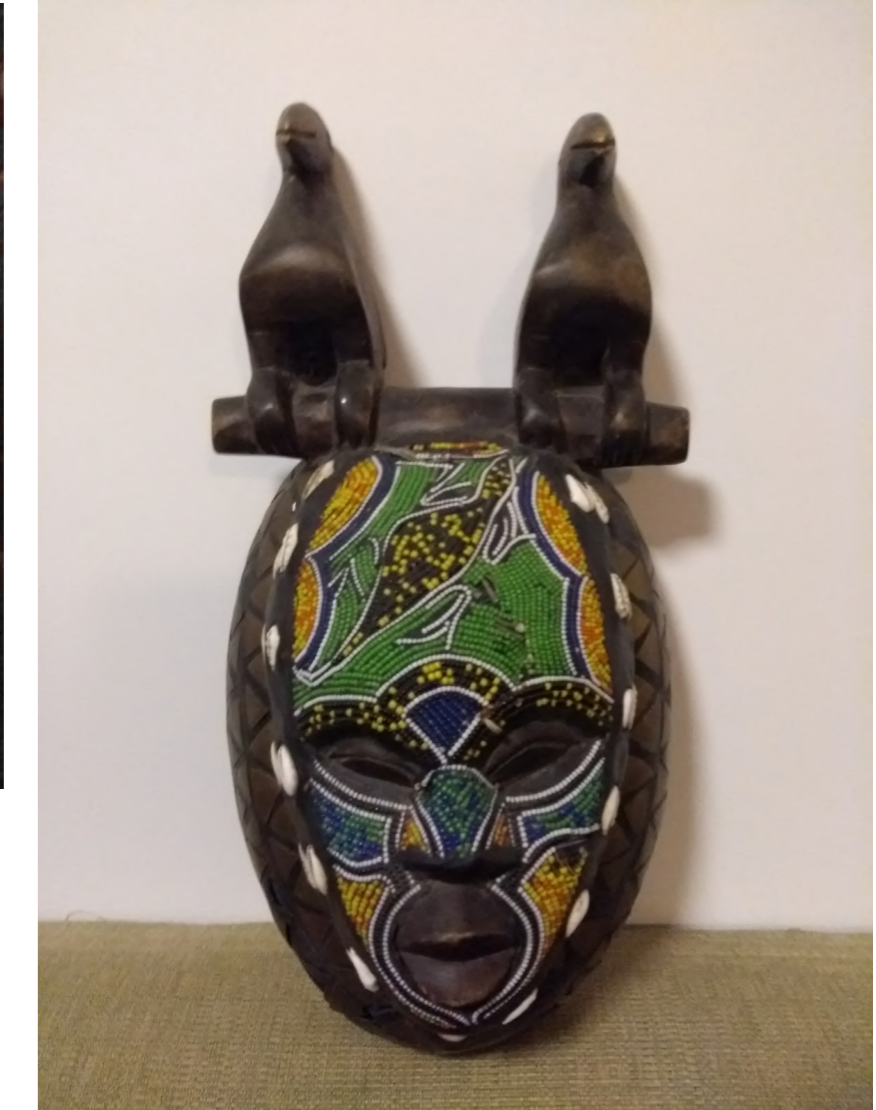


I began experimenting with how I could incorporate the flowers in to jewellery, however when trying to create a clasp around them the stems were very fragile so would break. Instead I will bind wire around the stems and create an earring hook that way.



Bluebell inspired earrings.
 Copper and enamel.





I started looking at family collections and familiar objects that are sentimental to me and the stories behind them. This helped me gather inspiration for my project.

All of the pieces that are sentimental to me have been passed down through my family or collected on a holiday my family took together. For me every piece has a memory attached to it, these pieces make me nostalgic.





Gold perfume bottle that my grandmother got given when she was working in Oman, designed by the silversmith Asprey for the Sultan of Oman.



These jars passed down from my great grandfather were originally cut crystal but were destroyed in a house fire, the lids somehow survived. New jars were made to fit the lids.



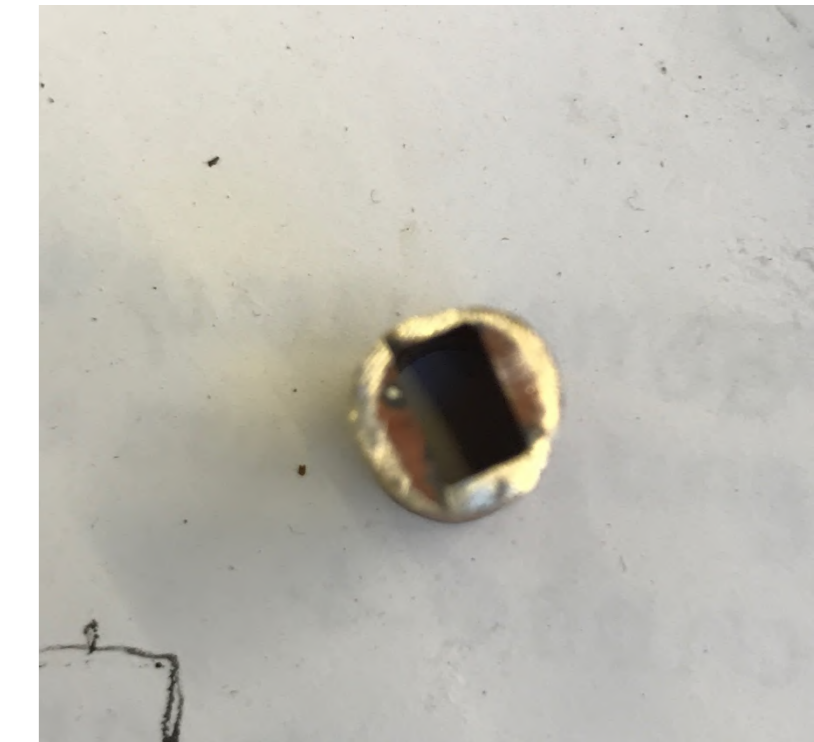
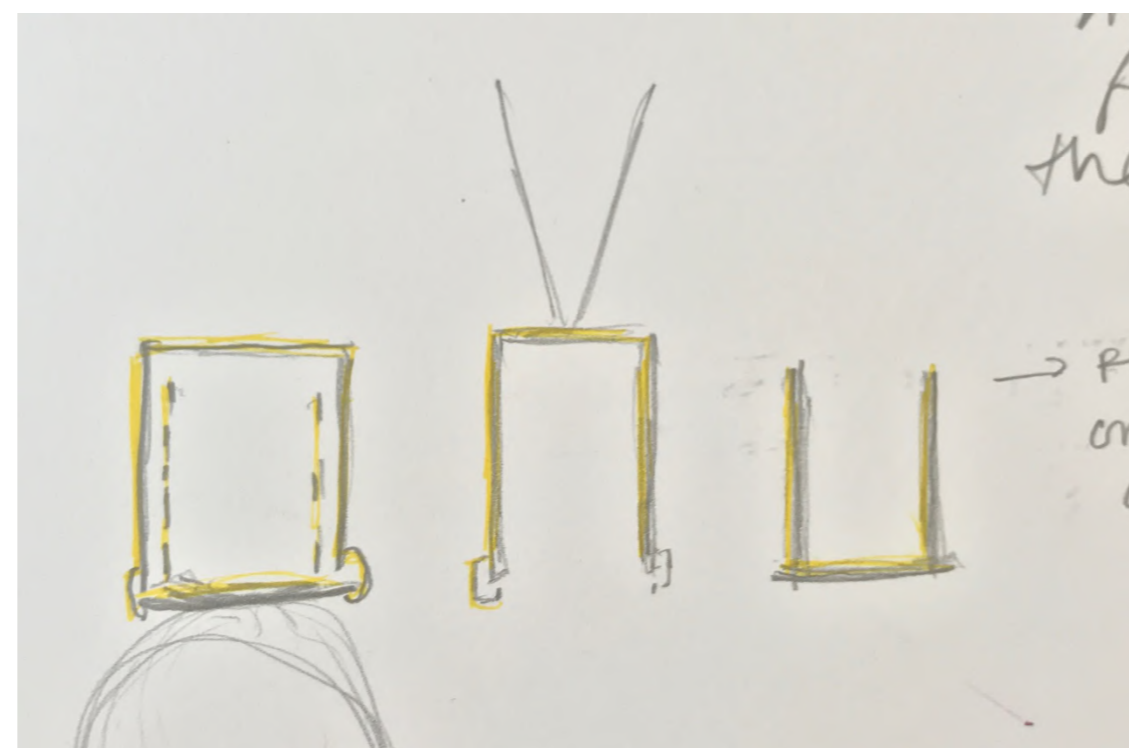
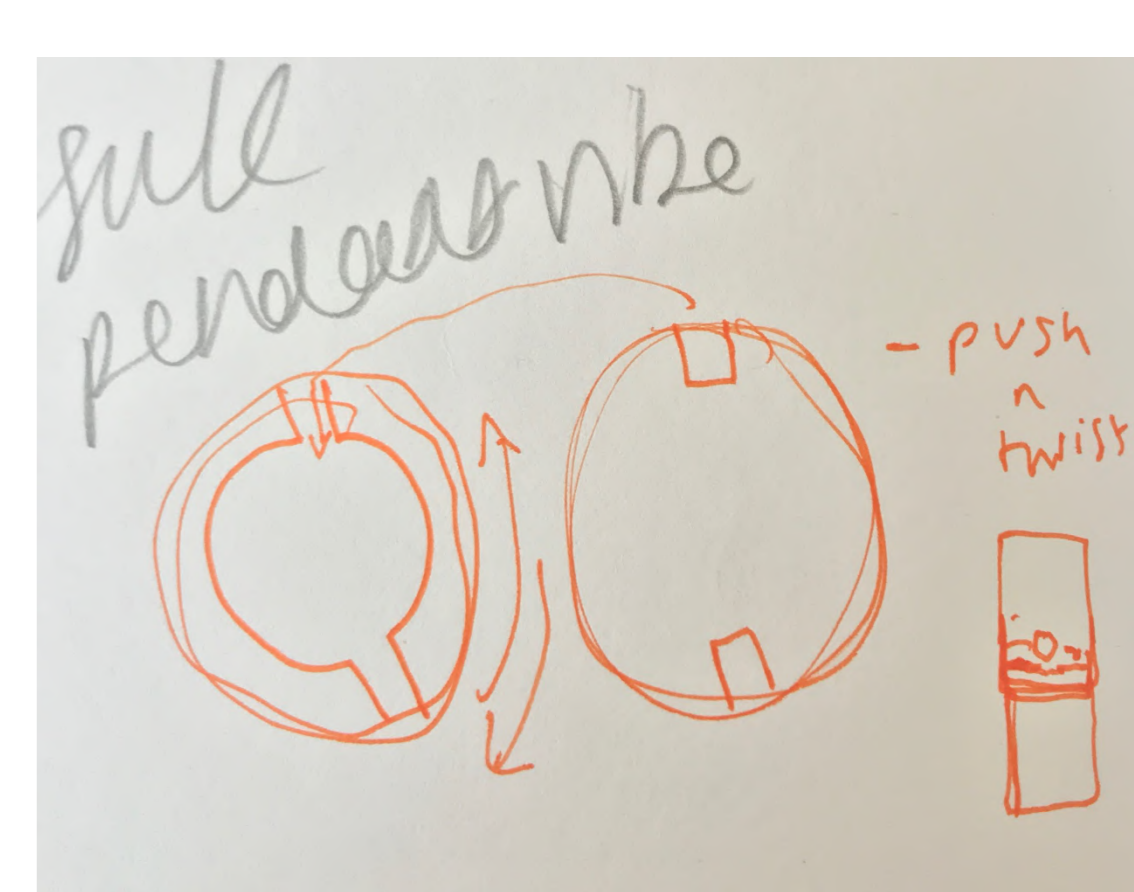
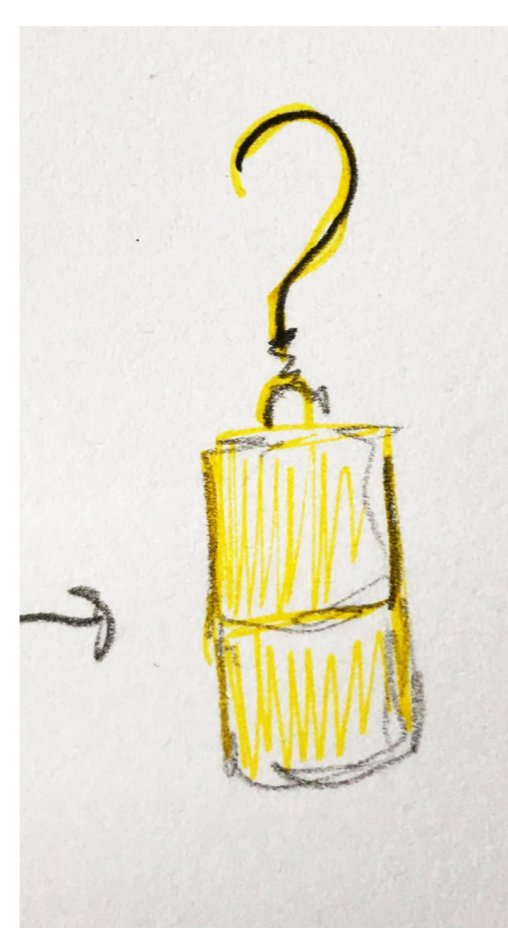
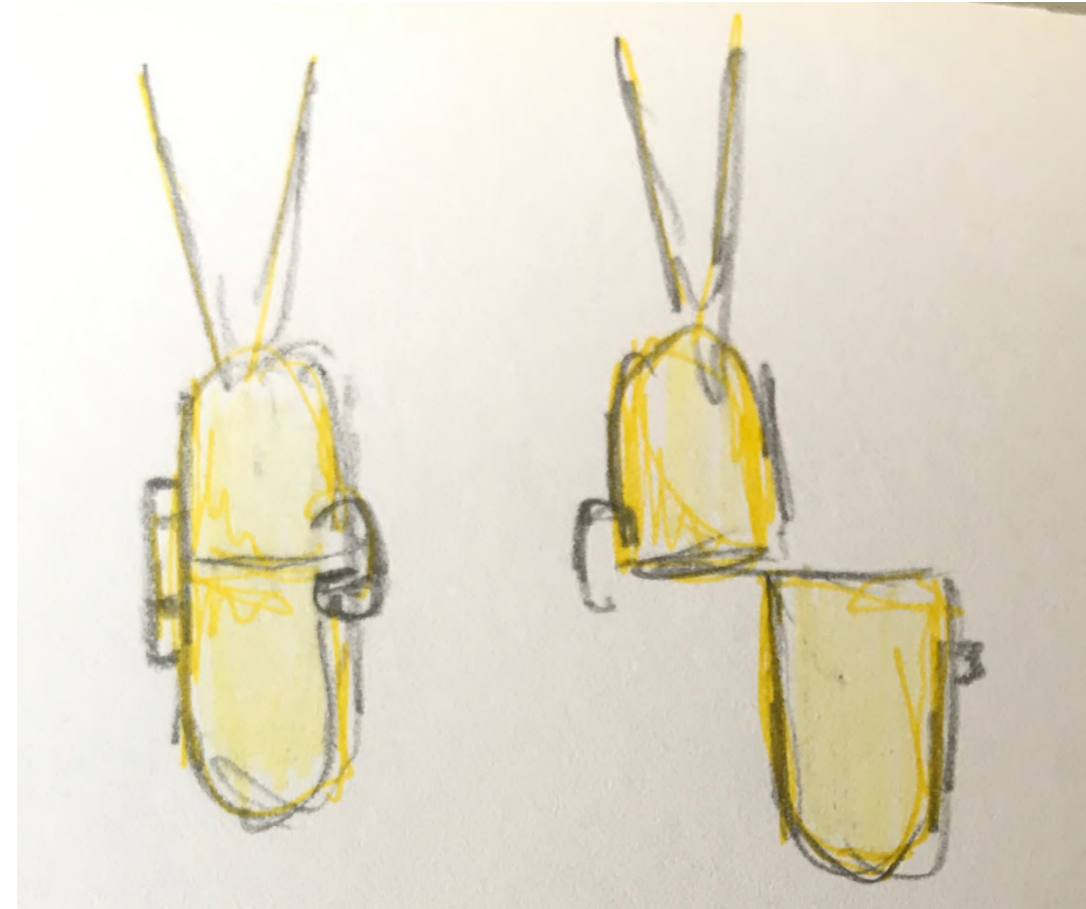
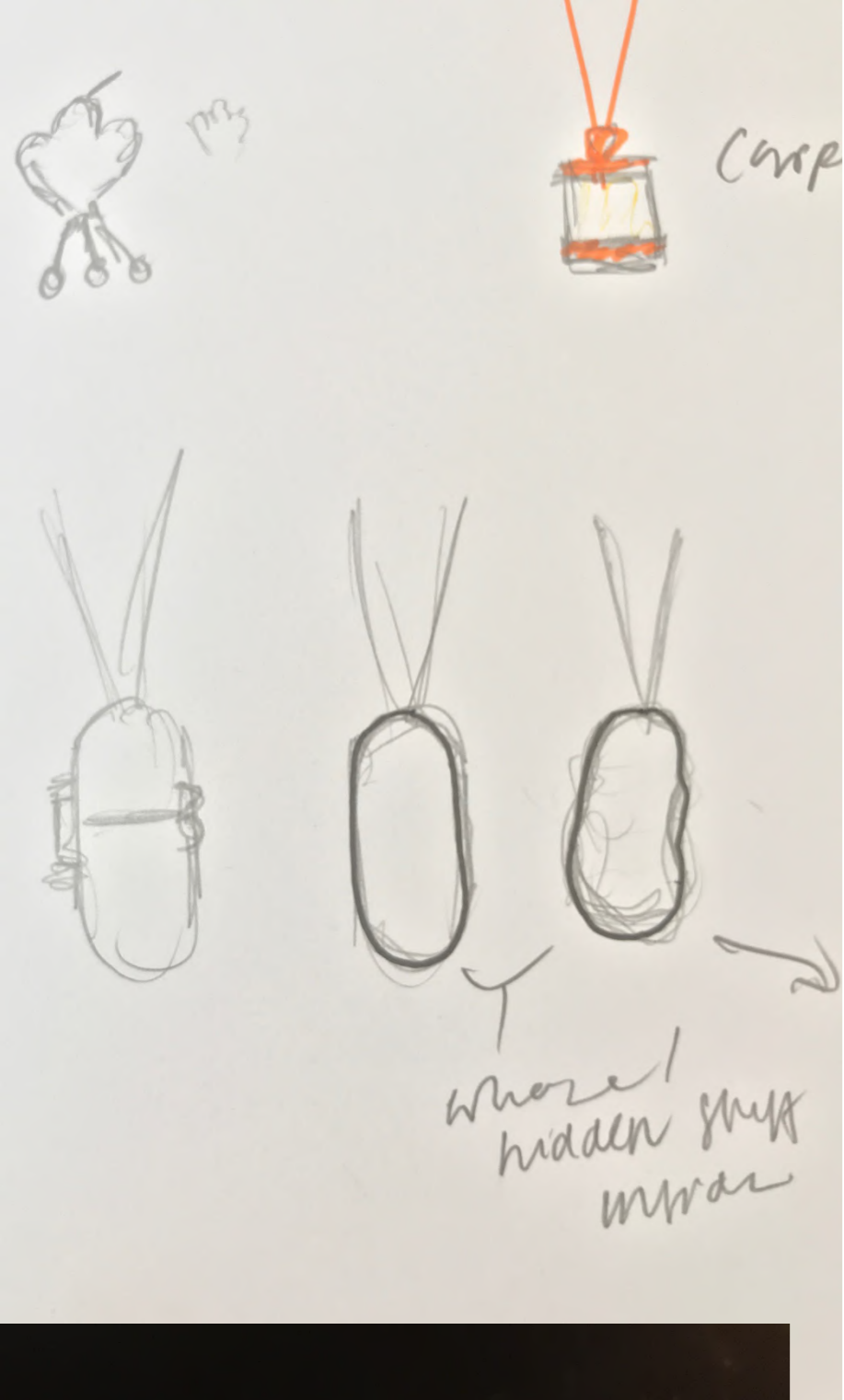
This ring is made from aventurine set into rose gold, passed down through the family from my great grandmother, who picked it up in the 1960s from Kashmir.

