

Master's Thesis

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From amulets to contemporary
jewellery

Male jewelery and symbolism



Telemark University College

Faculty of Art, Folk Culture and Teacher Education

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Abstract

The present project contains two components: theoretical and practical.

The historical material of the project is focused on research from the Migration period in Scandinavia, particular focus is on bracteates.

The theoretical framework for this project has been based on the works of Märit Gaimster, Morten Axboe, Lotte Hedeager, Siv Kristoffersen, Bente Magnus, Rebeca Ross Rusell, Judit Butler, Roland Barthes and others. Also the present research contains references to such known contemporary jewellery artists like Lillian Eliassen, Tanel Veenre, Teresa Milheiro and Konrad Mehus.

The challenge of this thesis is to stress a line of continuity from bracteates, through military medals to contemporary medals and pins – and further on to my own design.

The practical part of the project has been realized through a collection of male jewellery (medals). The main point of this collection is to show my own way of construction and interpretation of contemporary men's adornments based on the historical material and taking into account modern views. It is important to point out that the practical part has a link to the medal, as typical piece of male distinctive jewellery.

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Vladyslav Kladko

Introduction

Jewellery is one of the most ancient forms of adornment. It was used originally as a powerful talismanic symbol of protection, to bring the luck to the owner. Jewellery allowed a person to change his/her look or image no matter what their age or gender. However small or large a piece of jewellery may be, it is an object which helps to create an intimate and immediate connection between people in our society.

Contemporary world jewellery is uniquely significant in that it creates one of the few arenas in which culture makes a visual statement about a person, giving that person an identity. Decoration of the body is one of the first arts forms that is makes use of the line/arena of jewellery. People throughout history tried always to make a personal ornament which would carry symbolic meaning, was unique, and emphasized the beauty of the body and muscles. Clothing and jewellery are universal features of human behaviour and somehow the examination of what they reveal contributes to our knowledge of human nature. Concerning this dimension of human behaviour, we are relatively silent about the meaning and function of jewellery and types of adornment. Although this paper is primarily focussed on the meaning and function of jewellery, I will try to discuss ways in which male jewellery is used to express status differences within our society.

For modern men, using jewellery can be:

- an aesthetic act (obviously when we use jewellery it is an attempt to look more beautiful and to be more attractive for the opposite sex)
- act of speaking (to send some kind of message into society through the use of jewellery, like a sign or signal)
- the distinctive act (in the case of men, jewellery plays the role of signalling honour, is the sign of wealth and power but also can signal gender identity)
- apparently jewellery can create inner emotional states called moods, or just reflect this mood. We use jewellery to express our inner world and to express the mood at that moment.

Jewellery, like other art forms, is one that is defined by its connection and interaction with the body. The body itself has dimensions and the added adornment modifies the total display of the person.

Jewellery is commonly perceived as a beautiful, expensive piece of metal with stones but is not often perceived as wearable art. While this perception is not wholly incorrect, for me it is also important to see male jewellery through the social and historical context much more than just as a fashion accessory. In order to understand contemporary male jewellery designs, we need to view the work as a product of material studies, from a social aspect, and as a connection to the past. Moreover, contemporary male jewellery design can cover the question and fundamental values of personal adornment and social status.

The idea of men's jewellery is not new. Moreover, any archaeologist will tell you that people first started to use adornments of precious material (stones, pearls and gold) 100,000 years ago. There are not too many accessories for men today. They have to settle for only a few as compared to the types and varieties available for women. Even with the few accessories men have, they have to wear them in accordance with the occasion and culture. Men have to be very careful while choosing accessories. A man always has to choose the right thing for the right occasion.

Jewellery for men is not just embellishment of the body. The choice of jewellery signals the person's place in society, or is a sign of power. This choice is clearly selected according to the style and fashion of the time but, at the same time, is simple and selected with a high sense of taste. My own opinion about male jewellery is not a question about the number of precious stones or fineness of metal. It is a question of good taste and image.

In most cases male jewellery demonstrates spiritual or religious preference. Typically, if a man is wearing this kind of jewellery, he has only a general idea about the symbolism, meaning, and signs that are represented on the piece of metal. Unfortunately only some of the owners goes deep inside. Even now, this problem is very important in the world of jewellery. In the West, this kind of symbolic men's jewellery is gaining popularity. This symbolic type of decoration is called – SBNR, which means "spiritual but not religious."

More and more companies and jewellers have started to work with old signs and symbols. For me it is a sign that the modern male ornamented jewellery originates way back/is gone back to its historical roots, when jewellery was not only a decoration of clothing or body but also had an incredible mystical power. Jewellery could bring success, show social stratus and had a talismanic function. This is the power of jewellery – for better or worse it sends signals about who we are, what commitments we have made, and our status in society. Because these tiny pieces of metal and stone can have a big effect on the opinions of people we're trying to work with or get to know, you want to make sure you're sending the right *visual message*.

Jewellery has meaning. You cannot get away from this. Despite it taking up only a tiny percent of your visual presentation, it still has meaning. To further complicate the matter, people can interpret the meaning of the same piece of jewellery very differently. To some, it can symbolize success and wealth; to others they may signal something bad. Choose jewellery that is going to be meaningful within the given situation.

This means a man has to be careful when wearing jewellery pieces outside the norm. It is easy to appear flashy when you start including nondescript jewellery in your arrangement of dress. In the case of women jewellery can play a role as just a beautiful piece of treasure, without any meaning. But women also should be careful when the reason they are wearing jewellery is much about showing of.

In contemporary society quite a few people still have the understanding of jewellery as a form of attracting attention and at the same time as a symbol, like an amulet. And it is my view that only some of them have an understanding of male jewellery. The social groups also have believed that jewellery is only an indicator of social status and economic condition.

As for me, I believe the perception of jewellery only as an indicator of social status, destroys the conception and evolution of jewellery as an artistic form. *Jewellery is a self-sufficient branch of art, so perception which is based only on evaluation is wrong in my mind.* Fortunately time is going fast and views are changing. We know that jewellery always exists with interaction between the body and clothes. According to fashion history, accessories, and jewellery particularly, was parallel in importance to clothes. It is like they are on parallel lines. Daily life requires us to be creative and express ourselves not only with clothes but with accessories as well.

This study will develop a model of male body decoration and personal adornment based on historical and artistic data from the Iron Age in Scandinavia and the contemporary situation in the world of male jewellery, in order to illuminate the socio-cultural function of jewellery in modern men's life.

One of the main tasks in this project is to establish a link between past and contemporary in jewellery, between symbols and meaning.

"A successful piece of jewelry is one that you don't want to put down, one from which you simply cannot divert your eyes. A successful contemporary piece has knowledge of the past, but eyes for the future. It does not restate what has already been said, but is a contribution to the conversation.

I strive to make such pieces, and hope you do not want to put them down."

(Jacob Albee- contemporary goldsmith artist)

Also I aim to find out the role of jewellery in men's daily life and at the same time the role of adornment in special cases (ideas about message to, and meaning in, society, which will be discussed later in this thesis).

From this point of view I go back to history to look at old pieces of jewellery which can illuminate my own vision of contemporary male jewellery. I found an interesting phenomenon in Scandinavian art called – *bracteates*. These round pendants have strong amuletic meaning and was worn by men on their chest. As we understand from above, the bracteates will be the main historical source for this project and I will also try to reflect my own idea of contemporary male jewellery through height powerful sign system of these magical pendants.



Fig.1 E- bracteates with depiction of magic bird

The use of symbols from the bracteates is one of the many ways to build up a cultural construction for contemporary male jewellery. Scandinavia can rightfully boast a heritage of jewellery design which has a rich history. By adorning the visible, material body, people also seek to satisfy a universal longing for embellishment of its intangible counterpart: the human spirit.

Many of the bracteates reflect the animal as the main motif. Animals are always stylized and sometimes have changed body proportions. Animal ornament, having a distinct cultural identity, plays a significant and fascinating role in characterization of Scandinavian civilization. The Scandinavian animal style was formed during the 5th century as a totally new abstract language of signs (Hedeager2011: 61). It dominated until early Christianity. Scandinavian animal style is obviously more than just decoration. It is some kind of mythological message.

Nordic animal ornamentation does not only incorporate animals, it is animals – that is, it is entirely a paraphrasing of a many-faceted repertoire of animal motifs: whole and half animals, small animals and large animals, animal fragment and anatomically complete animals, along with animal heads without bodies and animal bodies without head. In complicated pattern they blend and blur, in and around each other, creating dense, smooth-surfaced ornamentation. (Hedeager 2011: 67)



Fig.2 E- bracteates with depiction of magic bird in the centre and circle on the perimeter which contain different parts of the animal bodies

The ability to create and use symbols is a uniquely human characteristic. Symbols found in old Scandinavian jewellery act as a metaphorical language communicated from the wearer to the viewer.

I see male personal adornment as a communicative symbol that serves crucial functions within human life and outlines a number of personal and social functions of adornment.

1.1 The area of research

For this project I have two main areas for research. The first one concerns the 5th century in Scandinavia the Germanic Iron age (ca. 550 AD to ca. 800 AD). I will focus specifically on the phenomenon of bracteates such as the amulet worn by men. The second one is concerns the field of contemporary male adornments which are produced by modern jewellery artists.

Why bracteates? The bracteates was the first piece of jewellery worn on the chest by men. At the same time, they had great symbolic value and charm. I cannot even begin to raise the question of aesthetic characteristics. Certainly this kind of jewellery has high aesthetic value. Regarding to typology, I can say that they are very close to the medal, which is typically a type of jewellery for men.

My future practical work will focus mainly on Scandinavia and, to some extent, the Ukraine. Also I can say that the future target group belong mainly to these countries.

1.2 Main problems

I have chosen the present theme for two main reasons. Firstly, my subjective interest, as a jewellery artist, in researching the area of male jewellery to get an understanding of what jewellery means for men and what content it contains. Also I would like to find a way of constructing artistic male jewellery according to the past, while taking into account contemporary fashion views. The second reason, which has pushed me to study in this area, is the lack of contemporary male jewellery. By this sentence I do not mean mass production of famous fashion brands who are working with male adornments. My focus will be on jewellery artists and particularly jewellery which reflects some concept. During this study I will try to find out the way in which modern jewellery artists use old symbols from old male amulets according to contemporary vision. I want to find out how these old symbols and motifs can be modified and at the same time carry powerful meaning in contemporary pieces.

I want to make jewellery that is for men, which has a symbolical meaning and which is worn on the chest. Where can I find historical and contemporary examples that include these three features and how can I use them in my own design?

- Which symbolic functions can be ascribed to bracteates, and later to medals?
- Does bracteates have a very clear symbolism?
- Which typological features characterise bracteates and medals?
- Which of these symbolic and typological features may be utilized in a collection of jewellery for men?

1.3 Methods

- *History, collecting data.*

Collecting information from museums, literature and internet sources.

- *Gender analysis and jewellery.*
- *Aesthetical analysis.*
- *Design sketch.*

Sketching (design sketching) – important method of *art* research.

