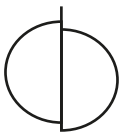
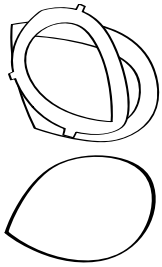
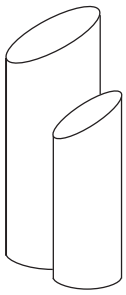


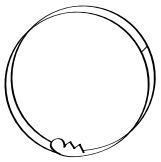
Wabi Sabi: The beauty of impermanence
Jewellery by Carolyn Barker



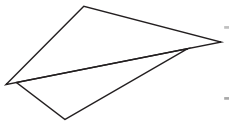
Cochlear	Sterling Silver	Shibuichi	Shakudo	Two tone
Earrings	.	.	.	230
Two storey pendant (small)	345	415	440	.
Two storey pendant (medium)	360	430	460	.
Brooch	375	445	495	.



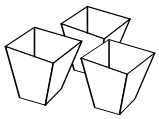
Aercus	Large	Medium	Small
Vase	330	300	280
Bowl	.	.	270
Brooch	190	160	135
Necklace	270	180	.
Earrings	90	80	.



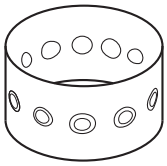
Alluvial	Alluvial Gold and Shakudo	
		with 18ct gold
Pendant + chain	890	990
Ring	.	820
Stud earrings	430	.
Hook earrings	.	1,090



Kooljaman	Silver, Copper, and Shibuichi	
	silver	with 18ct gold
Brooch	450	.	.
Pendant	450	.	.
Earrings	280	.	.
Opal	.	490	980



Sake	Sterling Silver	Copper	Shibuichi	Shakudo
Cup	400	400	450	660
Jug	1,165	.	.	.



Satellite	Ring	Pendant + chain
Kimberly diamonds in Shakudo	.	1,585 – 12 diamonds NFS – 10 diamonds
Queensland sapphire in Shibuichi	.	1,295
Kimberly diamonds in Shibuichi and 18ct white gold	1,605	1,240

Leaves	Sterling Silver	Shibuichi	Shakudo	Copper
Pendant on silk	120	170	250	120
Pendant on chain	140	195	285	.
Brooch	140	195	285	140
Earrings (large)	195	255	360	195
Earrings (small)	170	230	340	170
Earrings (tiny)	60	.	.	.

Primarily inspired by Australia's diverse landscapes the pieces prepared for **Wabi Sabi: The beauty of impermanence** reflect various places and objects that have captured my attention during recent travels.

Each item has been handmade in my workshop on the Sunshine Coast.

I have a particular interest in the Japanese alloys shakudo and shibuichi, and their traditional patina (colouring) processes. These are the black, brown and grey metals you see through the collections. The methodical techniques used to create these colours require time and patience but their depth of beauty make the effort worthwhile.

As far as possible I work with Australian and/or recycled materials. I use both precious and non-precious materials: silver, gold, platinum, shibuichi (silver and copper), shakudo (gold and copper), copper, and gems.

In addition to my artistic practice I do bespoke work; making pieces for a diverse range of clients in styles and materials that best suit them. I love making keepsakes that remind their owners of their places, people and feelings most special.

gallery.cbjewellery.com.au

Thanks

Thank you Dominique and everyone at The Redland Art Gallery for curating this show. I am honoured to have been included.

A big thank you to Rita and Lesleigh at Sunstate Jewellers in Caloundra. Sunstate is one of Australia's longest established manufacturing jewellers. They are a great team who are incredibly generous in letting me share their workspace and pick their brains. I could not possibly thank them enough.

Thanks also to Jim Kelso, an amazing metal craftsman, originally trained in Classical metal working techniques but now working primarily in the Japanese tradition. Jim's generosity and guidance made my explorations in Japanese metal work possible.

And thank you for coming!

Irogane: Japanese Alloy Basics

Alloys are melted mixtures of elemental metals such as copper, gold, silver, lead and tin. In the European jewellery tradition some of the alloys we are most familiar with are those of gold. A gold alloy has a specific amount of gold (9ct=37.5%, 18ct=58.5%) combined with other elements, the most common being copper, silver, nickel and zinc. The combination changes the colour of the metal and its physical properties, such as hardness.

Sterling silver is also an alloy. It contains not less that 92.5% silver. The remaining 7.5% is made up of other metals, usually copper.

Japanese alloys are often binary (two metals), or tertiary (three), but can contain five or more metals. Copper, silver and gold are also used in their unalloyed, pure form.

Two esteemed Japanese alloys are shakudo and shibuichi. Shakudo is an alloy of copper and 3% to 6% gold. The gold content is varied to control the resulting shade of black-blue when treated in the traditional chemical bath.

Shibuichi is primarily copper and silver in varying proportions, again depending on the colour desired. The amount of silver can range from 2% to 60% or more, but is more often in the 15% to 40% range. These percentages are not haphazard, but are calculated for a specific colour result based on people's experience over centuries.

Shibuichi patinated with the traditional Japanese niage technique offers a wide range of grey colours with some brown colours resulting from using metals with very low silver content.

Pure gold and silver are not affected by niage patination, so retain their natural raw colours.

Source: Jim Kelso. http://www.jimkelso.com/japanalloys.htm