I began researching the different meanings behind jewelry, when researching I came across Mah Rana who explores how we use jewelry to mark occasions and events, both significant and everyday.

I really liked the concept behind her mourning brooches, she coats the gold in black material that falls away over time revealing the shiny gold underneath - portraying the mourning process

Mah Rana uses jewellery as a starting point, exploring ideas about value, communication and personal collective histories. I really like the idea of creating something out of a material that has had a past life, it already has its own history, this led me to start thinking about sustainable jewellery.





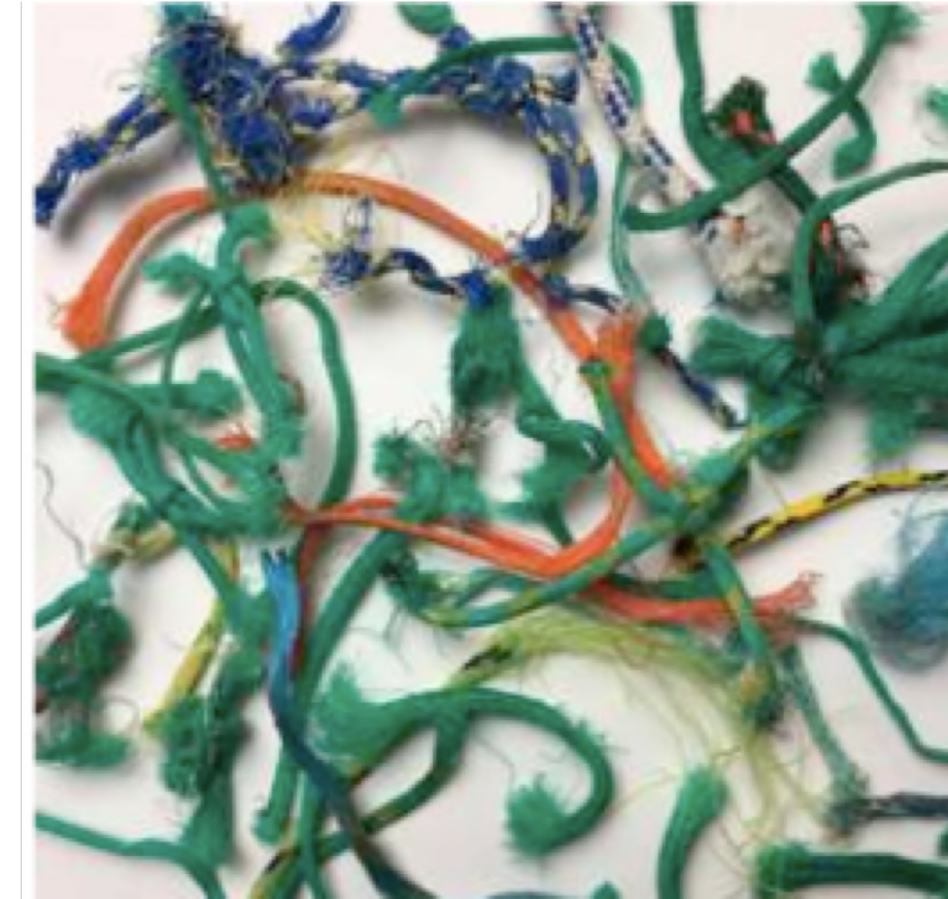
Experimenting with capsules. Someone would be able to put a sentimental object inside the capsule, whether it be a letter or a stone making it sentimental to them- personalized.





Symbolism and Knots

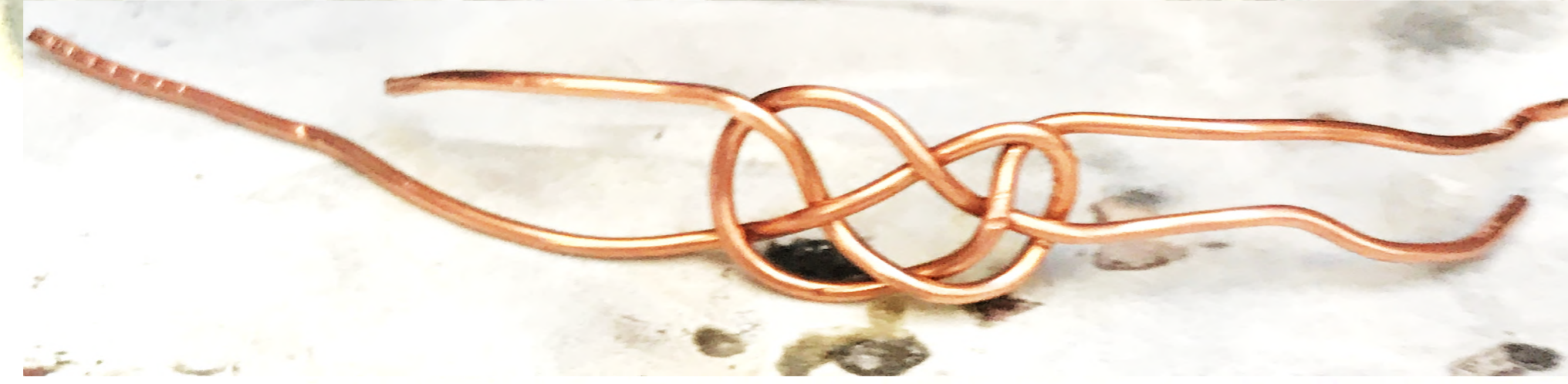
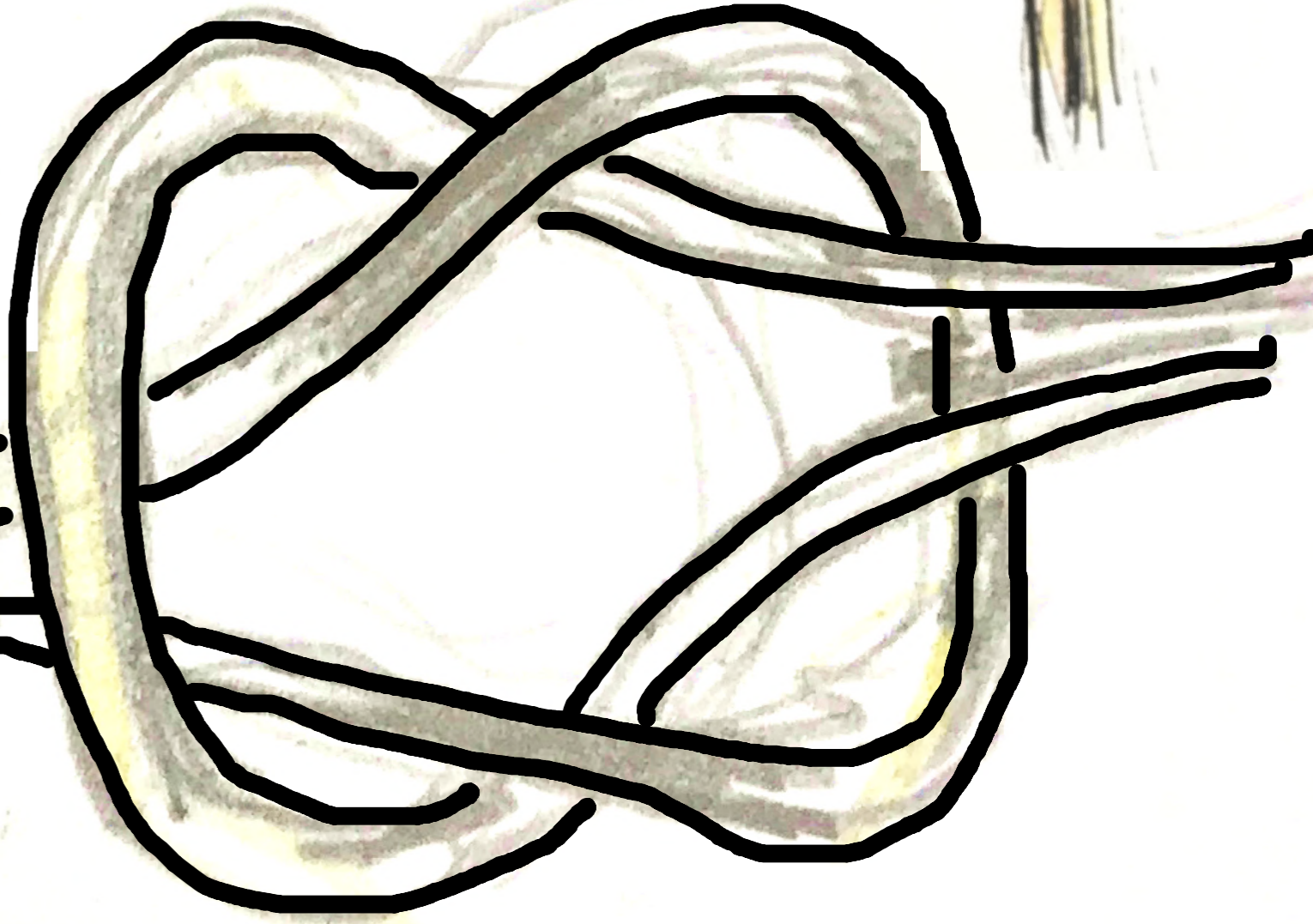
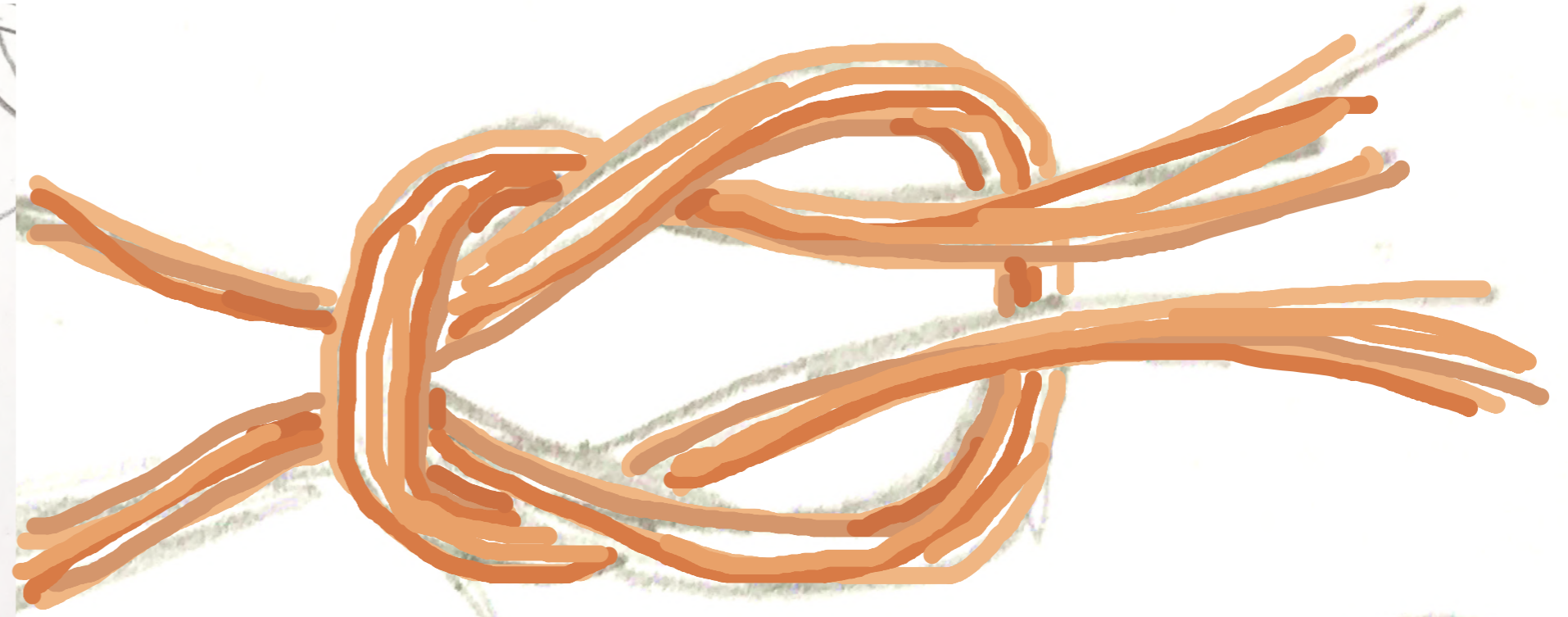
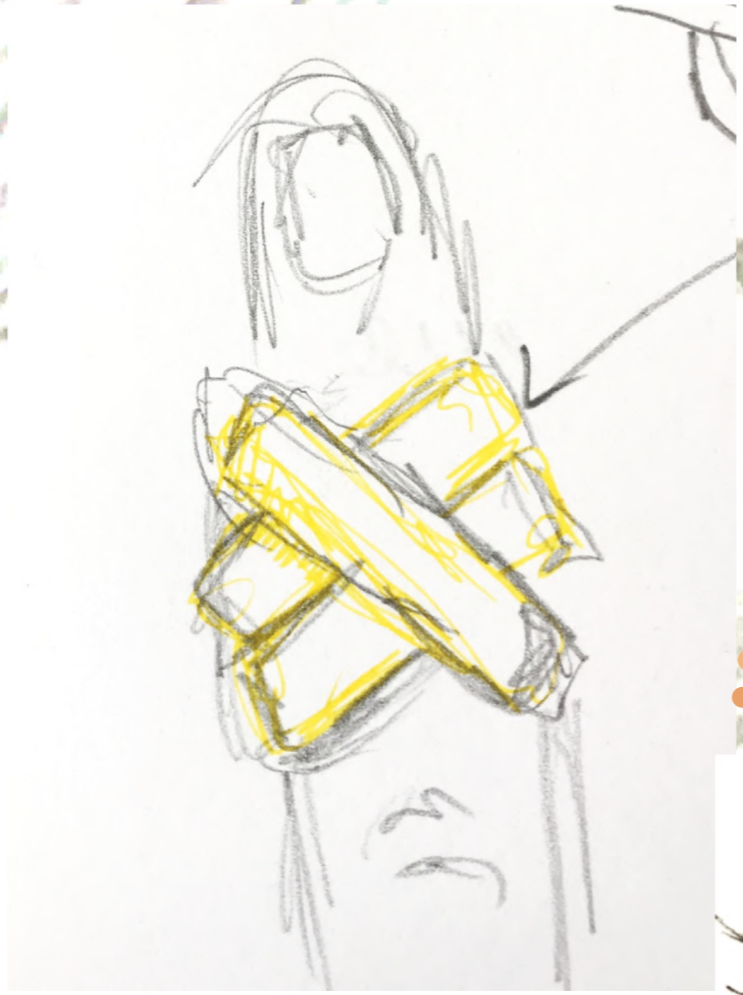
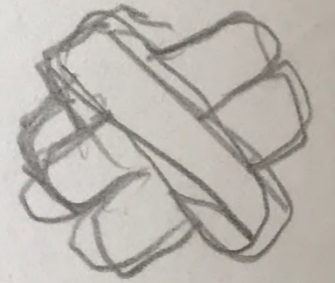
The term true lover's knot, also called true love knot is used for many distinct knots.. The association of knots with the symbolism of love, friendship and affection dates back to antiquity. Because of this, no single knot can be determined to be the true "true love knot".