- *Practical execution of collection.*

In the practical part of my project I will make a collection or set of male medals which will contain my interpretation of the old symbols from the bracteates and will have a typological link between old bracteates and modern shapes.

1.4 Early works in the field

For complete understanding of my future work I reviewed previous works that were important sources for my own work. Concerning the practical part I found one company in Russia, called “The house of magic”, that produce pendants that look like bracteates. I found one producer of similar pendants in Norway – “Espeland”. However they create just replicas from old pieces without any interpretation. The bracteates below were made by casting process in silver.



Fig. 3 Silver bracteate made by Russian company “The house of magic”

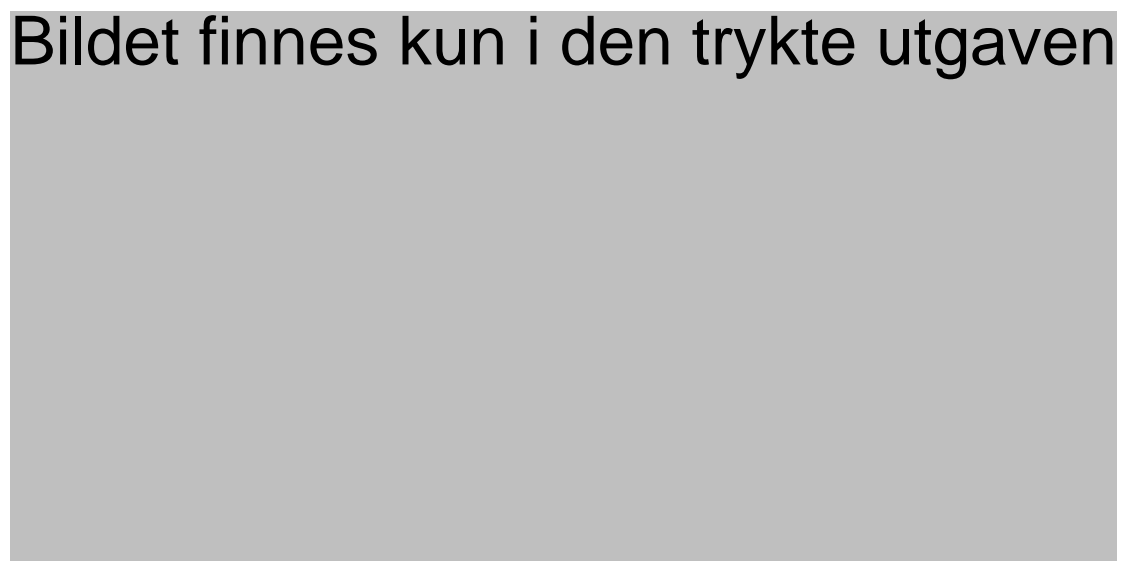


Fig. 4 Silver bracteates made by Norwegian company “Espeland”

To conclude I would like to mention that I did not find written sources in the area of contemporary male jewellery based on historical investigation and containing information which is close to my idea. In most cases I found small advertising articles or some interviews with famous fashion designers.

2. Bracteates

2.1 Historical background, geographical occurrence

Germanic art from the early Medieval period (c. 400-800) is known mainly for ornate metalwork in the form of dress-accessories, amulets and warrior-equipment.

One of the first people in Scandinavia to divide the Iron Age into periods based on artefactual material was Oscar Montelius. The time-span covered by period 6 (c.400-600 AD) and 7 (c.600-800AD) was originally known as the Migration period, but gradually period 7 became known as the Vendel period in Sweden. In Finland the terms early and late Migration period are still in use. In Denmark the time-span is known as the early and late Germanic Iron Age. In Norway it is divided into the Migration and the Merovingian period.

The term “animal style” was defined by Swedish scholar Bernard Salin in 1904 and named Style I. He was one of the first scholars to write about styles in Germanic art. In his work *“Die altgermanische Thierornamentik”* published in 1904, he summarized stylistic groups and established time periods which began at the end of the fifth century and ended about 800 A.D. Salins work got a lot of attention.

Salin defined the further development of the Germanic animal art, belonging to what is today known as the Vendel period, as Style II and III (Salin 1904: 206-90). The three successive animal styles were modelled on the idea of an archaic, a classic and a Hellenistic phase in Antique Greek art.

This chapter considers some of relationships between myth and materiality in Scandinavia from the beginning of the post-Roman era and European Migration, to the coming of Christianity. In Iron Age Scandinavia we are dealing with persistent and slow-changing structures of world views and ideologies. I will try to look at those changes through the lens of bracteates.

The gold bracteates - round pendants imprinted on one side with mythical animal images and stylized figures - are a Scandinavian phenomenon that spread both to Anglo-Saxon Britain and the Continent. Most of them were intended to be worn around the neck, supposedly as an amulet or protective talisman.

Bildet finnes kun i den trykte utgaven



Fig. 5 C-bracteates with depictions of gods, magic animal runes and birds

There are many authors who have not only written about bracteates from a historical point of view but also from a mythological and spiritual perspective. Among them are such known persons as Lotte Hedeager, Siv Kristoffersen, Bente Magnus, Märit Gaimster, Karl Hauc. Their publications usually contain large amounts of historical and mythological data about the phenomenon of bracteates in Scandinavian art.

The gold bracteates are by and large a Scandinavian phenomenon which seems to have been of great importance for the relations among the Scandinavian petty monarchies. More than 900 bracteates are known today; most have been found in Scandinavia, but quite a few have been found in England and on the Continent. In southern Scandinavia the gold bracteates are mainly known from hoard finds, in Norway and England from richly furnished women's graves. They would have been worn by women individually or in larger sets with beads of glass or gold. In the few known men's graves with bracteates the bracteate seems to have been used as 'Charon money', that is as payment to the ferryman Charon for transporting the deceased over the river Stux. The Romans

took over this custom from the Greeks, but what the Germani understood by it is unknown (Magnus 2011: 45).

The bracteates were modelled on the late Roman gold coins and medallions, whose representations and inscriptions were adapted to express Germanic mythological ideas. Like coins, the bracteates were struck from a circular die but were stamped only on one side. On the photo below we see a Roman coin with loop and granulation.



Fig.6 M- bracteates with two-sided imitations of Roman imperial medallions

The size of the central stamp with diameter of 2-3 cm, but depending on the size some of the bracteates has borders of varying width. Some of those borders can be quite large according to the proportion of the whole pendant. Some of the bracteates is even more than 4-5cm in diameter. The bracteates were furnished with loops to be worn as pendants and were usually set in frame or twisted gold wire. I will use the same frame-principle in the practical part of my project. The central motif on the most gold bracteates consists of figures, symbolic signs and imitations of Roman inscriptions which were later replaced by runes. I would like to stress the importance of runes, their symbolism and context, when talking about bracteates. I will refer to the depiction of runes on bracteates later in my thesis.

The main stylistic groups

Early in the history of archaeology the gold bracteates were systematically classified into five main groups and two subgroups:

5 main groups:

- A-bracteates (approximately 92 specimens): showing the face of a human, modelled after antique imperial coins, directly related to the Roman *multipla*
- B-bracteates (appr. 91 specimens): one to three human figures in standing, sitting or kneeling positions, often accompanied by animals
- C-bracteates (best represented, appr. 426 specimens): showing a male's head above quadruped and stylized animals.
- D-bracteates (appr. 359 specimens): showing one or more highly stylized animal
- E-bracteates (appr. 280 specimens): showing an animal *triskele* under a circular feature

2 subgroups:

- F- bracteates (appr. 17 specimens): as a subgroup of the D-bracteates, showing an imaginary animal (the images have features from both the C- and D-bracteates)
- M- 'bracteates' (appr. 17 specimens): two-sided imitations of Roman imperial medallions

Today there are over 900 gold bracteates known from the 400 different findspots, which makes them one of the largest single artifact-group. The majority came from Scandinavia, but bracteates have also been found in Britain and on the Continent.

Bildet finnes kun i den trykte utgaven



Fig.7 Map shows the location of the findspots

Certainly the finds are most prevalent in Scandinavia. However, if we look from the perspective of typology, I have found examples of bracteates in Ukrainian territory or, to say more correctly, in Kievan Rus (Kyiv Rus) territory from the late 9th to the mid-13th century. These pendants are the same shape and use the same principles of artistic composition. They are called "*zmievuk*". Typically the dominant motif is enclosed in a circle. The circle of the *zmievuk* has a rhythmical pattern which contains symbolic meaning. The main circle in

“zmievuk” has a rhythmical pattern which consists of the Cyrillic letters and are located in the composition as some kind of message.

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Bildet finnes kun i den trykte utgaven

Fig. 8 Selection of *zmievuk* pendants

“... it would be difficult to maintain any considerable time-lapse between bracteates made in Scandinavia, and exports or local derivations found in England and on the Continent. A domestic production is evident in Scandinavia-style bracteates made of silver copper-alloy from E. Anglia and Thuringia, and in mounts stamped with bracteates dies found in Kent and the Netherlands. Moreover, also the gold issues show qualitative differences, as bracteates found S. of the Baltic coast zone are consistently lighter than those found in Scandinavia (Axboe 1987, 80-81, fig1). The datable finds, instead, could be used to calculate the Scandinavian bracteates production. On the basis of this evidence, Axboe showed that production must have continued for some time beyond the first quarter of the 6th century (Gaimster 1998: 158).



Fig.9 Bracteates with the depiction of the magical horse and soldier.

Bildet finnes kun i den trykte utgaven



Fig.10 Different types of zmievuk pendants

In general, I would say that bracteates (and like them «zmievuk») are a very interesting type of ancient magic art that European craftsmen worked and developed for centuries.

Appearing in Rus culture in the XI-XII centuries, *Zmievuk* continued to prevail until the XV-XVI centuries. On the front side of the zmievuk there was a Christian image, such as the Virgin, Archangel Michael, Boris and Gleb, etc., the severed head of Medusa the Gorgon with snakes sprouting from it. The most famous of ancient *zmievuk* is - "Chernihiv Hryvnia Vladimir Monomakh". These artefacts are evidence of paganism retained in spite of the Kyiv Rus Baptism.

2.2 Symbolism (mythology, functional context)

Most scholars acknowledge motifs from these gold pendants as mythological representations. The bracteates are therefore to be understood like magical amulets. Through iconographic details and attributes, as we saw, some representations were related to gods and mythological figures. Such attributions were almost solely based within the C-bracteates, which constitute the largest single motif-group with almost 400 bracteates known to date (Hauck1992: 127). I chose C-bracteates, D-bracteates and E-bracteates as the most important sources for this project, both from a typological and symbolical point of view.

In general, it can be argued that the central images on bracteates depicted god Odin and some magical signs of power, wealth and magic but magical animals as well. In the images below the warrior is depicted as the god, bird - a symbol of wisdom and the messenger of the gods (cf. Odin's ravens), and finally, the horse - the symbol of both prosperity and "shamanic journey" (compare with Sleipnir, Odin's horse).