Close stitch



has to
be tightened
around
something







I was born in Port Elisabeth on 12/10/1964. And moved from there to ihb with my parents and elder sister Jacqui a few months later. I remember very little of ihb except for being left in a lift by my mom once in a tall building, and moving down to durban. We lived in hillcrest and durban north in rented houses, and it was here in durban that both my younger brothers Dean and Gregory John were born.

When I was about five my mom Carol told me that her sister Cheryl had found us a place to stay in Jhb in a place called Craighall park, and that since my name is Craig it would be a nice place to live there. We had been living at 34 hillcrest ave but my moms neighbour bought our house and served us with with notice because they had wanted to open the nursery school that my mom had just opened - so we moved to Randburg - 256 Kent ave - no river or anything - and no neighbourhood kids. (With the exception of the thole kids).

The first girl who sat on my lap did so to the tune by Bachman Turner Overdrives Radar Love. She lived across the road and was the younger sister of my sisters friend.

When I went to my first rugby practice nobody taught us the rules of the game so we all ran about like Ethiopians after a loaf of bread. I played till standard nine but was never much good - I felt bad because I really wished I was good - particularly as I would shine at touch rugby and knew that if I was going to enjoy rugby it would have to be satisfying but it never was. Any way it all became history because I was playing flyhalf for the thirds when I broke and dislocated my left arm on the first tackle of the match, and was out for the rest of the season. Dean, one of my class mates with whome I had been bussing home with for the last two years came to visit me in hospital, and it was the beginning of a long friendship. By metric I had seen the light and called it quits with rugby. However it was while with the rugby fraternity that I began to realise that 99% of image is bravado so I became brazen as possible which thankfully isn't that brazen at all for me (particularly at the age of seventeen)- and began to go out with the boys for drinks at Buggies at the Hyde Park Hotel (now knocked down to be replaced by a shopping mall) singing along to the streets of London and developing a stomach for a rather large amounts of beer - which involved seeing rather large amounts of diced carrots for the first year or so.



One of the many reasons I chose to investigate my family heritage for this project was to find out more about the South African side of my family, my fathers side. I don't know a lot about this side of my family as I never knew my father.

This has made gathering information on this part of my heritage challenging to work from, however I did come across some of my fathers personal things which which are incredibly sentimental to me and my family: Cologne, passport, childhood photo, learners license, and an extract from his diary.



300179 Rev./Int. 0-0

CAPE PROVINCE Road Traffic Ordinance, 1966 KAAPPROVINSIE Ordonnansie op Padverkeer, 1966

Serial No./Volgno. 1388856

LEARNER'S LICENCE. [Section 63 (2) (b).] **LEERLINGLISENSIE.** [Artikel 63 (2) (b).]

Date of issue: 10/3/88 Datum van uitreiking
 Expiry Date: 9/9/88 Vervaldatum
 Surname: Hoffmann Familienaam
 Christian Names: Craig Voorname
 Address: 9 St. Dunstons la. Gardens Adres
 Race: W. Ras
 Identity Number: 44 1012 5045 088 Identiteitsnommer
 (where applicable / waar van toepassing)

is, subject to the provisions of section 58 (3) (b) of the Ordinance, hereby authorised to drive the following class of motor vehicle as contemplated in that section without / with glasses, an artificial limb or other physical aid:

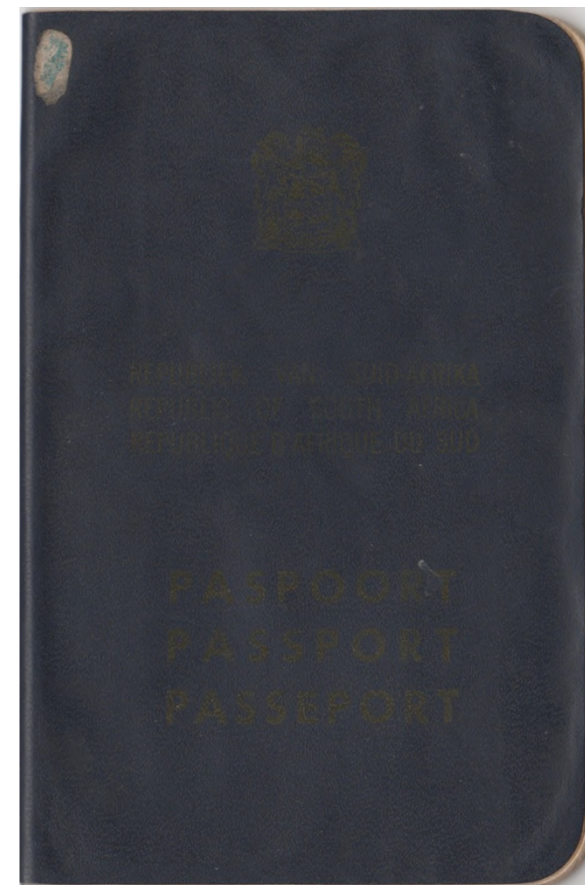
word, behoudens die bepalings van artikel 58 (3) (b) van die Ordonnansie, hierby gemagtig om die volgende klas motorvoertuig soos in genoemde artikel beoog, te bestuur sonder / met bril, 'n kunstledemaat of ander liggaamlike hulpmiddel:

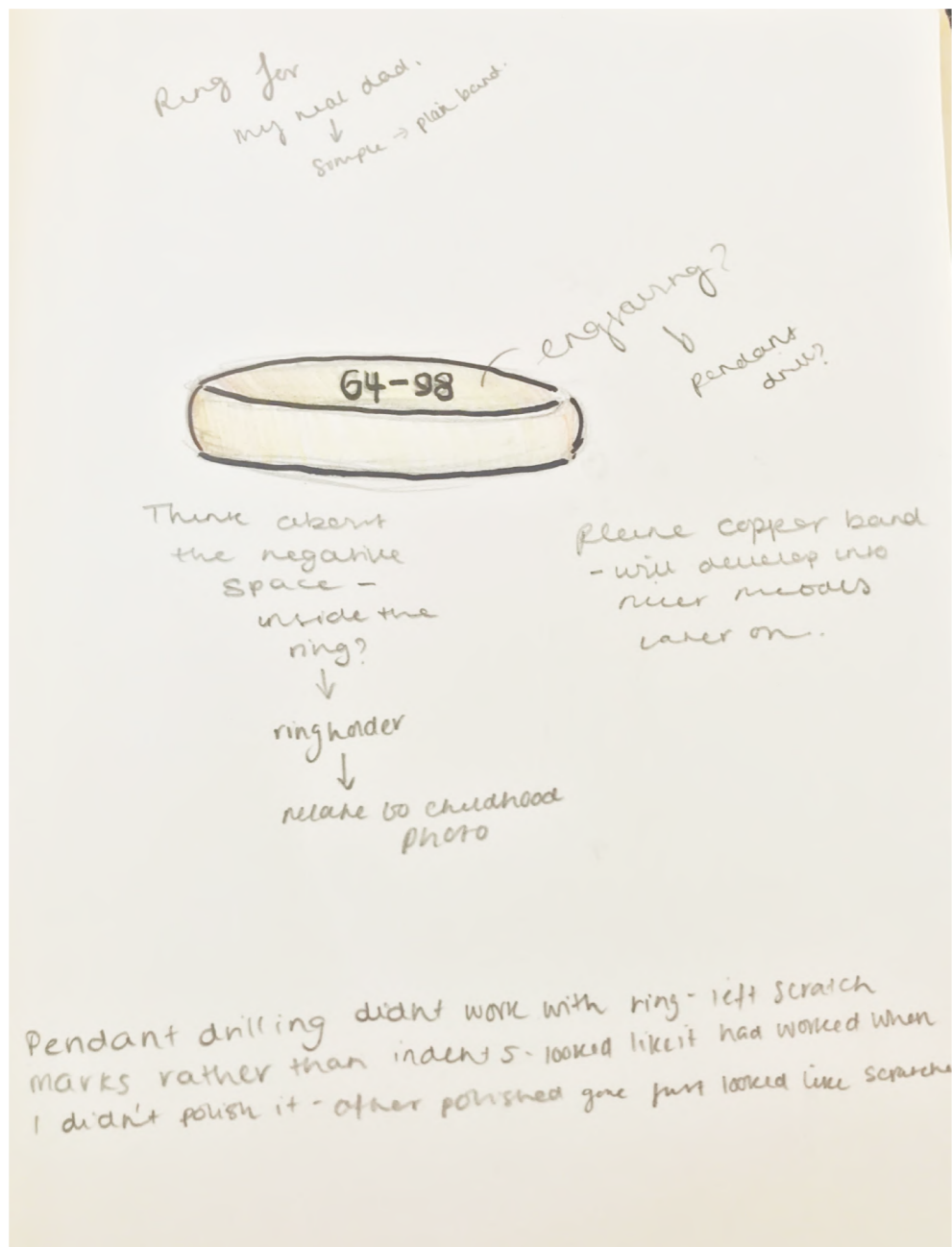
Essential modifications of vehicle: (02) M/C Exc 500 Noodsaaklike modifikasie: 02 10 5000 REVENUE

Amount paid, receipt of which is hereby acknowledged: Rand 2-a Bedrag betaal, waarvan ontvangs hierby erken word:

Number and date of provisional certificate of competence: 1576595 - 10/3/88 Nommer en datum van voorlopige bevoegdheidsertifikaat:

Registering Authority for / Registrasie-oewerheid vir: Hoffmann
 Signature of licensee / Handtekening van lisensiehouer



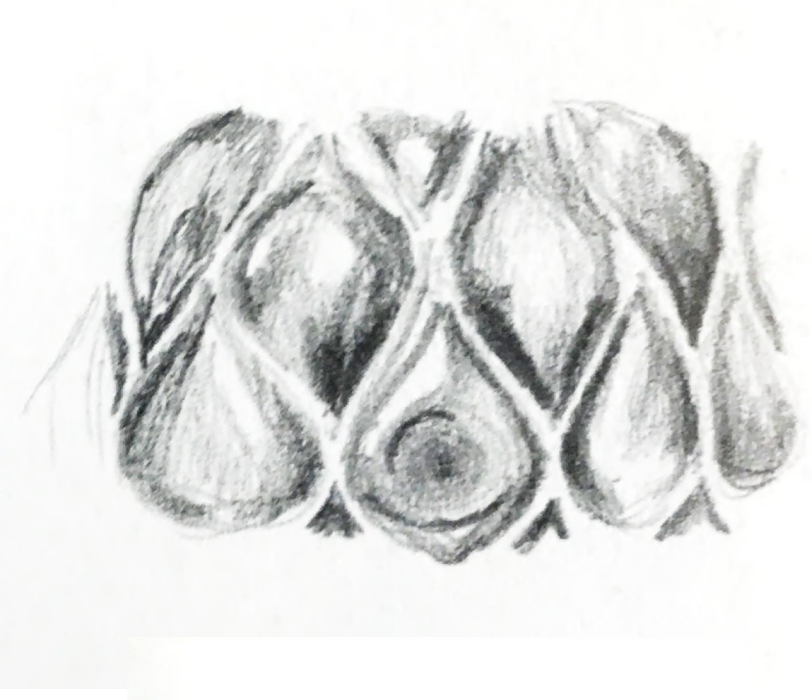


Proposition Project:

I will be using this project to explore my personal past and present. I want to create sentimental pieces that are inspired by my findings as I see this as a very personal exploration. This ring and holder was inspired by a photograph I found of my father.



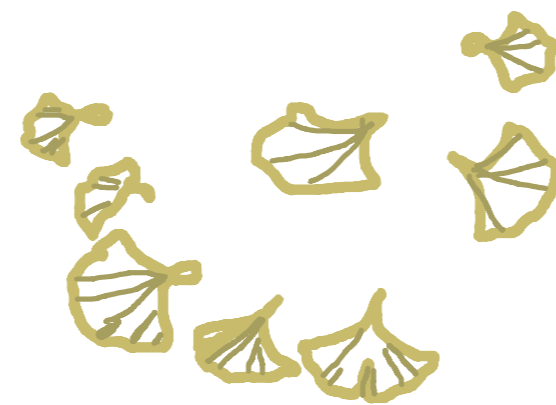
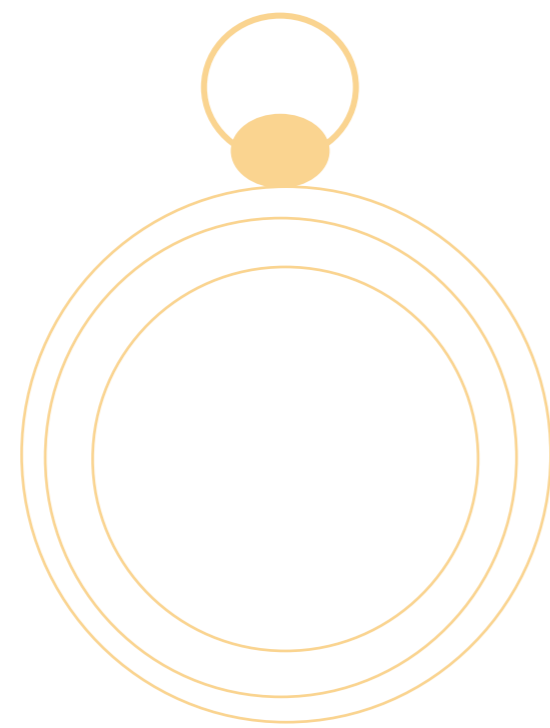
Trip to the V & A Museum



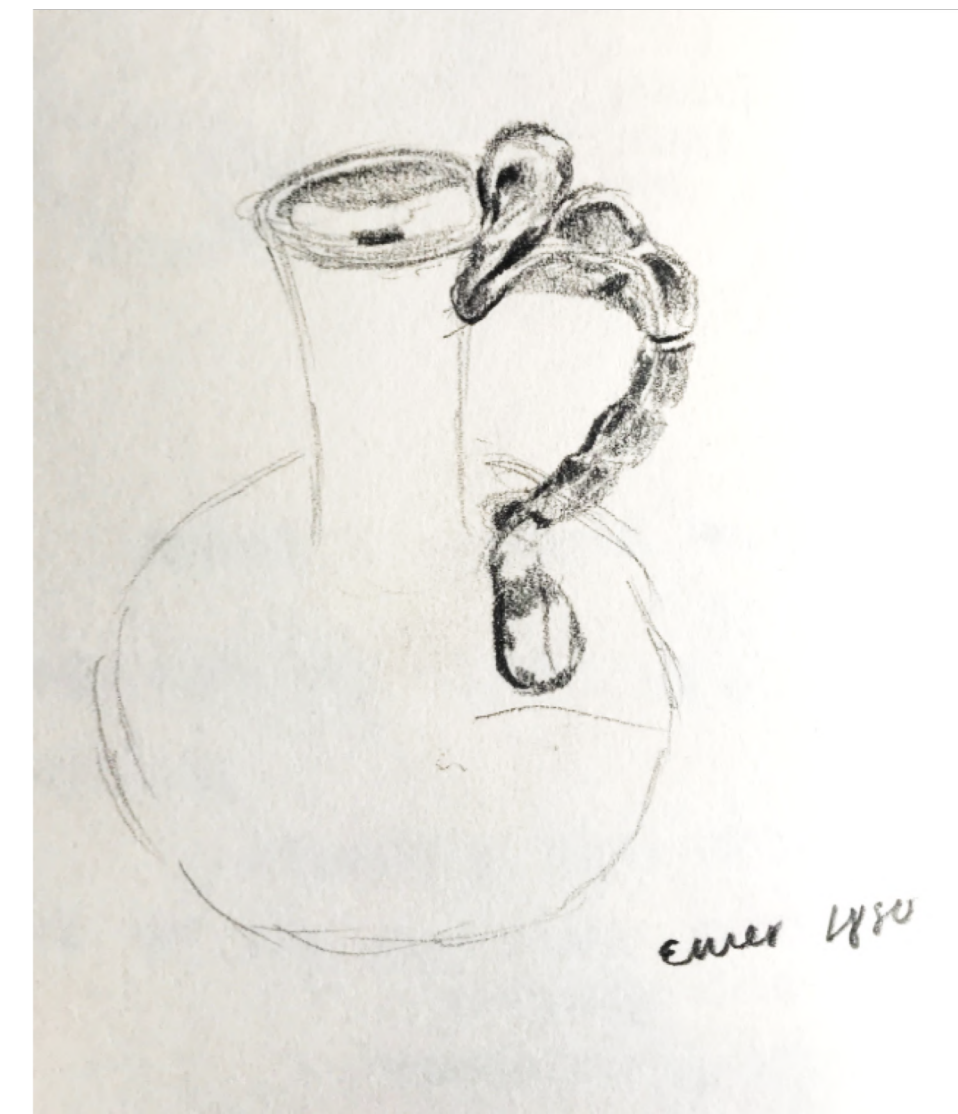
21- 1979- Token- Copper halfpenny trade token for private circulation.
22 & 23- Coin 1791.



Amber with cork ad chain.
Aprox 1690 – 1720



'Battle of the Nile' Coin. 1798.
Gilt Bronze. Manufactured by
Matthew Boulton. Stamped with
inscriptions recording the
victory at the Battle of the Nile
and with details of the recipient.



1850- 1900- Birth, Marriage and Death.

Most families marked birth, marriage and death with religious ceremonies, special outfits and gifts would reflect the social status of the participants.

People were expected to 'go into mourning' not just after death of their own family member but also after the death of members of the Royal Family.



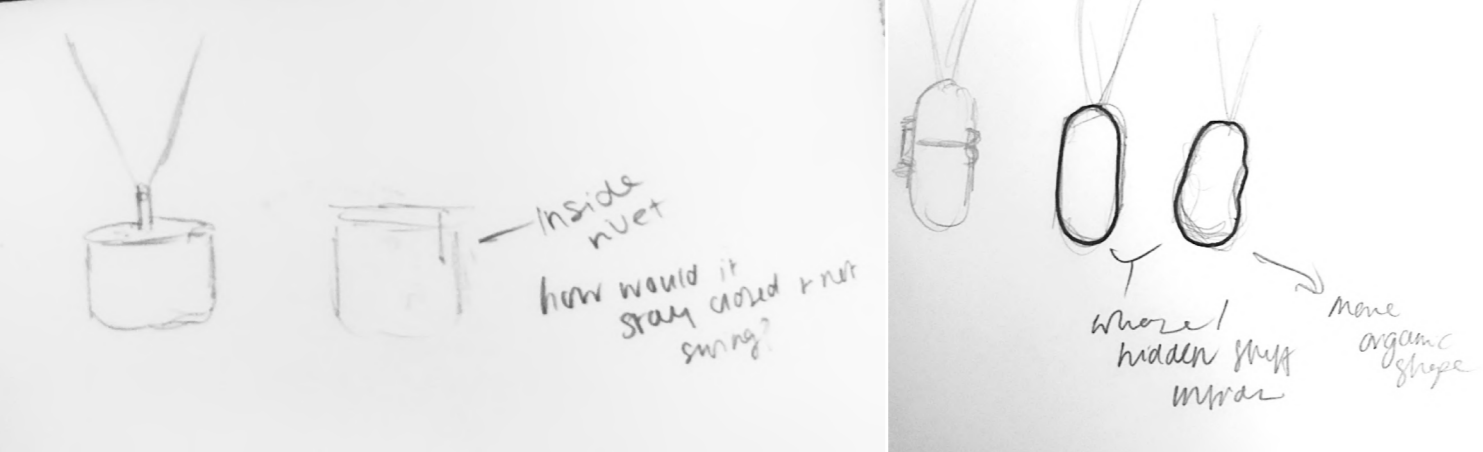
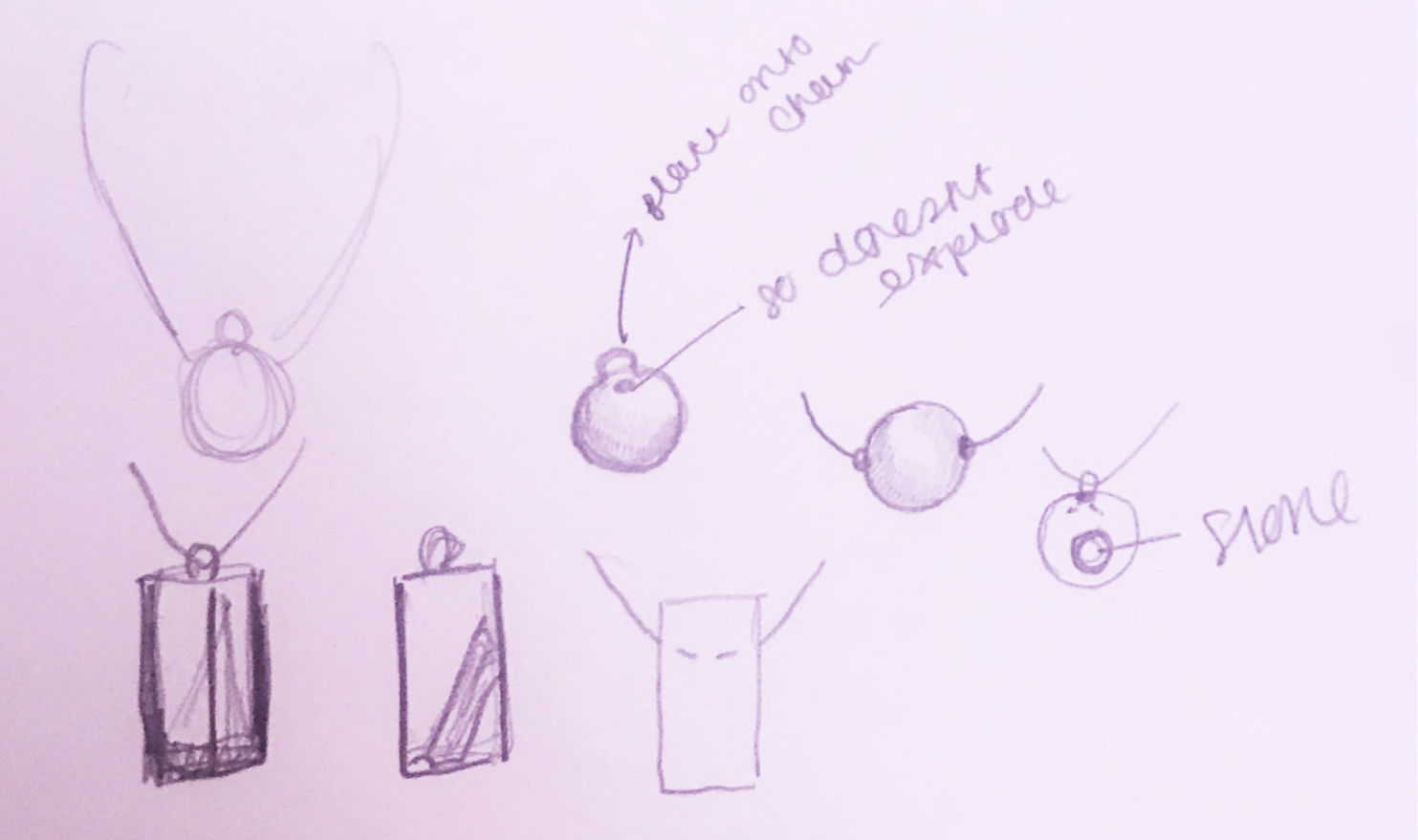
Mourning Jewellery- The strict observance of mourning during the reign of Queen Victoria led to an increased demand for black jewellery. The most expensive items were made of onyx or enameled gold, but there was also a large market for cheaper jewellery made of jet, bog oak and glass. Locketts and brooches often contained hair from the deceased



The British button industry had expanded rapidly and achieved a prominent position in the world by 1880. Decorative buttons were popular and made attractive gifts. The scene on these buttons depicts St Cecelia, the patron saint of music, with her harp.

I like the idea of jewellery made up from imagery, creating a meaning that will not be known unless you know the context of the piece. This is something I would like to develop into.

Enclosed stone pendant ideas.



I wanted to create a series of pendants that capture something inside that can be meaningful to someone else. I wanted them to be as simple as possible as I think they look more aesthetically pleasing and are more versatile to wear.

I decided to make two pendants, both with a gem stone inside. You have to believe that the stone is in there as you are unable to see it, one is only able to shake it.

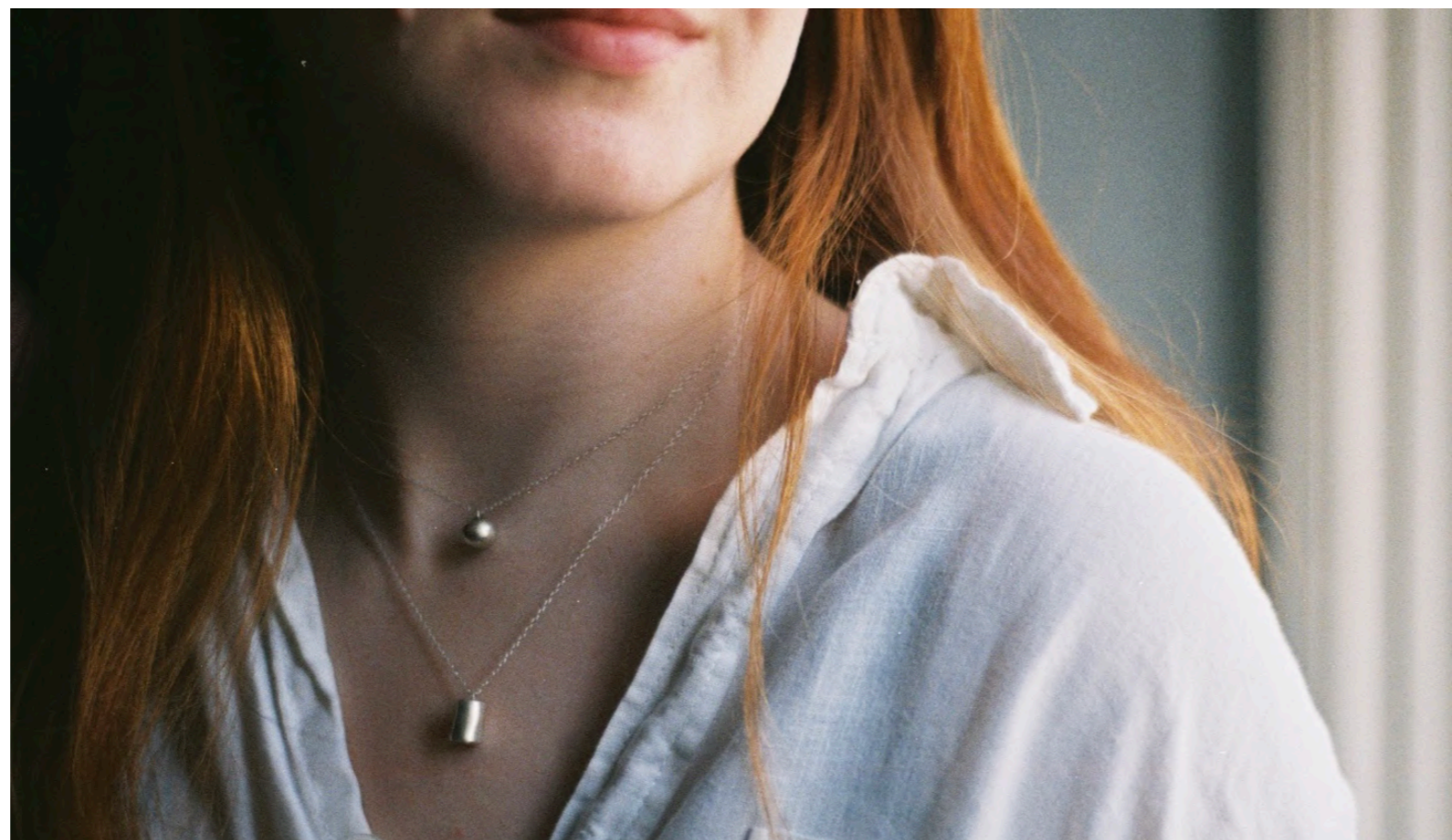
The cylindrical pendant has the Tigers Eye on it- The wearer is always being watched over but can't see it, as well as having the Tigers eyes powers flow through them.

The Spherical one contains a Moonstone, this helps harbor femininity, re energizes the mind and washes away negativity, re-centering ones balance.



I like the impreciseness of my work like a drawing come to life. I chose to take final photographs of my pieces in film as I feel like film captures light and shadows in a way no other camera can. Everything is so detailed but soft at the same time, bringing in the essence of nostalgia. Due to this I feel like it pairs with my project really well.





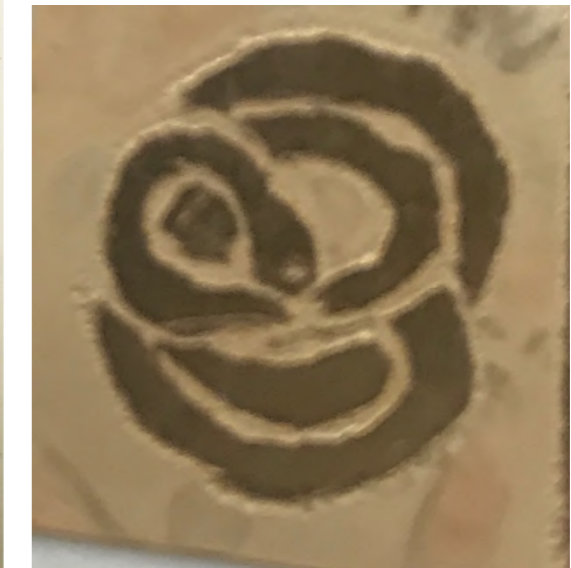
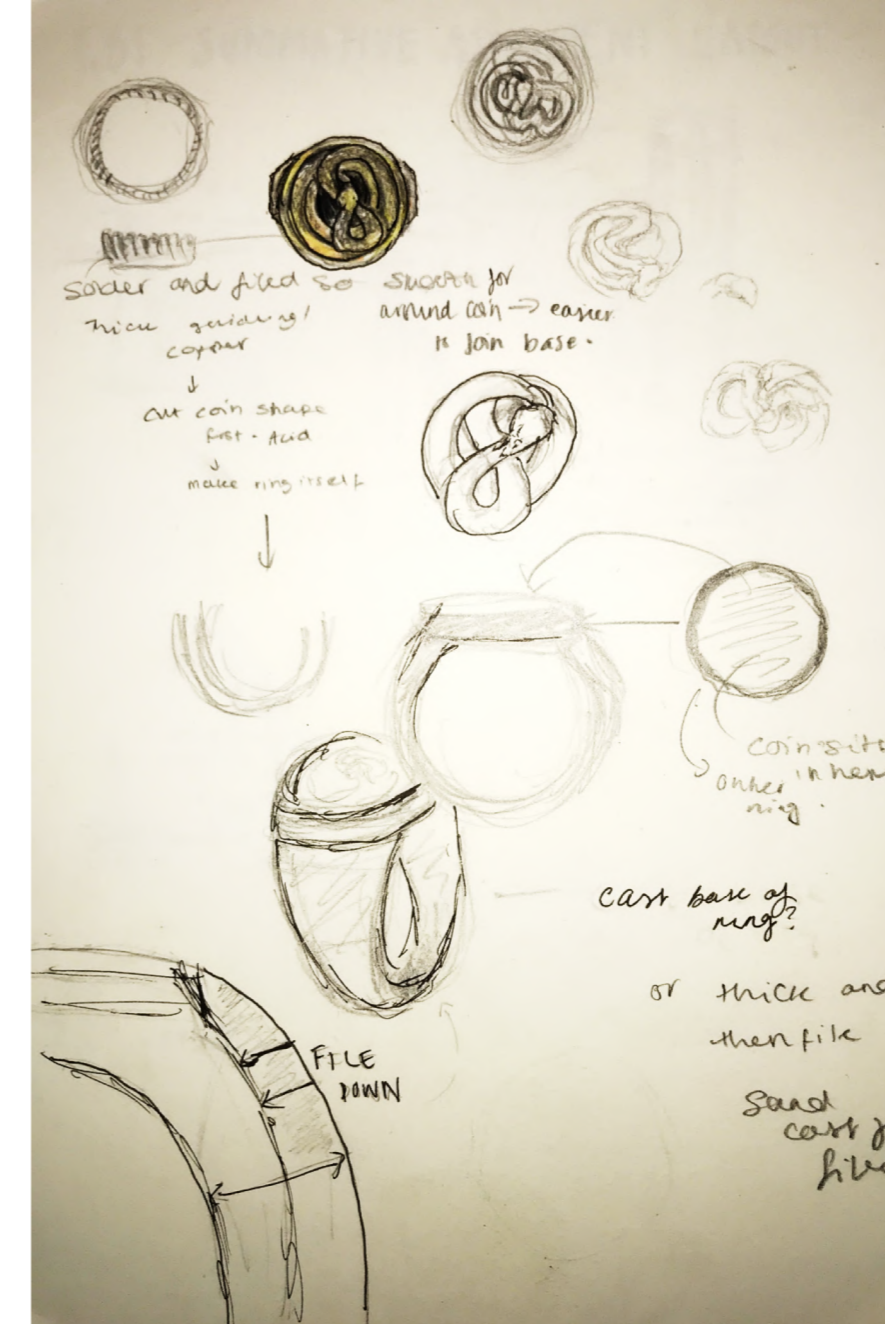
I took all film photographs using natural light, well lit rooms and using linens on the beach towards sun set worked best.