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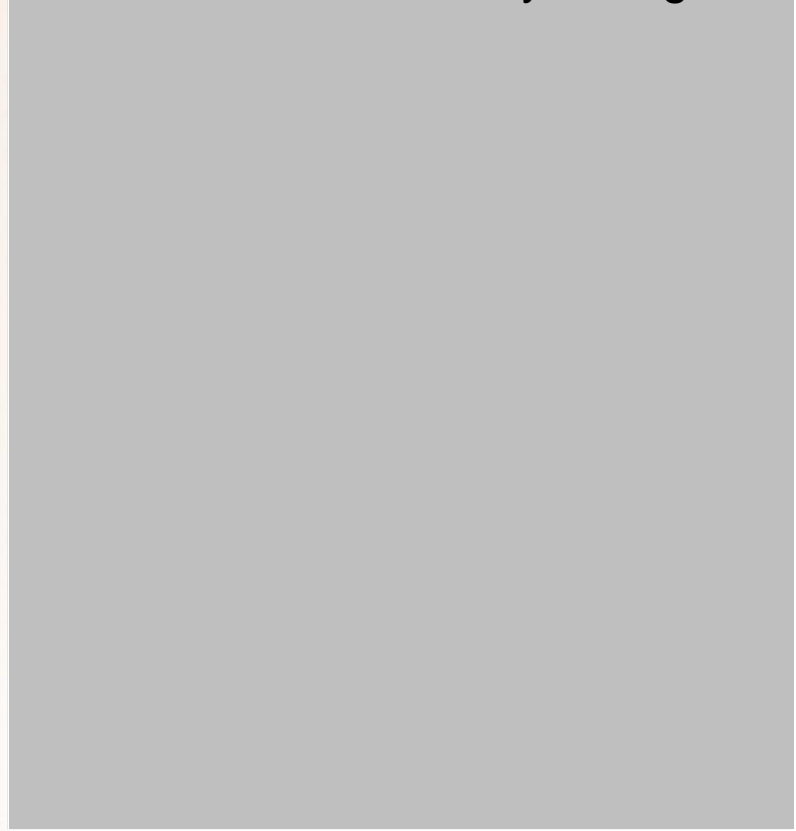


Fig. 11 Selection of the C-bracteates

Behind the motif of the large human head above a horse, both gods and mythological figures have been identified. The motif incorporating a bird in front of the large human head represented the god Odin, known from literary sources by two ravens, while bracteates with a swastika featured Thor.

In 1929 Gjutorm Gjessing argued against this interpretation of the two gods, each identified by his own attribute. He demonstrated that the bird and swastika, as well as the C-animals beard, were obviously interchangeable elements within the pictures. Instead of representing different gods, these elements should be understood as holy and magical signs. As a consequence of this, Gjessing argued that the motif on the bracteates represented one god, and one god only (Gjessing 1929: 167).

Many scholars have attempted to interpret figural representations from pre-Christian Germanic art with a systematic iconographic method and development of such a method is based on the understanding that both Pagan and Christian art illustrate religious or mythological concepts. Figural representations, such as the Migration period gold bracteates, always have a mythological content. The work by Ęra-Esko and Vieck demonstrate how the perception of the Germanic art, and bracteates in particular, has a bearing not only on our knowledge of pre-Christian religion but it also gives an explanation of the production and social meaning of art.



Fig.12 E-bracteates

Lotte Hedeager in her book “Iron age myth and materiality” says that the animal style in Scandinavia consciously or unsubconsciously reflects cognitive cosmological structures in pre-Christian Nordic society, both on the Continent and in England. It is a kind of representation of myths (Roe 1995:58). This myth is obviously presented in visual messages with its own iconographic art from the Iron Age and particularly from the gold bracteates. Birds and snakes often follow on the journey (magical journey) and sometimes a fish is recognizable too (Hedeager 1999a: 229f., 2004). Shape shifting - a person in the disguise of a bird for example - together with animals following, is a recurrent component in the iconographic universe of the bracteates. At the same time the central element in all bracteates are important.

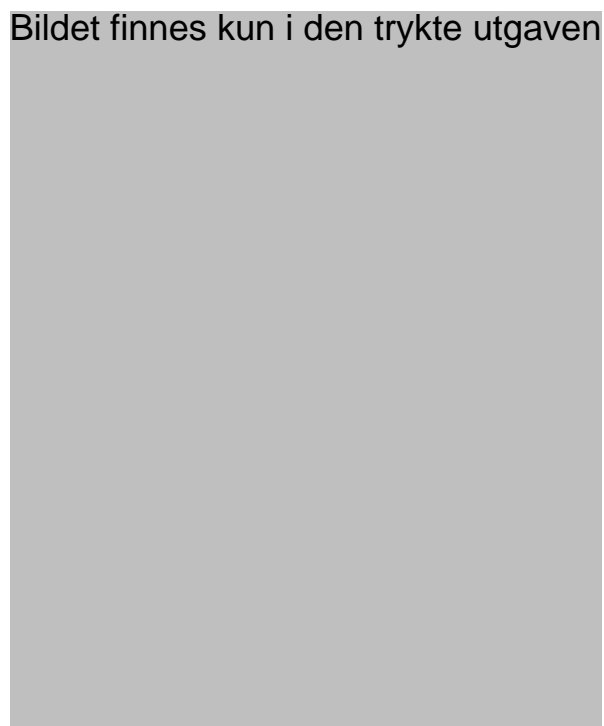


Fig.13 C-bracteate with runic depiction and solar symbols

The highly evolved semiotic symbolism of bracteates may relate either to popular magic which involves the general concept or has some protective meaning which is hidden in rune's signs. For example, the cosmologically inspired circle, with its reference to the sun, moon, and the harmonious cosmos, represented the cyclical movement in the universe. The boar, the eagle, the wolf and the snake were the animals most frequently seen on bracteates. I propose that these animals were symbolic representations of Germanic gods, combined and multiplied to enhance their powers of magic and healing. From this point of view I can say with confidence that animals also played an important role in the lives of ancient peoples. For me,

as an artist, it is interesting to explore the role of animal figures in present day male jewellery, for example animal figures conferring supernatural powers on the bearer.

This discussion will consider not only C-bracteates but also E-bracteates through the symbolic imagery of the Vendel period. Mainly on E-bracteates we see zoomorphised design based on the triskele, swastika and quatrefoil knot. Zoomorphised designs reflect changes in symbolic imagery on the Continent in late 6th century.

Triskeles and swastikas, incorporating animal features, are known in many different cultures, like prehistoric Mesopotamia for example. In Europe zoomorphised swastika and symbols are known mainly from Celtic art, particularly coins.



Fig.14 E-bracteate

2.3 Typology (techniques, shapes, compositions)

The purpose of this subchapter is to investigate some problems and methods that have played a role in the typological structure and techniques used in the production process of the bracteates. This section helps to understand the way in which bracteates were made and helps me to develop my own way of interpreting symbols.

The issue concerning the production process of gold bracteates had only been touched upon by Salin (Salin 1895: 29-31) before Mackeprang took it up in the 20th century and carried out practical experiments on the striking of bracteates (Mackeprang 1952: 99-101). A thorough investigation of loops, rims and borders has only been made by Malmer (Malmer 1963), who, however, undertook this study from a purely chronological angle, only making a comparison between, on the one hand, the Danish material, and, on the other, the Nordic material found (Axboe 1982: 2).

To investigate the die production of bracteates, it is important to determine which pieces were produced using the same die and which were not. The main reference for this problem is work by Mackeprang 1952, which is not, however, reliable in all cases regarding the determination of die identity. Mackeprang worked with photos on a 1:1 scale. In my point of view I believe it would not always have been possible for him to ascertain the differences in details and proportions. I have seen bracteates in actuality and for me it seems like two stamps were actually made using the same die. It is also relevant to note that in some cases the die was altered between striking. I also assume that gold foils were first stamped with a punch (matrix) which had the main outline relief. Next a punch with more detailed relief was used but one which did not contain ornaments from the previous stamp. After this the goldsmith would have used punches with really delicate endings to make the smallest dots, rhombuses and squares for final decoration. Also I would argue that sometimes creators used tools with a sort of needle which gave them an opportunity to scratch thin lines (images with hair and fur for example).

The tool that seems to have been used most frequently in the production of bracteate dies is a puncheon with a V- or U- shaped cutting edge. In the majority of cases the lines would not have been produced by means of an ordinary knife either, this would have probably given very sharp angles at the bottom of the grooves in the die, and thus very sharp-ridged relief on the finished product (Axboe 1982: 12).

Finally, it must be assumed that a wide, flat rounded puncheon (gouge) was used for the flat, rounded relief areas.

Bildet finnes kun i den trykte utgaven

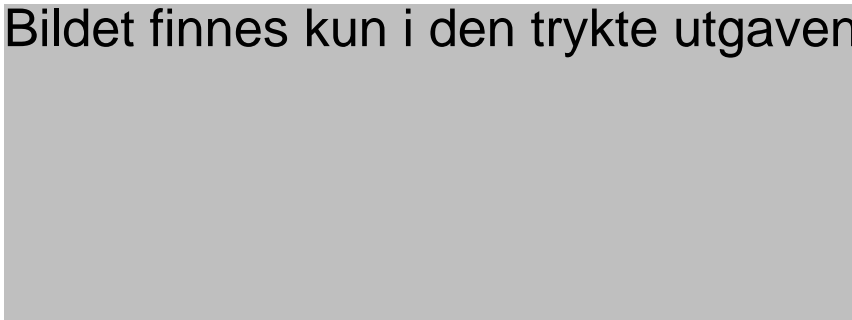


Fig.15 Ornament on the bracteate made by V-punches

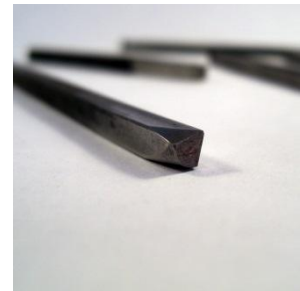


Fig.16 V-punches

On a few bracteates there are signs the goldsmith outlined the design very lightly in the die before he actually started to cut it. It is not only the surrounding circle, but also some parts of the hair at the back of the man's head and the animals. In some cases it seems as if use was made not only of cutting tools in producing a die, but that further details were punched or impressed onto it. This is clearly the case for the simple dots on the bracteates. They must have been made in the die by means of a punch having a rounded point.

Bildet finnes kun i den trykte utgaven



Fig.17 Round dots made in few steps



Fig.18 Selection of the modern punches which was using for making relief on the bracteates.

On the photo above we see that at least some of the dots are surrounded by a ring sunken into the bracteate, which must result from the punch pushing the die material into a ridge around itself.

On many bracteates there is a small mark apparently made by a pin in the center. The reason for this pin can be seen clearly on some of the bracteates with large borders. This is a trace of a pair of compasses used to draw auxiliary lines when decorating the border with punches. The circle from the compasses can still be seen, too, more or less hidden by the border punch marks (Axboe 1982: 15). On the majority of bracteates the central knob seems to have no function in the motif, on C-bracteates, for example, it may be found in the middle of the man's cheek or partly hidden by the lines of the design . In my point of view this centre dot was made only for border round decoration but not as part of the main motif with figures. Nevertheless, on some bracteates the central knob is apparently part of the design itself.

Discussing typological characteristics of the bracteates, I think it very important to mention the reverse side of the bracteate. The reverse side of bracteates can provide information on production techniques. The picture below depicts the reverse side of a bracteate. Here we see a clear stamp without any small decorative ornamentation. By this I mean that it was made in one push and not in three steps as explained above.

Bildet finnes kun i den trykte utgaven

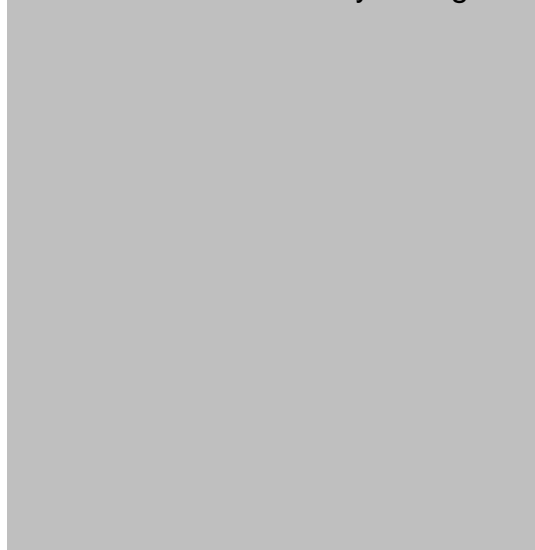


Fig.19 On the reverse side we see the punch

To summarise I can say that bracteates were produced by methods other than by striking on a matrix. One thing I can add is that they were chased from the reverse, or the relief was pressed with subsequent processing.

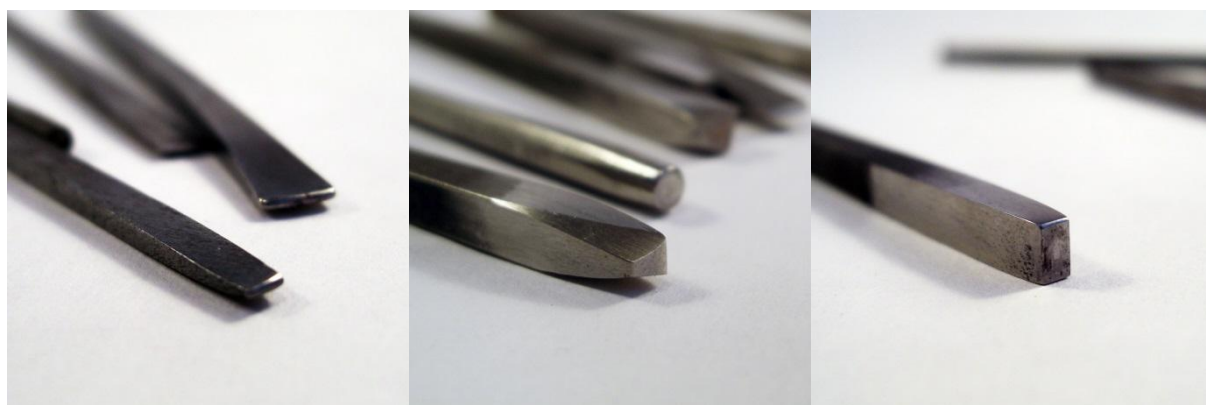


Fig. 20 Different modern punches which was one of the tools for making bracteates

Also an important element in the whole composition is the loop. Some of them are reminiscent of simple tubes but others have a broad, rounded, centrally placed ridge and decoration (filigree or granulation). The borders of bracteates were discussed earlier by Moberg and by Malmer. Moberg distinguished two main styles of border ornamentation. *Ringbrakteaten*, where the border punch marks are together creating a connection and *Sternbrakteaten* where the individual marks stand alone and the border as a whole gives the effect of rays issuing from the central roundel. At the same time two types of borders are found together on many bracteates. In Sweden there are many bracteates with multiple

borders. The same tendency is seen in finds from Norwegian territory. The purpose of these loops is to hold thread and bracteate together so it can be worn like a pendant. I suppose loops did not have any symbolic meaning, just a utilitarian function.

Bildet finnes kun i den trykte utgaven



FIGURE 3.11 Gold bracteate, Funen, Denmark. Drawing by H. Lange after Hauck (1985–89: IK 75).

Fig.21 C-bracteate

I chose to look at the C-bracteate (fig.21) as I find it is one of the most interesting and it represents my ideas fully. On this bracteates Odin is depicted, with a horse and raven in combination with runic symbols. I am interested particularly in the depiction of horses.

A direct expression of the dualism animal-human being is represented in the motif which combine elements from human beings – dyremennesker- motif with are regarded typical within the Germanic art (Haseloff 1981: 111, Kristoffersen 1995: 12)

This quotation shows transformation- from human being to animal- which is related to the concept of the soul in Nordic heathen tradition. They cover the entire surface of the bracteates, with animals and birds extremely stylized. Most of them are of high quality in regards to craftsmanship as well as artistic expression.

The metal in itself, and gold in particular, gives them a shining appearance. Probably the shine from gold was some kind of protection from bad power and evil spirits. The effect of the gold is increased by surface. Relief works always with interaction. In this case it is interacting with gold.

Discussing bracteates I cannot overlook the importance of runes in their whole composition.

From the compositional point of view, I can say that they have a very cyclical location. Runes were always concentrated in a circle. This placement of these elements highlight their importance in the compositional process. And this is a very interesting fact from a typological perspective.

The archaic letters of the Germanic peoples, in part derived from the Roman alphabet, in which curved and horizontal lines are largely avoided, perhaps to facilitate carving on wood. Around 6,000 inscriptions are extant, of which more than half derive from Sweden 1,600 from Norway and 800 from Denmark. The runic alphabet is called the FUBARK or FUTHARK (Orchard 2002: 292)

The aim of this subchapter is to discuss the meaning and some typological moments in relation to runes and bracteates. I limited myself mainly to those few bracteates which will use for the practical part and future interpretation. The aim is not to show a whole runeology but more or less my own perception of the runes through the lens/perspective of bracteates.

Runic writing started at the time when the largest part of Europe was under Roman rule. Therefore, the impact of Roman culture on Germania in the first two centuries of our era was extremely strong. In the centuries that followed this influence is still visible on the bracteates as well.

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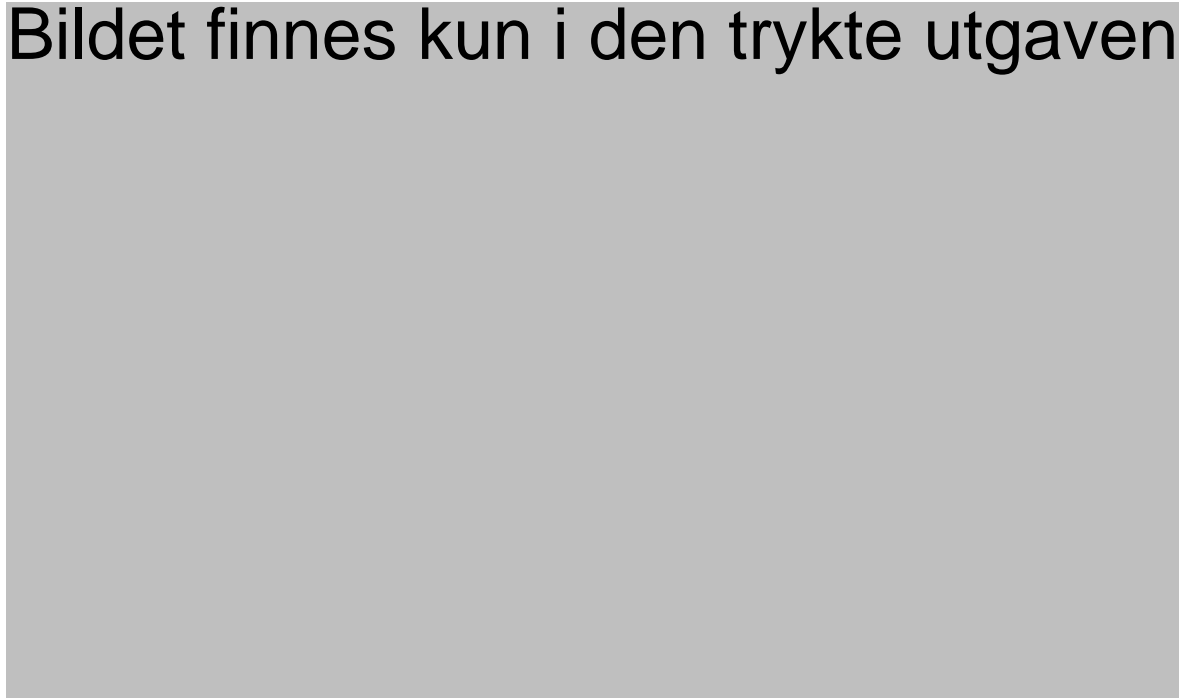


Fig. 22 Bracteates showing runic depictions which are located in the circle.

From a mythological perspective we know that bracteates belong to a context of hoards and grave gifts. From an iconographic point of view we may see them as amulets with a protective function. We can also add that they may be interpreted as regalia with distinctive features and a representative aspect. Some scholars perceive bracteates as political or diplomatic gifts (Looijenga 1997: 23). Personally I do not belong to this way of thinking. Nevertheless it may have existed.

Generally runes are found on A-,B-,C - bracteates. The largest number of runes were found among the C-type. Today there are a lot of ways to explain and interpret runic depictions from the old bracteates. Interpretations of runes differ from the use of runes in general. For example runes can be interpreted in relation to magic or as communication with the supernatural. Early runes writing may not have been used as a means of communication as we mean in the modern sense of the word (Looijenga1997: 25). But it can be suggested that at least part of the runic text is magical because runes were considered a magical script.