I began to develop from the inspiration from my visit to the V&A. Looking at how I can incorporate hair into jewellery in a more contemporary style.



I then began researching different symbols that have a deeper meaning. Snake eating its tail: Largely used in the Victorian era- meaning: eternity.

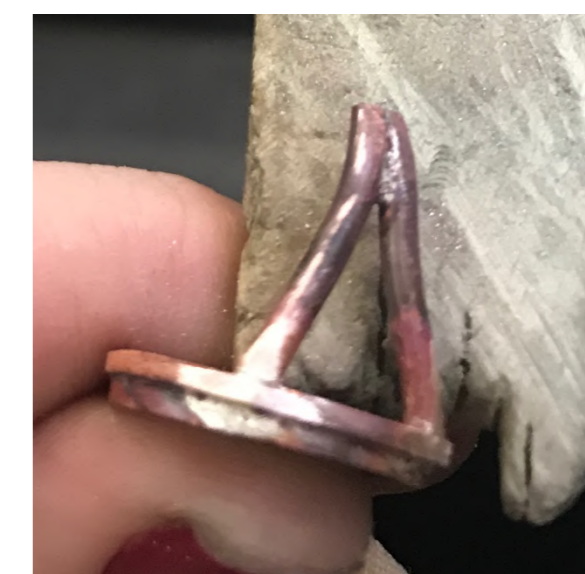


The acid etching wasn't as deep as I had hoped, and the ring itself was messy and not how I had envisaged. I decided to move on from this idea as it was quite long and time consuming I wanted to move on and focus on other areas.



I placed the snake coin onto a ring- sovereign ring inspired. I feel the image and the symbol of the ring work well together.

The first sovereign coins were clearly a message of power and nobility of the king; however these were then stopped by Tudor Monarchs and were not seen again for over 200 years.



As I didn't feel the snake on the 'test' coin ring was obvious/precise enough, I decided I would experiment with lost wax casting. It would be easier for me to create organic flowing pieces. From this I created a ring of a snake eating its own tail. Using wax gave me more chance to be experimental and hands on, although it was a long process I achieved the detail and outcome I wanted.





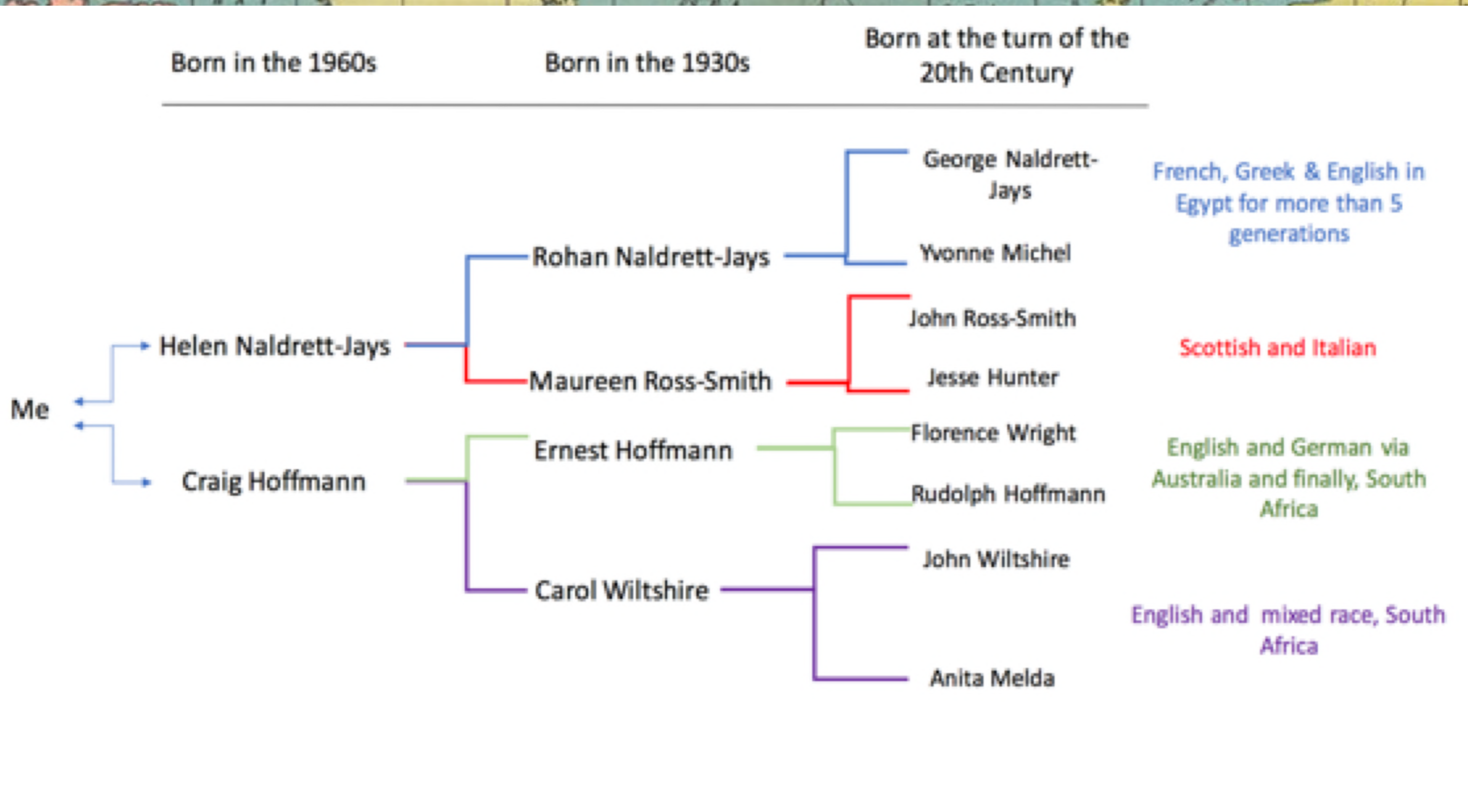
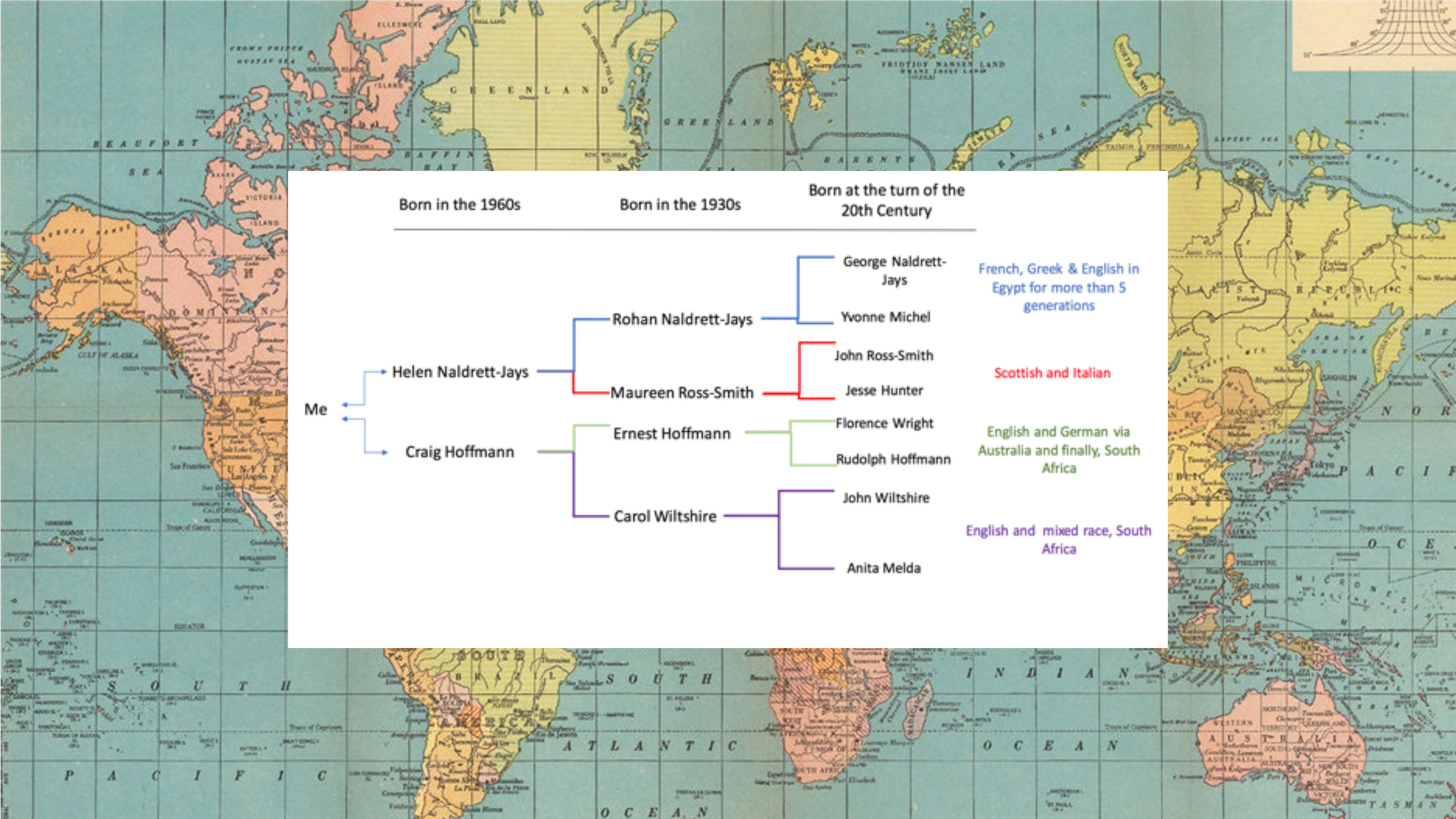
Final Concepts

My three final ideas:

1. Looking at connecting a group of people: whether through a single element of design i.e. a pattern on different pieces of jewellery connecting the pieces and people, or creating a series of the same piece of jewellery.
2. Connecting people through time with a piece of jewellery- go back to looking at family tree.
3. Go back to investigating heritage, find relevant stories/ poems from these places and make jewellery inspired by this.

What I decided to go for:

For my final idea I decided to go back to where I started: Looking at my family. I will find relevant stories and poems from some the places that I have a strong connection with that make up who I am,.



New Zealand



A gnarled, twisted Pohutukawa on the windswept cliff top at Cape Reinga, the northern tip of New Zealand, has become of great significance to many New Zealanders. For Maori this small, venerated Pohutukawa is known as ‘the place of leaping’. It is from here that the spirits of the dead begin their journey to their traditional homeland of Hawaiki. From this point the spirits leap off the headland and climb down the roots of the 800-year-old tree, descending into the underworld on their return journey.



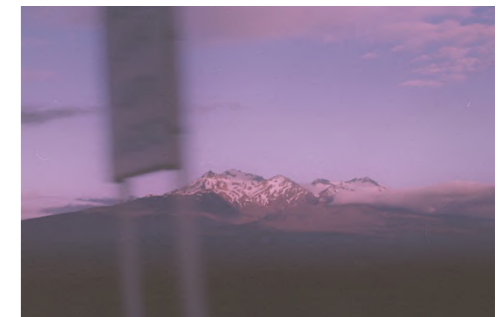


My New Zealand born mother with her Scottish grandmother.

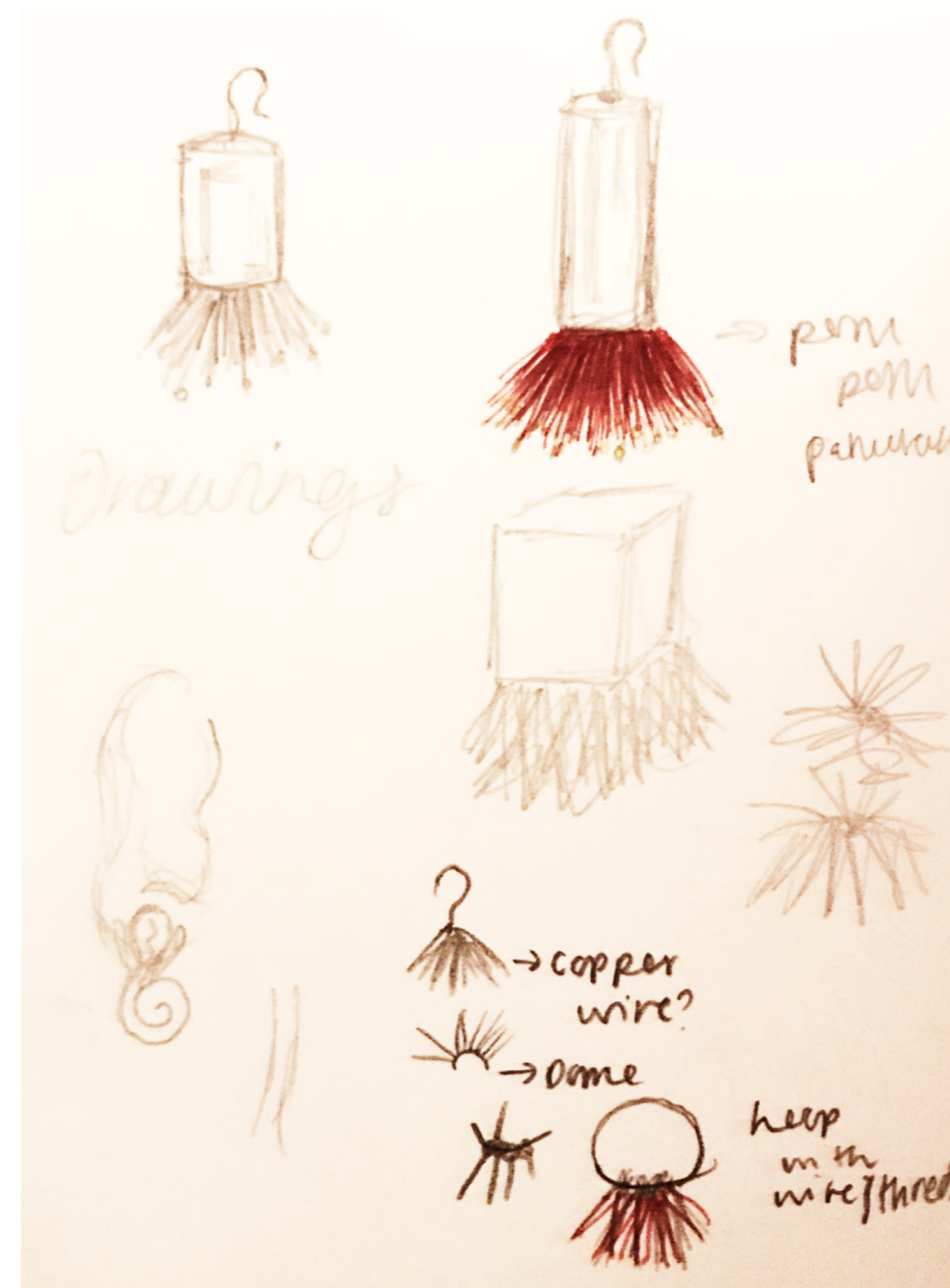


Images of my grandmother who was born in New Zealand. Top image is her saying goodbye to her Scottish mother and Stepfather.

Family memories of New Zealand



A series of Nostalgic photographs, of fond memories from time living and going back to visit New Zealand,



Pohutukawa Inspired earrings.



Personal memories of New Zealand

We visited the farm every weekend.
The warm yellow orchard where my grandparents lived.
The New Zealand sun kissed my skin, safe and content.
Caressed by memories of the zesty jungle where we
played as little kids.