Bildet finnes kun i den trykte utgaven

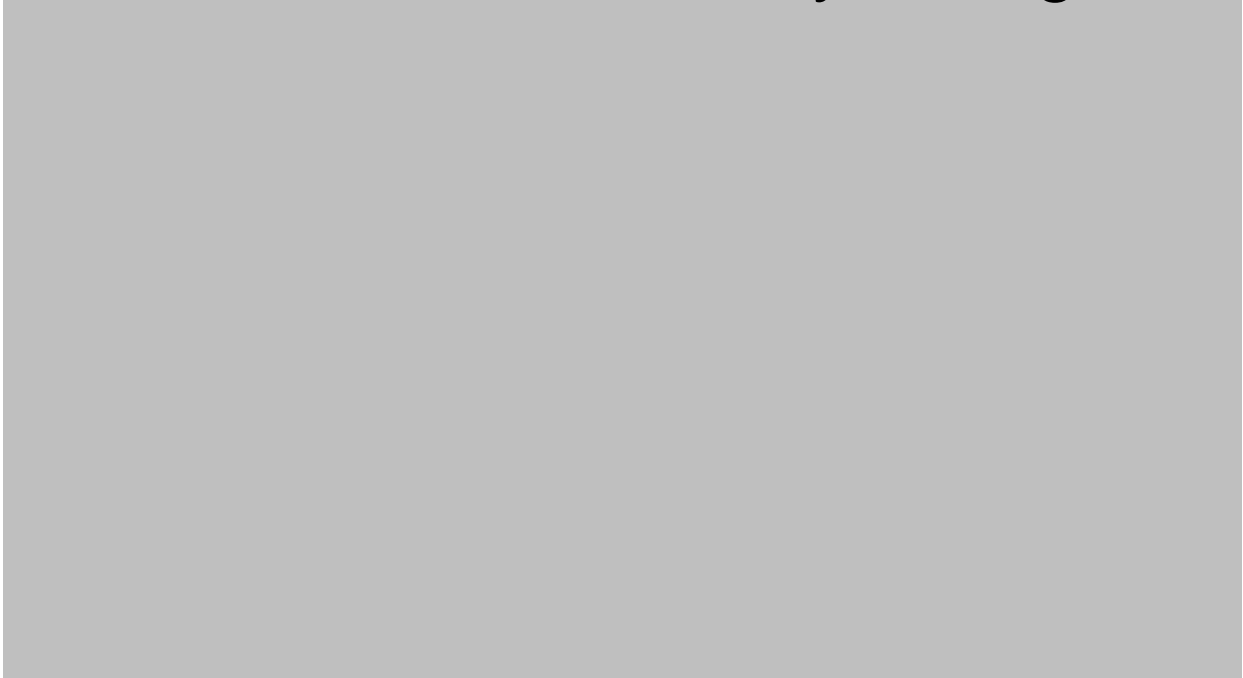


Fig.23 Location of runes and swastica together

I would like to point out that the relationship between picture and text on the bracteates is subject to debate. We don't know exactly what they communicate or what they did communicate. For me runes are first of all symbols, and symbols are a communicative sign. Signs can send messages of meaning which are hidden inside or simply in the outlines. I believe that bracteates, and runes particularly, were a symbol of power and wealth. They were made of gold, had depictions of soldiers on horses. Another important fact – bracteates were always worn on the chest. I believe this is one more reason to say that they were to be “shown off”. Obviously men used them as a symbol of power and wealth. Runes in this case played a mysterious role in a way, sending secret messages. However we should not read this message in the common, modern way. We are not able to do this, to understand the original meaning of the message.

3. Contemporary male jewellery and fashion

3.1 Medals

The art of the medal contain maximum artistic expression and achived on a surface whose area is only a few square centimetres. I can say most medals are not unique, this is an affordadle art for modern public. The primary function of the medal to bear a message. It was one of the reasons why I have used medals composition in my work. Since the Renaissance, obverse and reverse have been complementary parts of a whole that is expressed in a combination of legend and image (Scharloo1998: 8).

Medals have been used to commemorate events or person during the history. Almost always this two ways of using medals linked together.

Later in the chapter about practical part we will see that my own design remind medal composition from typological point of view. I would like to explain some ideas which I have in my main about medals and meaning.

My family always follows traditions and keep alive memories about ancestors. This link between medals and memories for me first of all it is link between my grand grandfather Joseph and me. In the times of The Second World War hi was a military doctor. Memories about him alive in my soul. At one day I found his medals. This medals become special and important thing in my family. They become a symbol of distinctive features which Joseph bring in my family through the war, helped soldiers.



Fig.24 Medals “30 year after The Second World War”

Memories, remembering, remembrance, evoking... Referring to the past and rebuilding it in my own creative way. It is some of the main thoughts which follow me on my working and creative process during this project.

How various kinds of jewellery can help to bring back memories? My project trying to do this through the lens of bracteates medals and my own design investigation.



Fig.25 Medals “30 years after The Second World War”

In my work I always tell stories, based on me. Each of my jewellery is a part of my inner world, my views, my feelings. Some come from the imagination, but imagination is indeed a part of this world. Each of us has its own perception of reality, people perceive the same events differently. I can say the same about jewellery. People perceive the same jewellery differently. I am sure that my final work – set of the 5 male medals will get different perceptions and different feedbacks.

In the chapter 4 I will explain my way of interpretation and using shapes and motifs in my own design through the sketching and my drawings.

3.2 Modern male pins

See a pin, pick it up,

And all day you will have good luck.

See a pin, let it lay and your luck will pass away.

Nursery Rhyme

For full understanding what is contemporary male jewellery I will pay my attention to most famous jewellery artists which working with this field. It is no reason to check all jewellery web sites because my interest only in pins, brooches or some jewellery which remained medals.

Safety pins in jewellery designs are not a new idea. Even I can say it is one of the most ancient jewellery designs. In the old times pin had a practical function first of all. This functions was to hold two parts of clothes. But today it is changed and main function become function of the accessories for grooming.

Exploring the relationship between male human body and jewellery is one of the main subjects in this thesis. Where is the border between the piece and the body? How strong can be the interaction between jewellery and wearer?

Each man appropriates reality by giving meaning to the data that is receiving, building our own world, this is why we have our private representation of reality, which can be seen through the lens of accessories. Jewellery to me can be anything we want to, as far it is a magical and intimate act, a moment in our journey through life, a piece of our experience and our memories. It is intimate and public at the same time. When men choosing piece of treasures, obviously it is intimate act. But in moment when men surrounded by people and society in the whole, it is become public act and in this case the meaning, symbol, typology of the jewellery start to work out. Is an extension that we need to communicate who we are. My work has been a continuous investigation, between matter, process and concepts. Jewellery is to me a language to speak of this kind of things that doesn't have a definition in our mind.

Jewellery could be understood in a different way for each person, but everybody will recognize some shapes, symbols and meanings.

Jewellery and appearance are most powerful nonverbal communicators not only of our socioeconomic status, but also of our moral values. We are what we wear. People dress and adorn their bodies with costly jewellery to please themselves. They want to be admired for their wealth, power, or social status. Some dress in accordance with certain fashions to please others.

Next selection will show situation with male jewellery in contemporary world. I limited myself with well known artist who works in this area.

Bildet finnes kun i den trykte utgaven




Fig.26 Lillian Eliassen

Necklace “Every Road Is Just Another Way Home”, 2012,

casting clay, silver, 140×240 mm.

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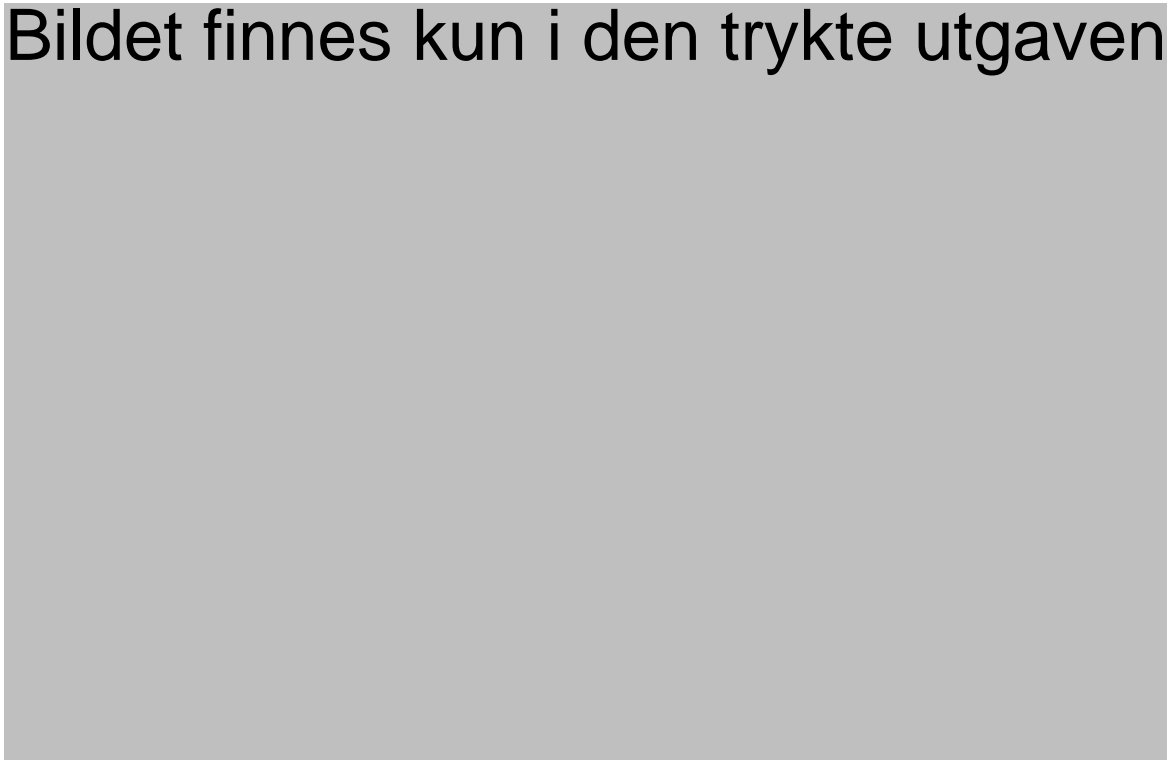


Fig.27 Fashion director Tomiki Sukezane

Photographer Junji Hata

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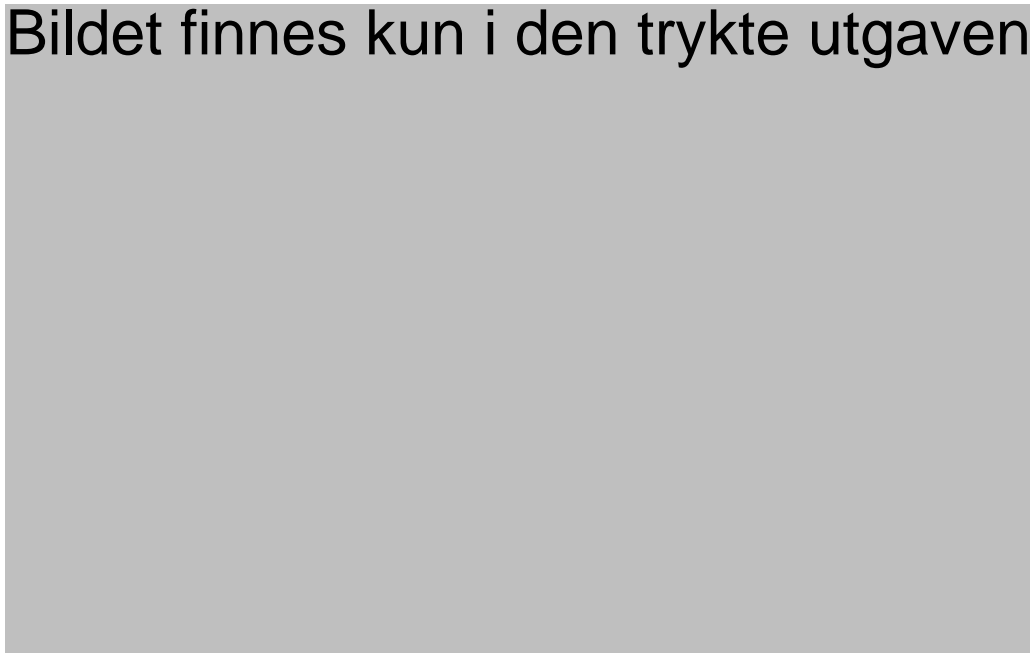


Fig. 28 Fashion director Tomiki Sukezane

Photographer Junji Hata

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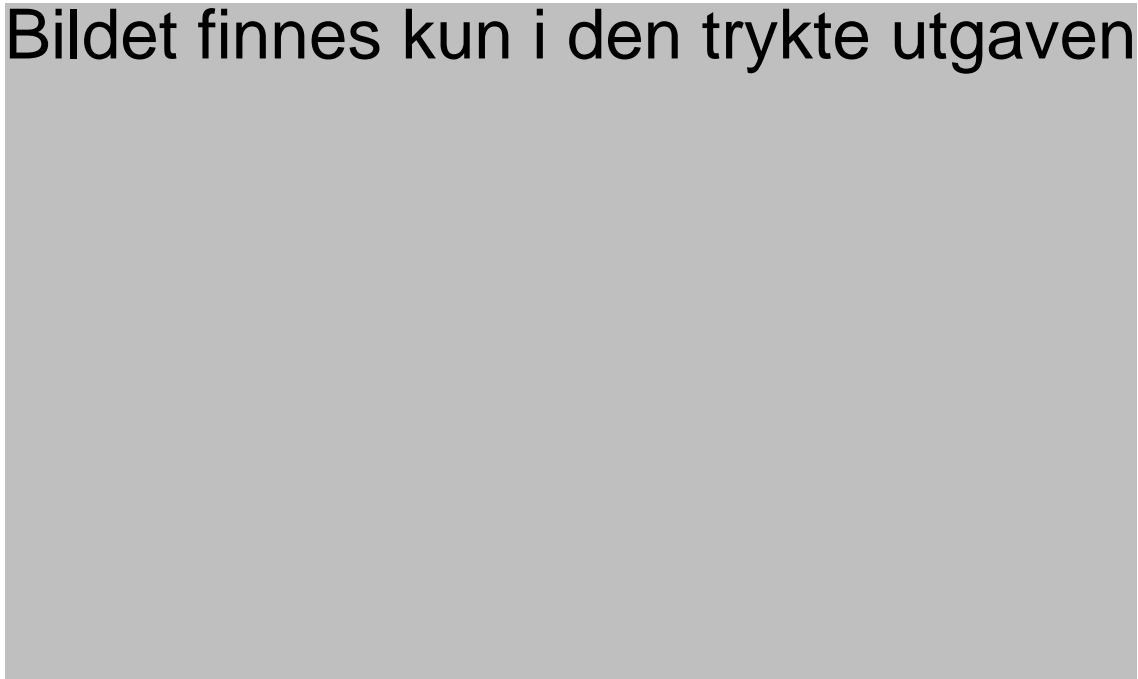


Fig.29 Pauline Bern

gold, coral, swan plant, nikau nut flowers

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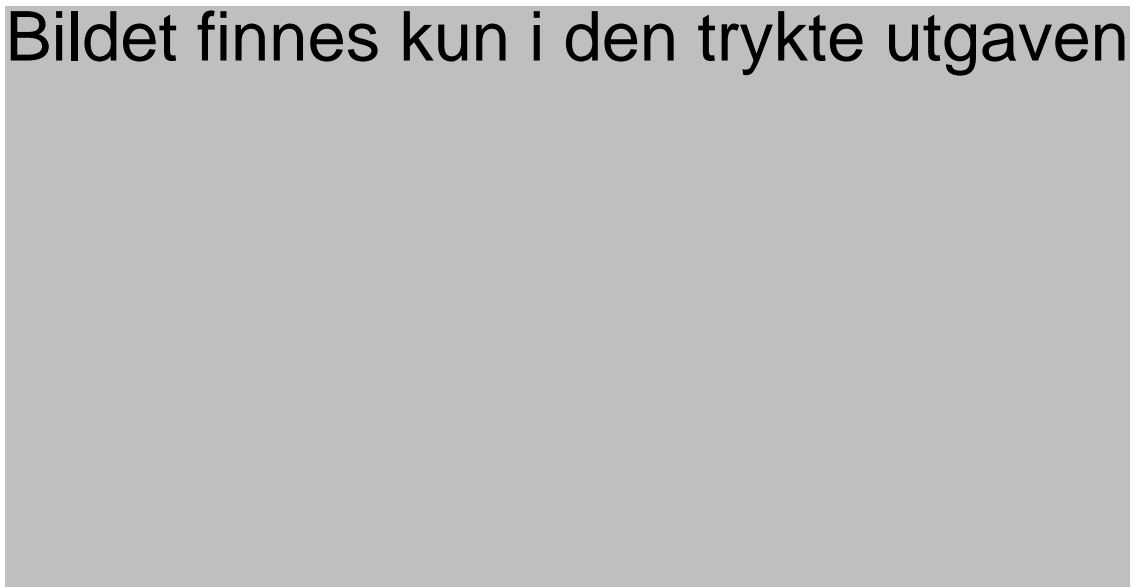


Fig.30 Pauline Bern, Snowwhite

Materials: fine silver, silver, postage stamp, industrial plastic, cable

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Fig.31 Tania Patterson, Medal for good men,

Materials: brass, mesh, silver

Bildet finnes kun i den trykte utgaven



Fig.32 Areta Wilkinson

12 'MAN Wanted' Tin Pins

Model: Ryan Boyce

Bildet finnes kun i den trykte utgaven

Fig.33 SpectraNova

High Quality Jewelry for Men

Bildet finnes kun i den trykte utgaven

Fig.34 Rodrigo Acosta Arias

Medal: 1^a Misión: Amar a lo bestia, 2012

Materials: silver, cotton thread, fabric, cartridge silver

9 x 11cm

Photo: Adolfo López

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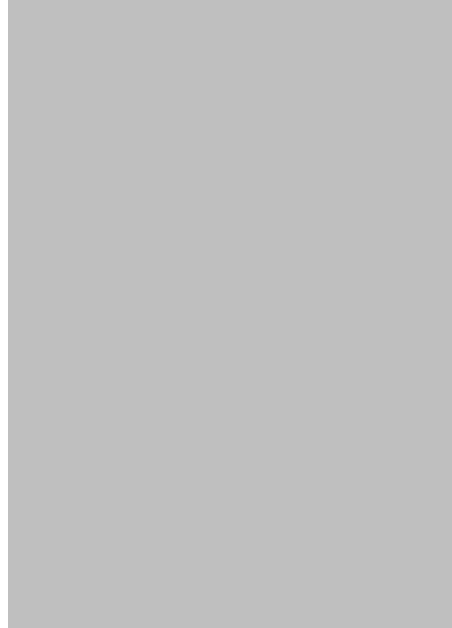


Fig.35 Rodrigo Acosta Arias

Materials: porcelana, silver, 2009.

Photo: Adolfo López

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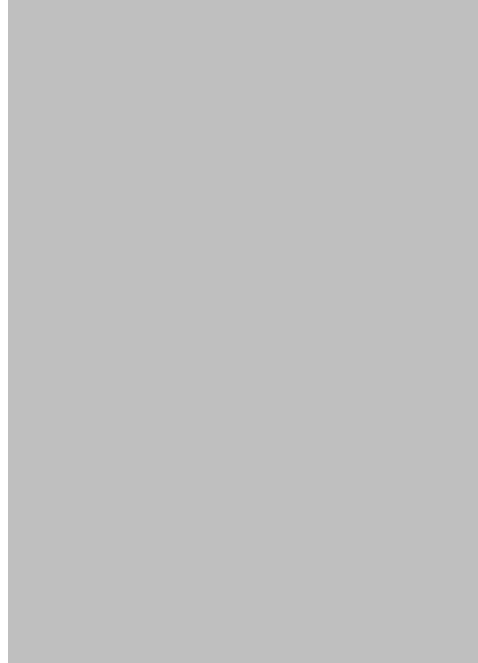


Fig.36 Alexander Friedrich

Piece: Medal of Honour 2010. Materials: jacket, thread, 80 x 60 x 3 cm

Photographer: Luis Návar

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Fig. 37 Sarah O'Hana

Medal: Medal Convex 18 2009

Materials: silver, acrylic, recovered lens, textile, brass

50 x 9 cm

Photographer: Kalsang Shoba

Bildet finnes kun i den trykte utgaven



Fig. 38 Tanel Veenre, Brooch: *Daniel's first dream*

Materials: pipe, jet, aquamarine, silver, steel.

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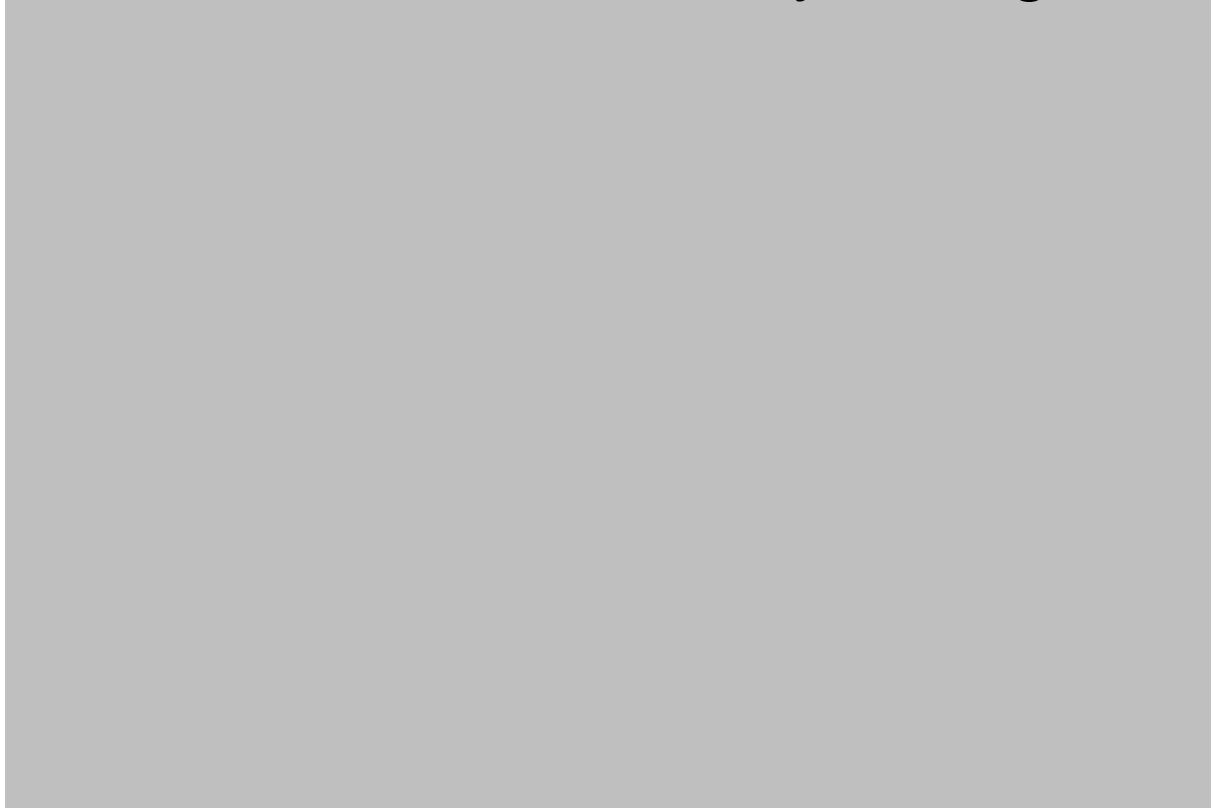


Fig. 39 Tanel Veenre

Brooch: *Daniel's first dream*

Materials: pipe, jet, aquamarine, silver, steel.