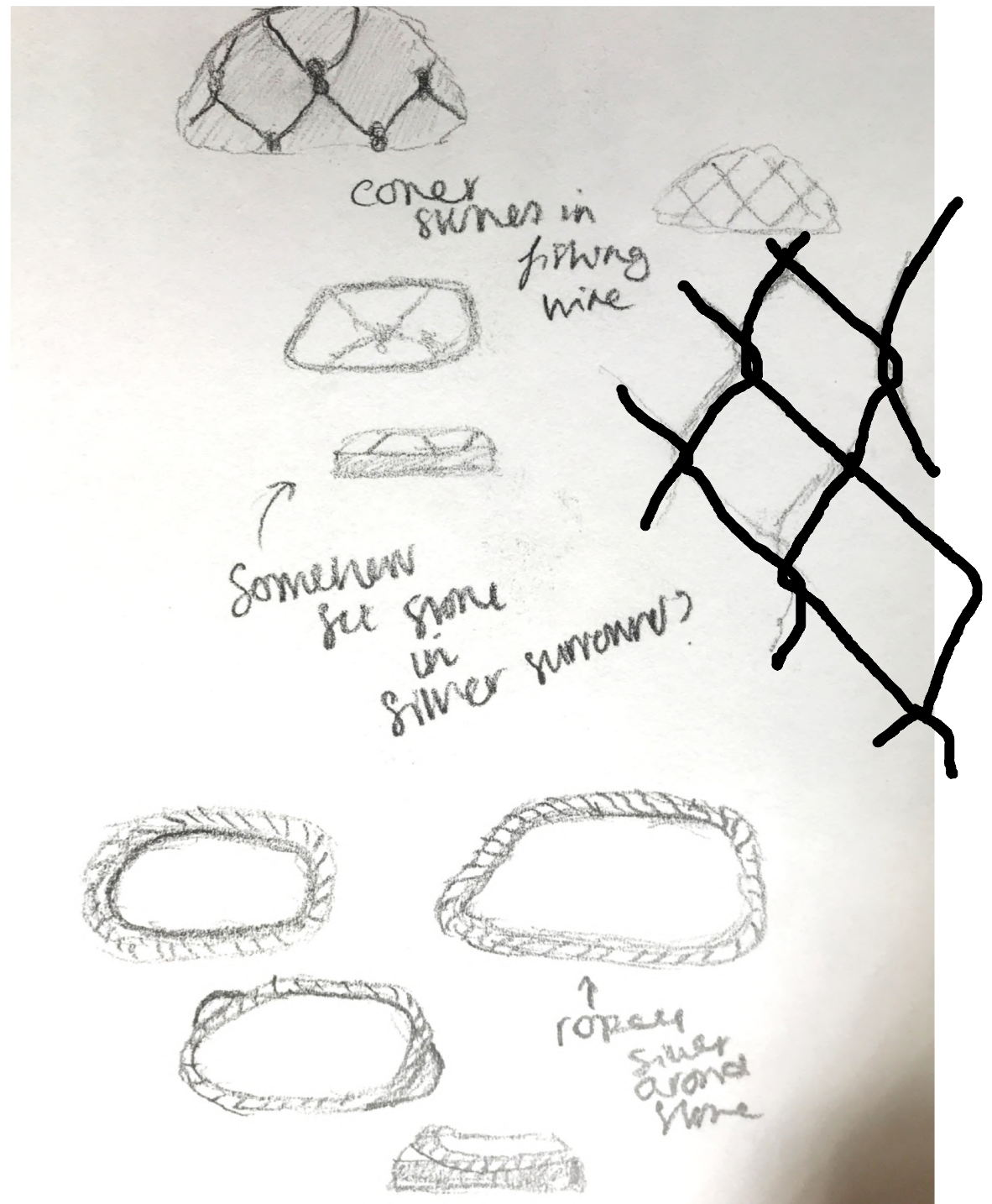
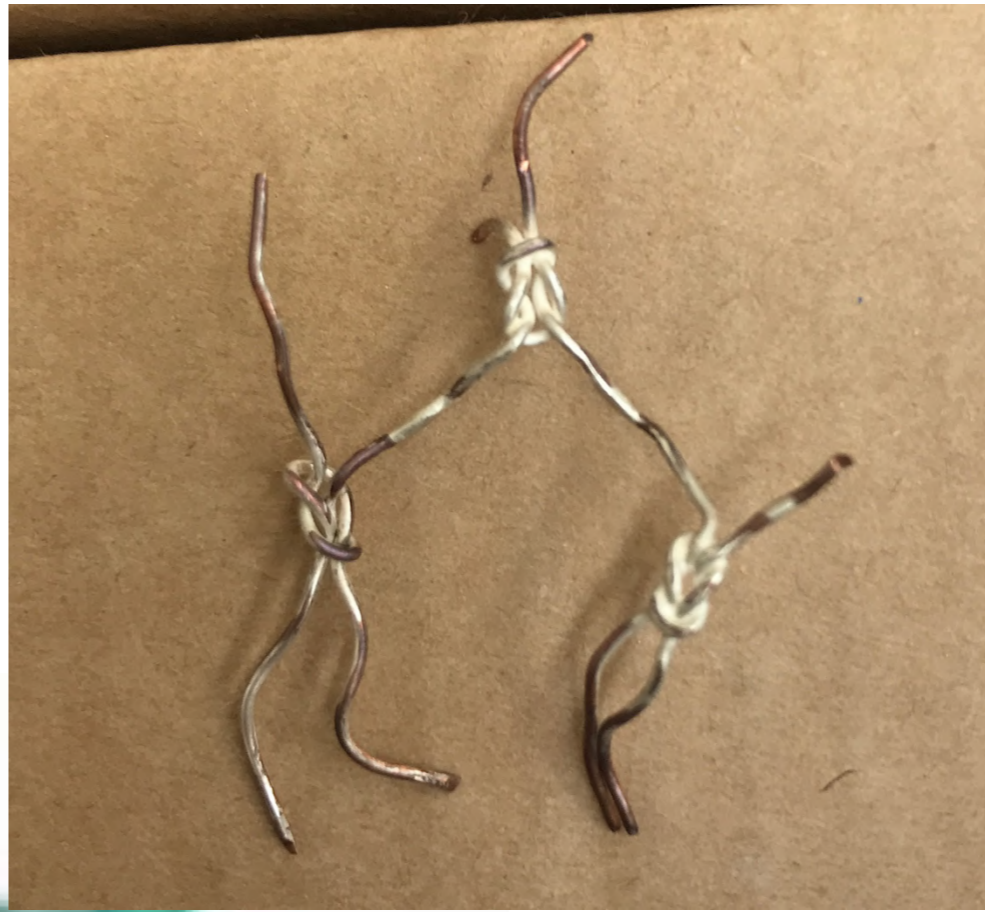
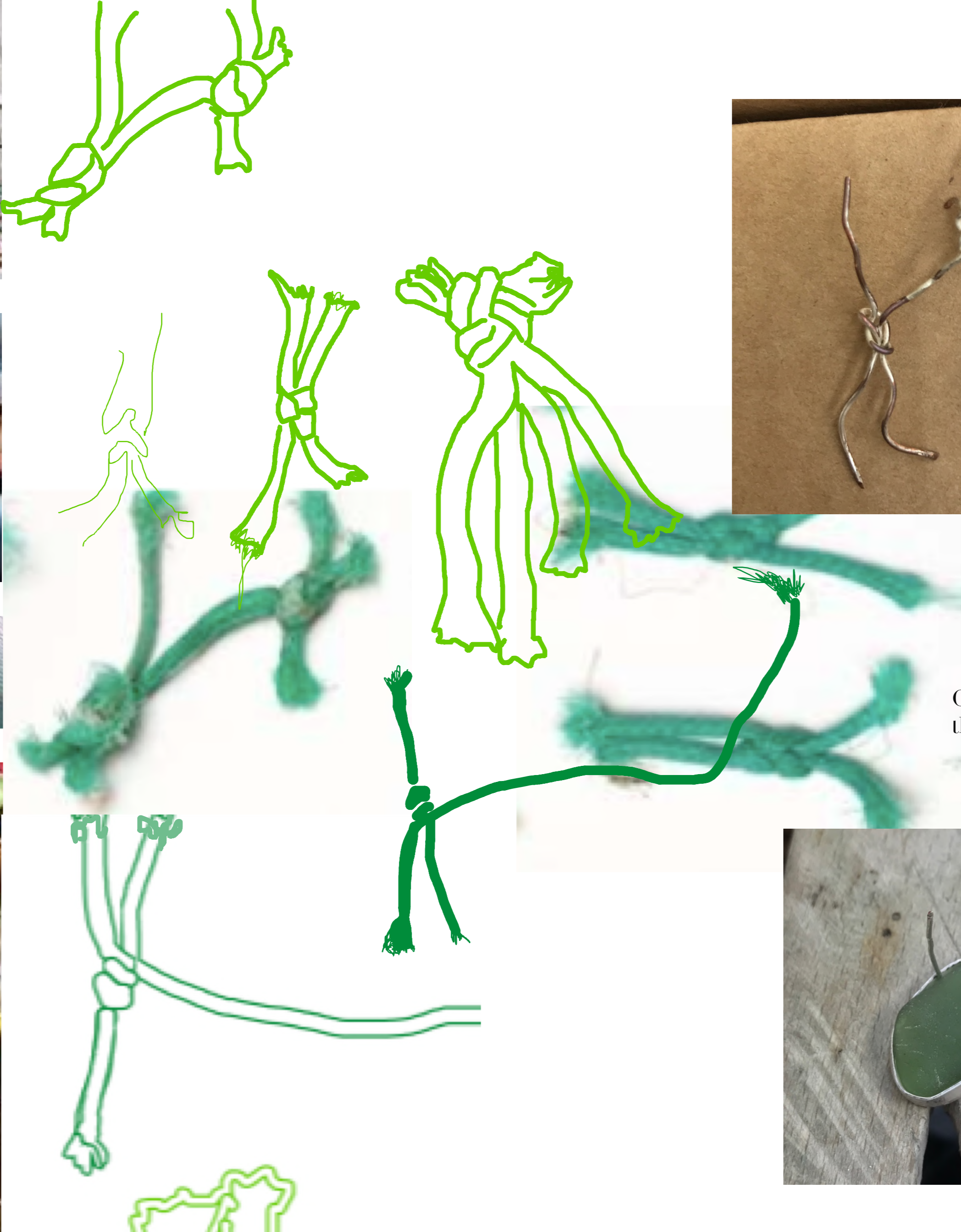
Scotland



‘Snuskit’ by Jen Hadfield

The hashed basalt is black
and all the rubberduckery of the Atlantic is blown up here –
A bloated seal and sometimes skull, fishboxes and buoys,
a cummerbund of rotting kelp.
The wind topples me,
punches me gently into a pool.





Glass stones collected from the beaches of Scotland.





Glass stones found on the beaches in Scotland,
Now brooches, captured by silver nets.

Italy



THE COMIC DANCE BY 7-149
M^rJ. GRIMALDI & M^rJ. BOLOGNA.
In the Favourite Pantomime of
MOTHER GOOSE.

End of an Italian Summer' by Michael Magee

At the sea wall
people write on the rock face
leaving their initials
near Julia on the beach.

A row of cabanas, barking dogs,
beach palms and cactus,
spilling bougainvillea all
along the railroad tracks.

On the cliffs of Corneglia
we leave our friends,
the clocktower with its
halloween face.

Orange and black with
whiskers for hours and minutes.
We have come to a perfect
resting place.

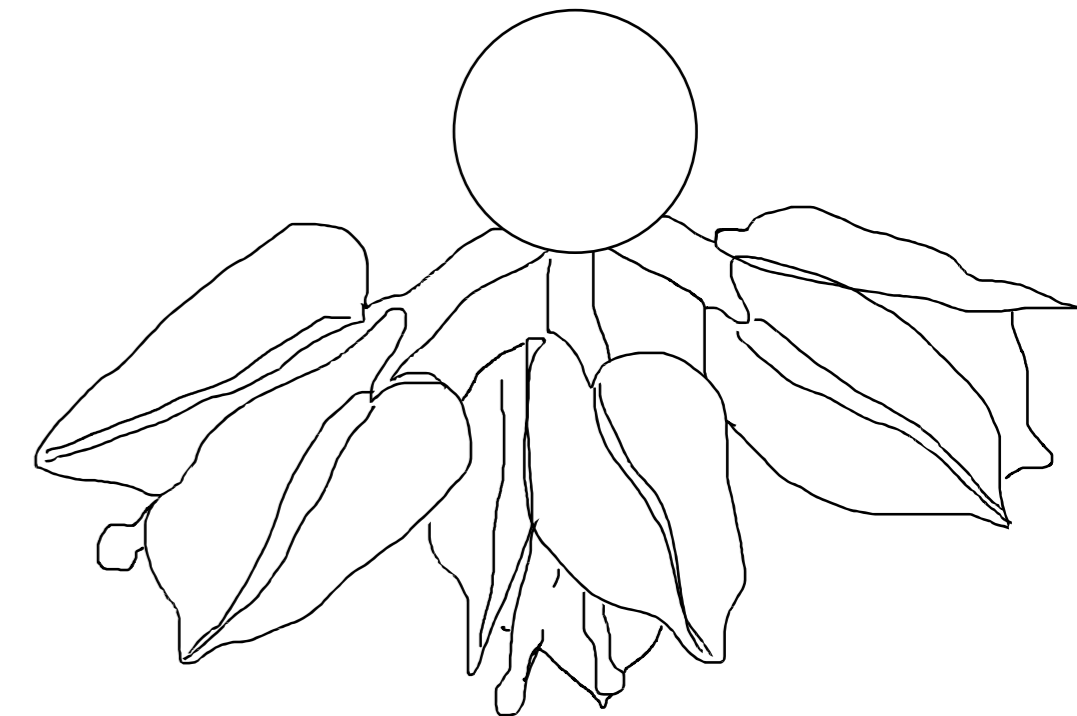
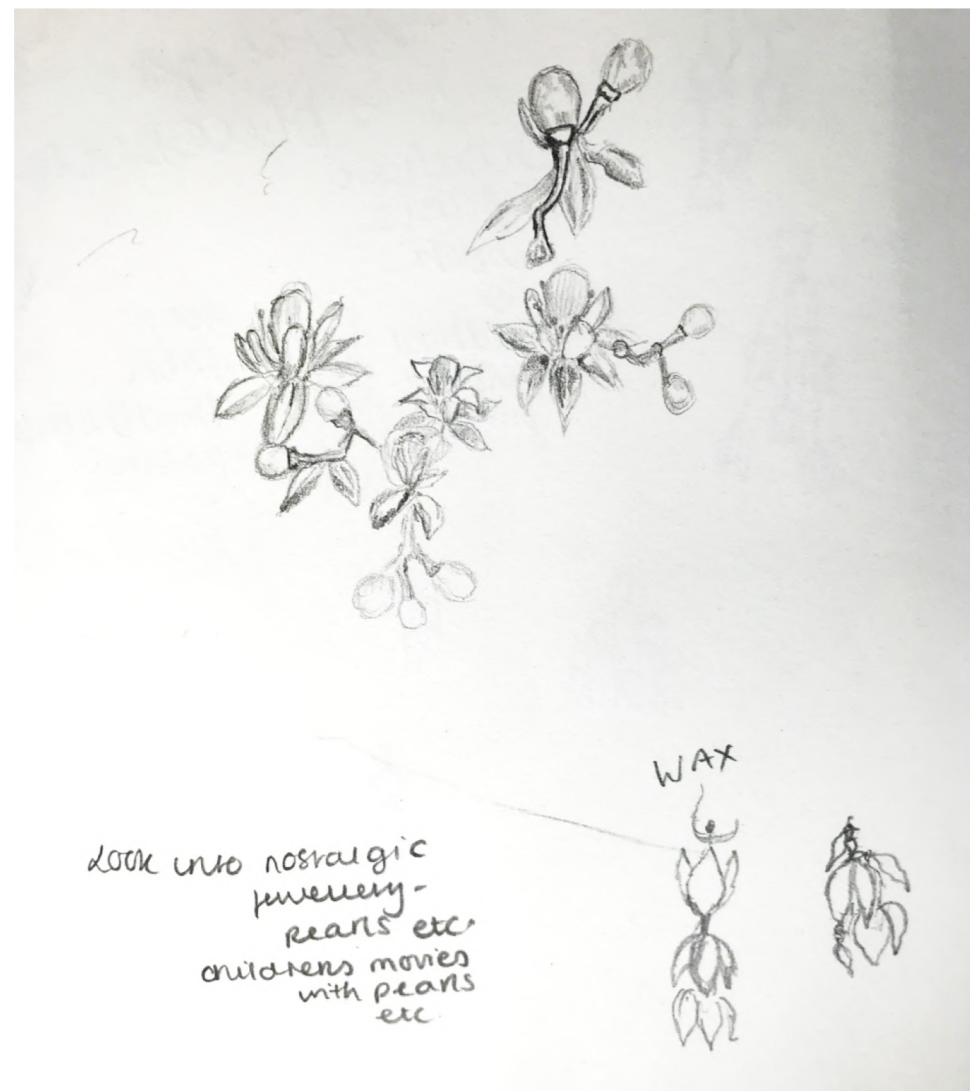
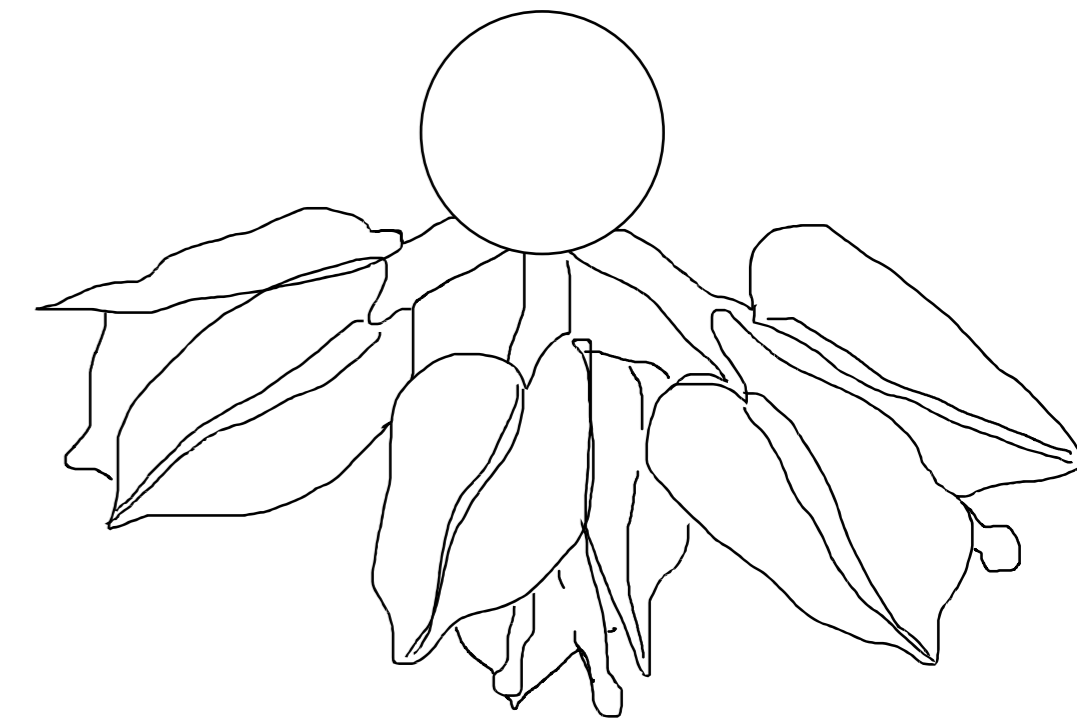
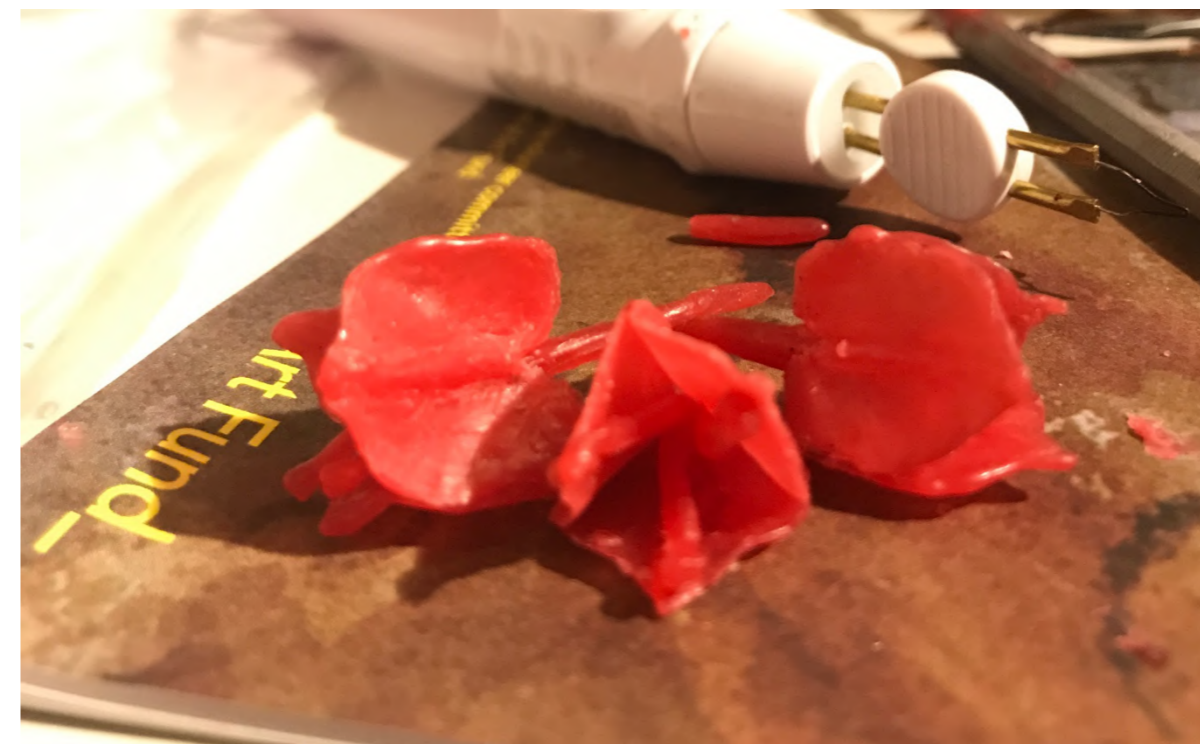
Like little sparrow,
il padrone and his wife
are closing the window
the father taking his boy