Bildet finnes kun i den trykte utgaven



Fig. 40 Teresa Milheiro, Medal, Materials: aluminium and tissue, 2004

Bildet finnes kun i den trykte utgaven



Fig.41 Teresa Milheiro, Medals

Materials: aluminium and tissue, 2004

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Fig. 42 Konrad Mehus, Brooch, Anabolic Championship, Gold,2002. Materials: silver, copper, textile, ampoule, 101×49×11mm.

Fig. 43 Konrad Mehus, Brooch The great Moose Medal, 2002. Materials: silver, perspex, copper, 84×39×8mm.

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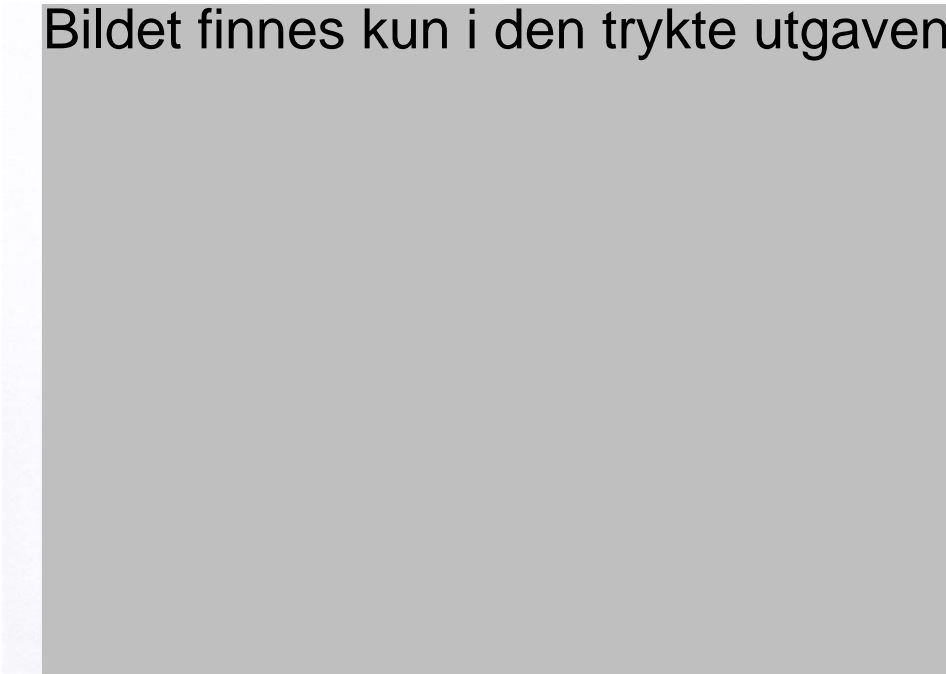


Fig.44 Konrad Mehus Brooch, The sport of champions,2002. Mixed materials, silver and copper, 97×58×5mm.

3.3 Gender

Scholarly writing or articles has traditionally discussed the topic of jewellery in relation to women, marriage, aesthetic aspects, pieces of treasure, without critique about impact on the people who wear this jewellery. I mean the emotional impact or identity. It is also a huge lack in discussion from male point of view. On the start of my master research it was one of the aspects which pushed me to do study in this area. It is also important thing if we discussing jewellery which contain amyletic symbols (runes, images of the magic animals) we have to take all that depictions and meaning into account. I am talking particularly about message question gender and relation of the male jewellery with gender question. Rebecca Ross Russell has been discussing some of this questions in her thesis “Gender and Jewellery. A Feminist Analysis (Tufts University, 2010)”.

In my survey of the literature, research to this point has mostly addressed the sociological implications of a single culture. On occasion, an author has attempted to compare two or three cultures, but few seem to have developed a more general approach. The sociologist and philosopher Georg Simmel is an early exception, proposing the beginning of a general theory of jewelry in his work, in a section entitled, roughly, “An Excursion on the Sociology of Adornment.”³ In it, he postulates man's first property as weapons, and women's first property as jewelry. For him, “all sexual difference flows from the original division of property... Men first use weapons to impose their will by force on others, above all on women; women use their first form of property, ornamental jewelry, to seduce, to charm, and to please others with their beauty, chiefly men but also other women (Ross Russel 2010: 2).

Judith Butler provides an opposing point of view in her work on gender performativity. She theorizes gender as a constructed category that is reinforced through action and tradition:

performing gender.

Gender is in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time- an identity instituted through a stylized repetition of acts. Further, gender is instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self.

Today the problem what is male and what is female jewellery become popular and essential. In contemporary world where fashion is life stream, we have some times accessories which can be worn by woman and by men at the same time. In this case I argue that jewellery and gender become related so close. I mean we do not have visible border between styles. Therefore shapes of that jewellery can be similar and some amuletic meaning can be lost. But my aim to develop and construct clearly male style with strong signs system. This system has linked with bracteates and ornaments on it.

Jewellery can be seen as such a method of socialization – not a result of innate differences between the sexes, but one of many methods used to inculcate difference, in status and in self-perception.

Male jewellery is not only a symbol, but often it is a message that the owners conveys to society. Putting any piece of jewellery we subconsciously or consciously create a message that people around us have the ability to read. Our choice can be extremely important in different occasions. An idea about message and jewellery in this thesis linked with runes. Runes depiction is a symbol of strength, wealth and power in my understanding. I can say with confidence that partly the same value bracteates had in the old times. Definitely I associate runes from the bracteates with the male line.

Many peoples have own opinion about gender which sometimes constructed by media, TV, social stereotypes. Some of them thinking that male jewellery belong to gay culture and grooming with accessories is not allowed for straight men. I am argue that this opinion totally wrong and does not have any scientific approach. I want to add that we have to discuss jewellery understanding through the lines of human nature.

One of the important frames for this discussion can be analysis is that male jewellery as a representation of wealth and honor. Therefore jewellery specifically linked to gender. Adornments are frequently used to emphasize the differences between the male and female body for the purpose of social interaction.

Jewellery is also used as a means and symbol of ownership of sexuality. Subconsciously we use jewellery to look beautiful and more attractive for the opposite sex. I can say this kind of bait works well.

I would like to make a parallel with wedding rings. Male jewellery is so thoroughly and deeply intertwined with marriage that it is almost never considered as a neutral category, something a man might wear for his own pleasure. It is always understood in the context of presentation for a men. Medals, which in basic of my jewellery composition from typological point of view, also understood like distinctive male sign. I was aimed to make association which coming in head at the moment when we see pins (medals) with the figures and magic signs from bracteates.

Male jewellery use as a symbol of honor in many ways. It has to show not only some wealth sides but also some male identity which can be playful and significant at the same time.

Today jewellery, like art in general, reflects the vital ideas and developments of our time and it is an amazingly diverse art scene we are experiencing, from the traditional-based pieces to trash, found objects, and interactive and digitalised expressions. However, in the art of jewellery, communication is mostly about materials, formand identity (Halen 2013: 12).

In contemporary life man lost a warrior qualities which was so important in bracteates times. Today males get more gentlemen outfit with joyful jewellery. But in my own opinion it has to be with some part of secret meaning from the past. Bracteates in this case work out.

Jewelry is used as a symbol of honor and status in many ways outside of the standard declaration of wealth, and indeed the societal regulations surrounding the use of jewelry have been explicitly developed to extreme degrees by some cultures. First, it is worth extending the examination of male jewelry as a paradoxical symbol of power, as a declaration of being beyond the risk of feminization – as a symbol of specifically male honor. Dowry jewelry has functioned for millennia as a symbol of family honor, functioning in strictly prescribed ways to mediate relationships and specify hierarchies between potential relatives. Finally, jewelry can be marketed and understood as a way for male honor to be mapped onto female bodies. Each of these usages extend the honor and status implicit in the relevant jewelry beyond that conferred by the sum of its parts (Ross Ryssel 2010: 48).

Jewellery is not an indicator of respect, but rather of ownership and usefulness to the maintenance of society. Jewellery defines our identity and help us develop a new identity. Not only is it true that we are what we wear, but also that we become what we wear.

4 My own vision

4.1 Interpretation of historical material

From chapter 3 we understand that medals are a typically a distinctively male branch of jewellery art. Through the act of wearing medals, men's behavior is shown more clearly/strongly. That was one of the reasons why I chose, in particular, compositions which remind me of medals.

As we understand from chapter 2, the image on bracteates is always made by imaginative and well skilled craftsmen. They never reflect naturalistic animals or birds. The plastic lines of the figures are changed, the proportions of the body are made according to full composition of the circle. All the elements are in harmony. Therefore I can say that the creator always had a great imagination and a good eye in the schematization of the composition.

Bracteates are one of the oldest pieces of art jewellery which reflect my idea of male amuletic jewellery and, in the same way, they have a typological link with the medal and a symbolic link with amulets. It was worn on the chest by soldiers, as bracteates had strong symbolical meaning with a sign system reflecting cosmological views. Those small round pendants had depictions of Odin or Emperors and were thought to bring success and power to the owner. When talking about male jewellery we should always keep in mind that amulet qualities are a really important part.

Very often in animal style jewellery we can find the body of one animal with parts of another. They are intertwined, forming a complex rhythmic pattern. In some cases the transformation/combination is the main characteristic, the main figure shown on the bracteates. This ambiguity makes the style more powerful than would otherwise be possible to achieve though written or spoken word (Kristoffersen 2000a: 265). It makes them more difficult to understand today but nevertheless, I think it adds some mystery to them. For my own design I extract the main motifs from the bracteates and simplified them in an aesthetic way. I aimed to make new interpretations with geometrical lines and simple shapes. I am not interested in making replicas. In most cases motifs that are depicted on my medals are silhouettes and they carry only a subconscious association with the gold bracteates. My idea was to make jewellery which can be readable visually from a distance. In this situation silhouettes work well.

The semantic meaning of the bracteates with animal depiction is multi-dimensional and ambiguous, and it is quite impossible for present-day people to understand it in full. We can draw some general conclusions.



Fig. 45 E-bracteates where animals are intertwined, forming a complex rhythmic pattern on the perimeter. On these bracteates a magical animal is depicted with the body of a snake, beak and claws of a bird.

We know that animal style is some kind of reflection of cosmological structures in pre-Christian Nordic society (Hedeger 2011: 75). Even depictions on bracteates that are not understandable for the contemporary world, and have the highest level of simplification and stylization, I believe are fully representing myth.