in hand with school books
to catch the next train
to Vernazza where he will
learn to speak perfect English.





Lost wax cast Bougainvillea flowers (silver) that will be made into a pair of earrings.





Jack Bologna,
1775-1846. Born in Genoa, Italy, died in Glasgow, Scotland



THE COMIC DANCE BY 1749
M^r. J. GRIMALDI & M^r. J. BOLOGNA.
In the Favourite Pantomime of
MOTHER GOOSE.

Bologna performing with Joseph Grimaldi- In pantomime 'Mother
Goose.' He was my Great Grandfather four generations ago.

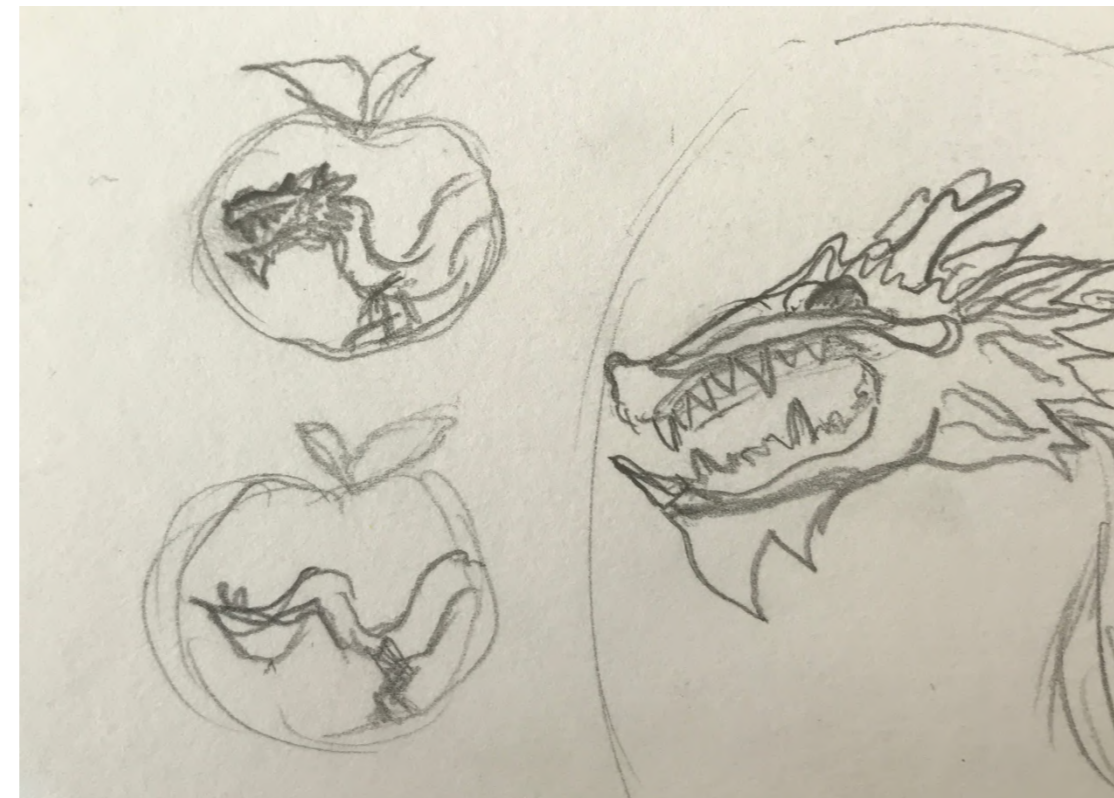
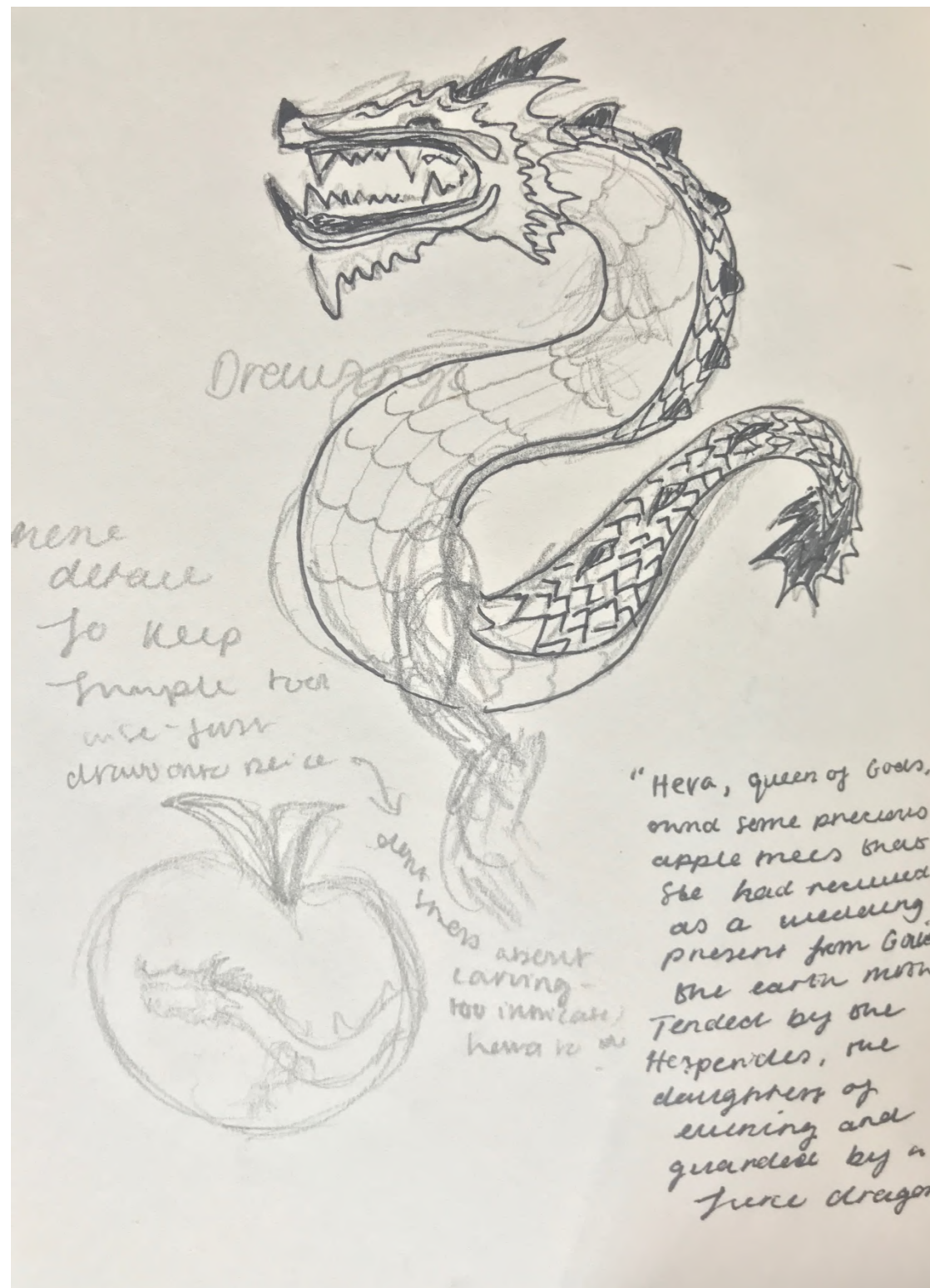
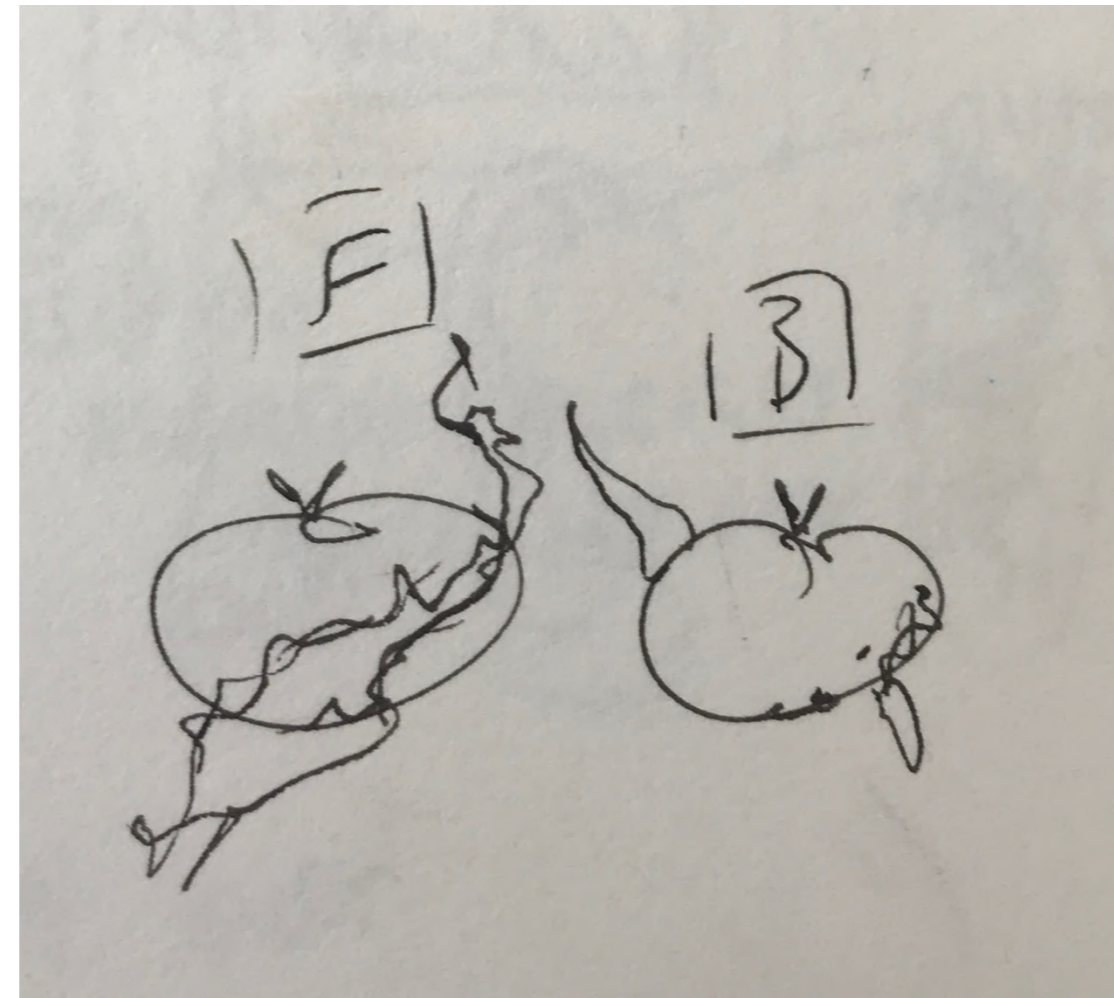
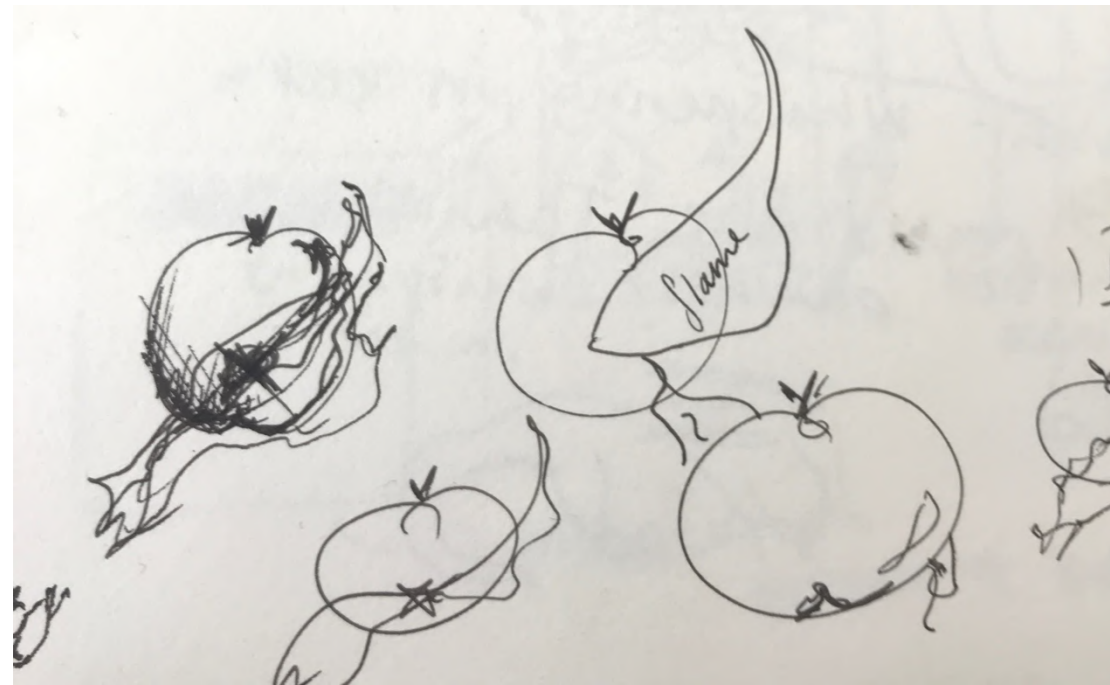
Greece



It was usually thought that there were three Hesperides, although some sources name four or seven. They were responsible of taking care of a garden in the western end of the world, near the Atlas mountains in Africa. The Garden of the Hesperides belonged to the goddess Hera, in which there was a grove of apple trees that bore golden apples. The golden apples were believed to give immortality to anyone who consumed them. Not trusting the Hesperides to guard the apple trees on their own, Hera also placed a hundred headed dragon named Ladon that never slept.

A golden apple that was taken from the Garden of the Hesperides was what eventually caused the Trojan War; Eris, goddess of strife, managed to steal an apple from the garden, inscribed the words "To the fairest" and threw it amidst the goddesses that attended at a wedding she was not invited to. The apple was then given by Paris, prince of Troy, to Aphrodite who promised to give him Helen as his wife, thus triggering the events of the Trojan War.





Brass apple pendant enshrouded with flames across the front of the apple. Brass to represent gold. Flames to represent the dragon. The apple to represent the garden.



Egypt



ALEXANDRIA

At the mouth of the Nile
a Byzantine dome of many colours
defies its modernist renovations.
A sky the colour of a carnal life
kept moist with preservatives,
now too complete, fresh and
a little sour like half dry new acrylic,
authentic as the esplanade breeze.
the smell of Alexandria! Index
of cultural success,
rot, seaweed in withered bays.

that's why we come here to write:
the tired eyes of bachelors
track their favourite youths.
Fathers look for sons,
whom all the gold of Egypt won't beautify.
Gracious elderly waiters with colonial manners
affect a stance so long held
they wait as long as you do,
wait *with* you, for your choice
defines the gesture and makes the day.

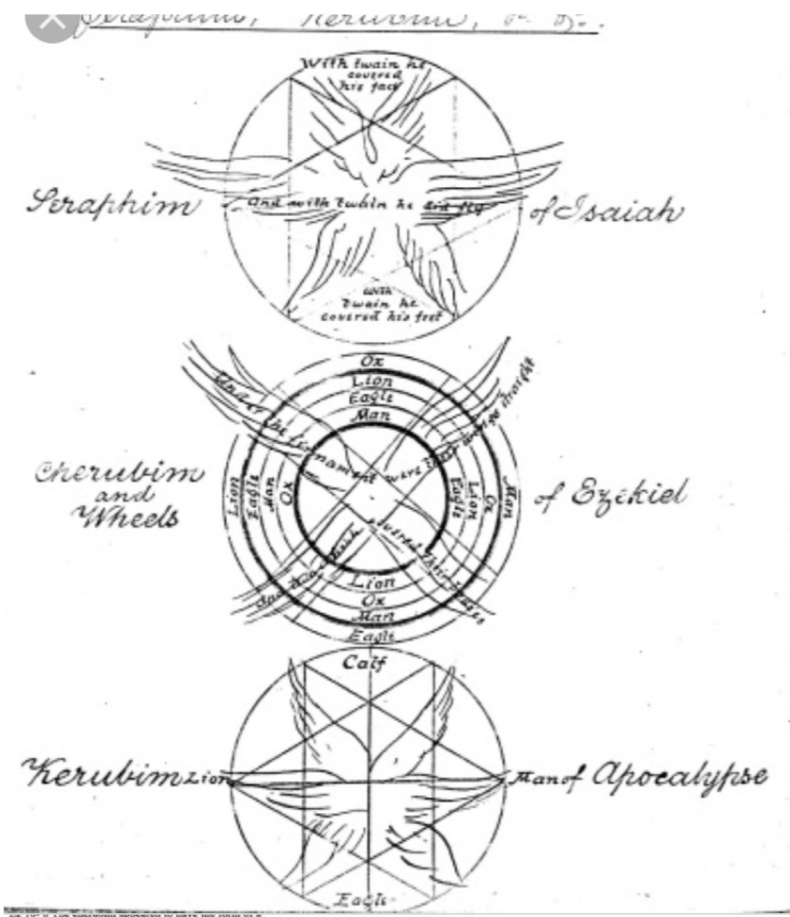
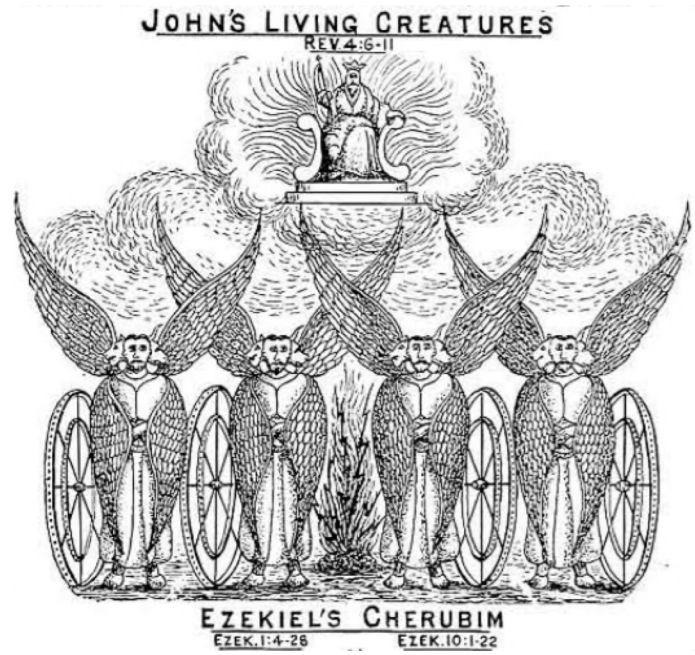
Watching thunderstorms assemble
for battle out to sea,
from the balcony, a golden light
bathes the shabby roofs.
Is it dangerous? If I open all the doors,
test the hinges on shutters? I want to see
the way lightning travels
down telephone wires, through TVs.
Would my nose glow if hit, would my head
(suddenly blessed) wear a turban of plasma?

No appliances in this room, most basic
but... it's Egyptian enough, or is it
Greek like you and me
they never could make up their mind,
trapped between Kora standing to attention
and fantastic winged Gods.
Which is why, when I stare
at plaster cherubs in a sagging ceiling
I recall the museum, those rows of heavy-lidded
half bald consuls, the candy spiral of Venetian glass.

Or your childhood memory Fremantle 1956.
Airy epilogue, dusty essentials
at the end of the line
where the sea and the light
are now compressed
to layers of Pernod green,
and the epic goes to salt on the wind.

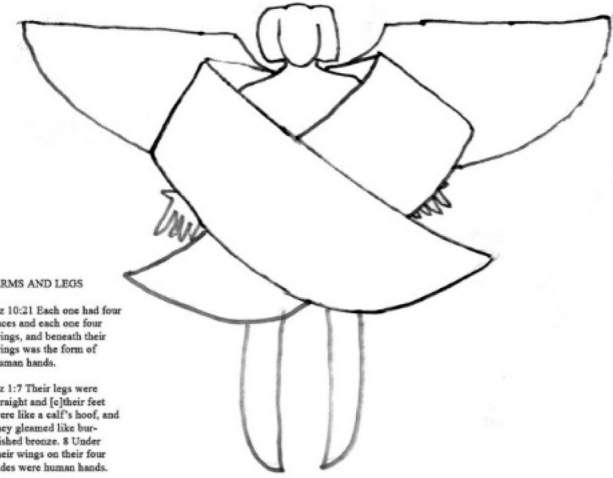
© 2000, Adam Aitken
From: *Romeo & Juliet In Subtitles*
Publisher: Brandl & Schlesinger, Sydney, 2000
ISBN: 1876040203





Egyptian coin of my grandfathers.

I like the idea of having a series of pendants-coin shaped. Stackable?

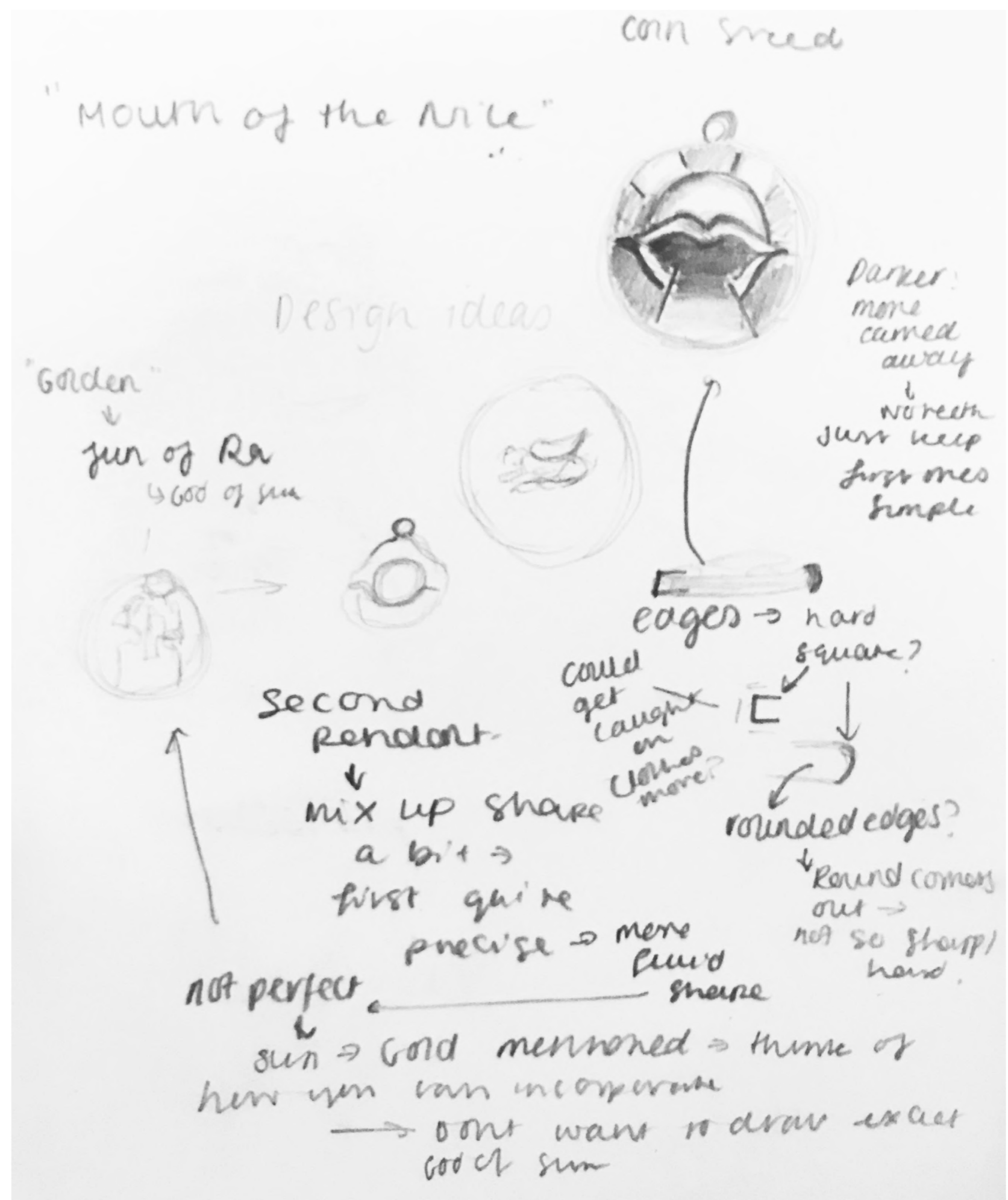
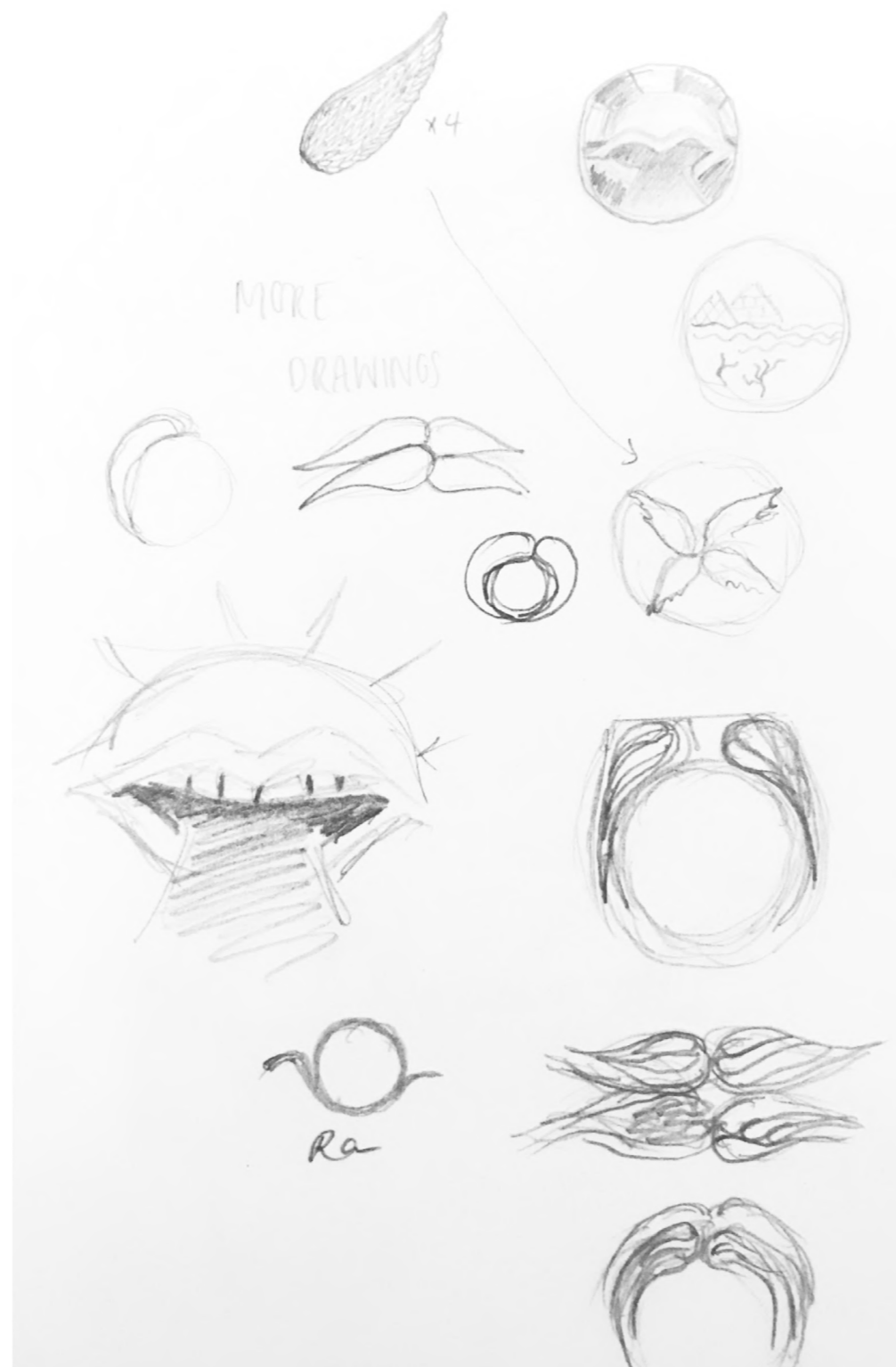


ARMS AND LEGS
Ez 10:21 Each one had four faces and each one four wings, and beneath their wings was the form of human hands.
Ez 1:7 Their legs were straight and (2) their feet were like a calf's hoof, and they gleamed like burnished brass. (3) Under their wings on their four sides were human hands.

Fig 1: 9 While it there were figures resembling four living beings. And this was their appearance: they had human form.
Rev 4:6 Four living creatures full of eyes in front and behind: 7 The first creature was like a lion, and the second creature like a calf, and the third creature had a face like that of a man, and the fourth creature was like a flying eagle.
2 Samuel 22:11
11 "And He rode on a cherub and flew; And He appeared on the wings of the wind.
Ez 1:13 (EZEK) As for the likeness of the living creatures, their appearance was like burning coals of fire, like the appearance of torches moving to and fro among



Stacking pendants





I decided to use Lost wax casting for these pendants, I was able to get more detail carving into the wax, it was also more controllable to use.

From left to right:

1: Sun of Ra's sun disk cobra.

2: Cherubim

3: Mouth with river Nile and sun behind.

I am in the process of getting these coins gold plated as there was only gold in Egypt no silver. Gold plating would also interlink with the poem more.