Mainly scholarly works relating to symbolical animal depiction on bracteates say that the main animal which Odin used for journeys was a horse. In my opinion I believe we cannot say that it is definitely horse on these bracteates. I am willing to say it is a magical animal which consists of different parts of other animals. In olden times people combined different parts of the body from different animals. What was the reason for this? For example the main animal has horns which was not only a symbol of power but also a symbol of connection with the universe in those times. Some animals, such as elk and moose, have beards and long legs. Some birds on the bracteates have long necks like a griffin or a large beak like toucans. I

argue that craftsmen were free to use different parts of the animal body to show the strongest and most powerful qualities of the bracteates themselves.



Fig. 46 E-bracteate

The picture above shows a bracteate where the beast is made up of a horse body and mane combined with the claws and beak of a bird. There has been a change of the proportions and parts of the body (fig. 46). It is sometimes impossible to identify the animals on the bracteates because of the different animal parts depicted and we cannot say that is definitely a horse or bird. The body and other features are very stylized and simplified. The depiction contains different body parts from different animals. I think it gives the image a special meaning and this combination is a demonstration of magical properties of bracteates. Men from the Iron Age, who used/wore these on special occasions, knew the magical properties of these bracteates.

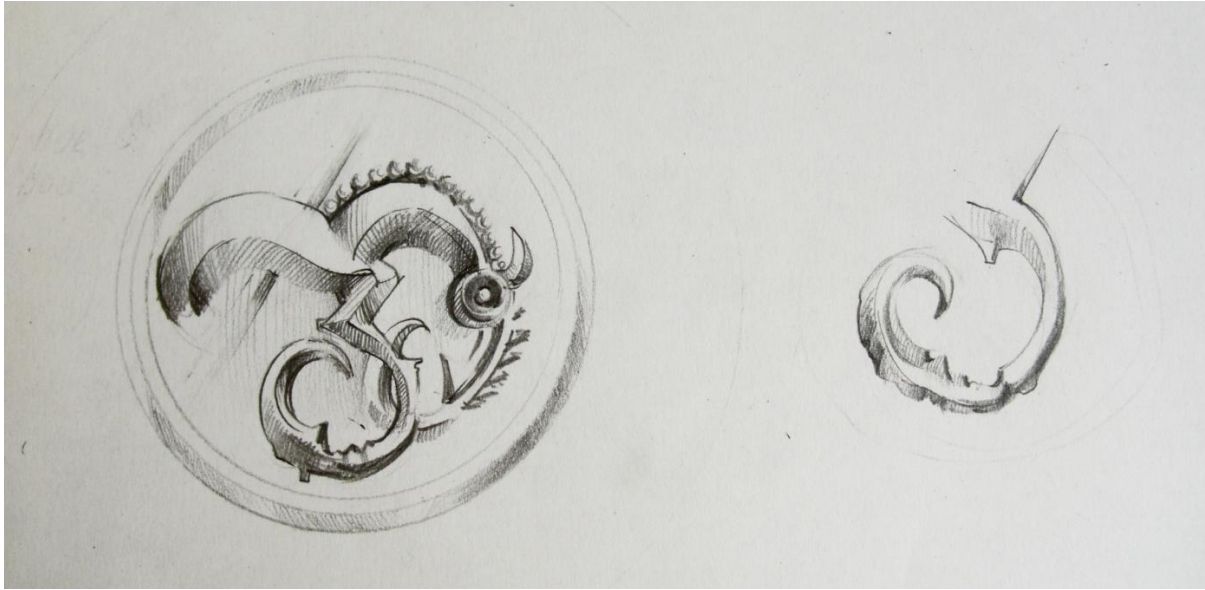


Fig. 47 The animal from this E- bracteate has a horse body, claws and parts from another animal (eye, head).

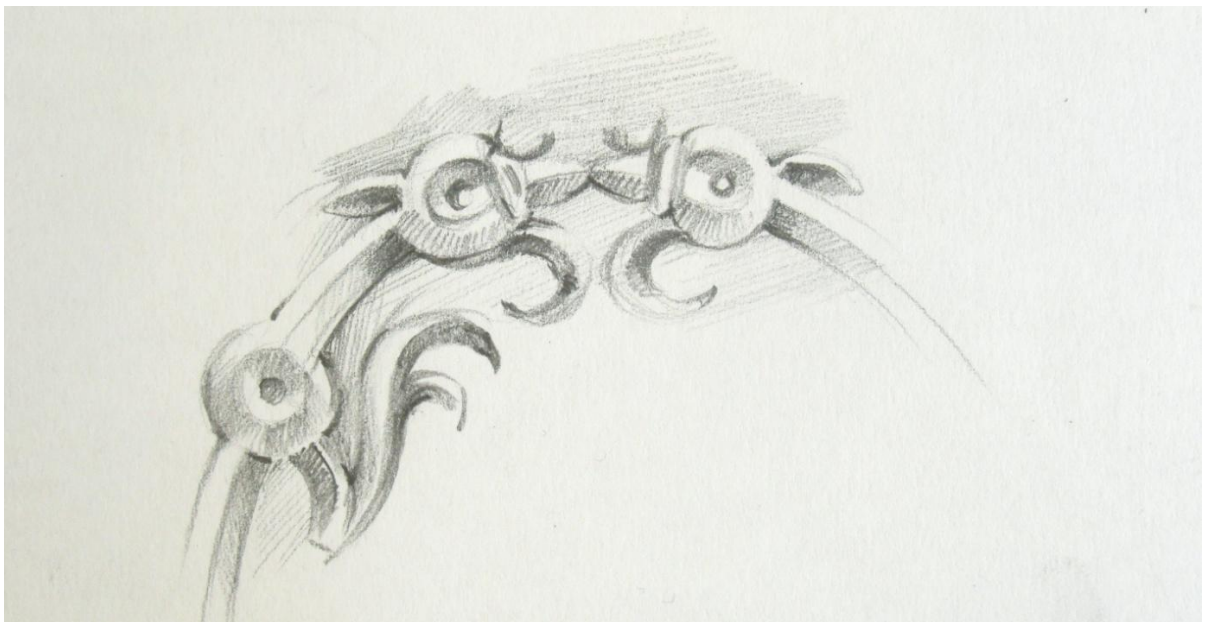


Fig. 48 Animal which was extracted from bracteate (fig.46) to show different parts of the body. In this case the magic animal has a snake body, claws, bird beak, ears and a beard.

As I wrote before, my design will contain runes. Seen through the lens of myth, runic letters become something other than a primitive alphabet, as has been emphasized by many scholars. In addition, every rune had a practical name and could represent a particular concept on its own.

According to historical studies runes played the role of message symbol while also having amuletic meaning. I used runes also for another reason. This reason is clearly aesthetic. The upper part of my medals is based on rhythmic rules. Rhythm becomes one of the main compositional canons during the creative process of the present project. By this I mean that the linear composition of the runes has a clear visible link with the upper part of my medals.

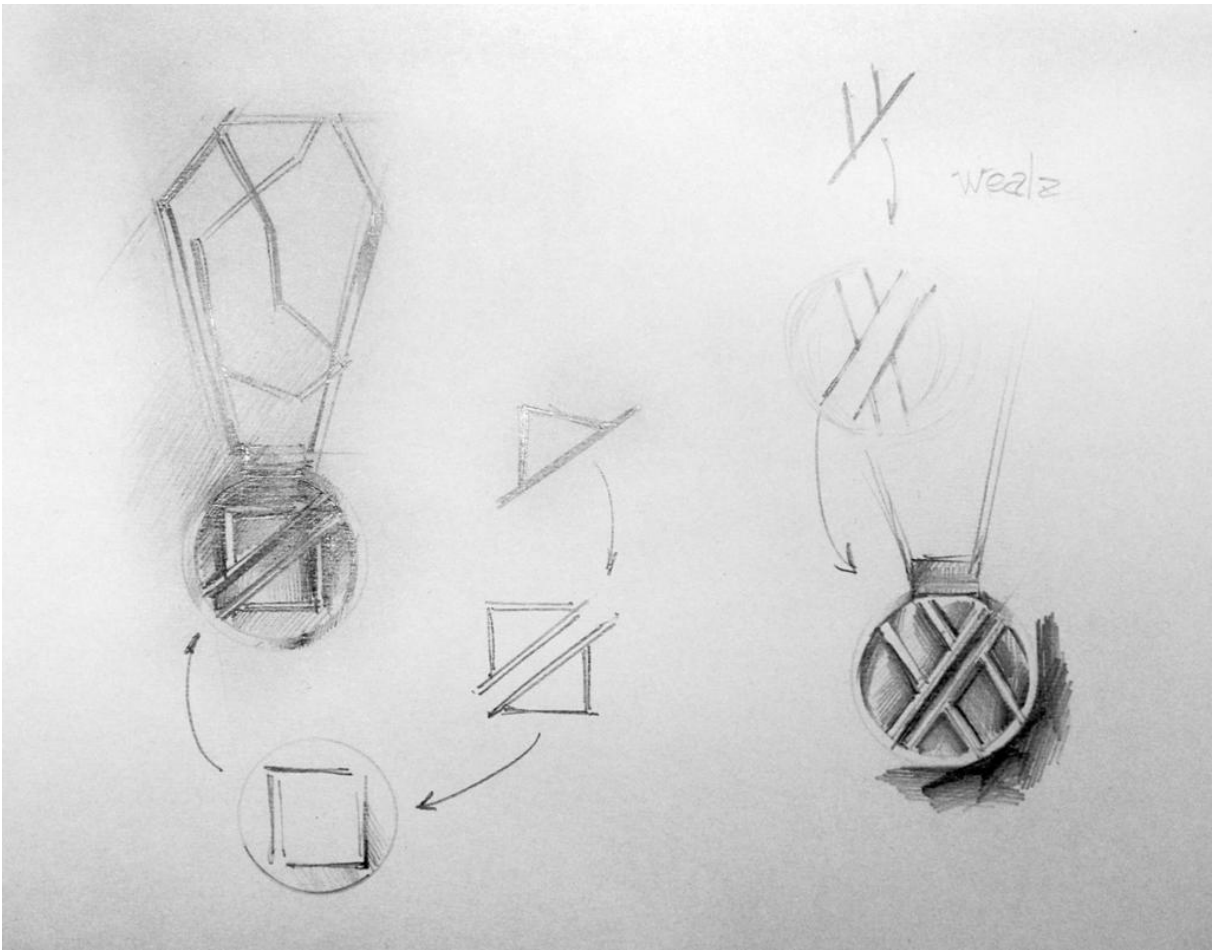


Fig. 49 The selection of final sketches with runes.

The main animal which I am using for my design consists mainly of elements that remind me of a horse. This animal has horns, or some kind of antennas, which become symbols of connections with different worlds and universes. The whole composition is based on the

circle. I will keep a loop for two reasons: to hold upper and lower part but also to have a strong typological associations with the old bracteates.

In the second part of the present chapter I would like to point that my feature/image will be explained closely with drawing and sketching. As a result of being a jewellery artist, sketch for me becomes a second language to explain ideas on paper. The first step for deciding the main shape and whole composition is primarily through sketch which shows the proportions and typology.

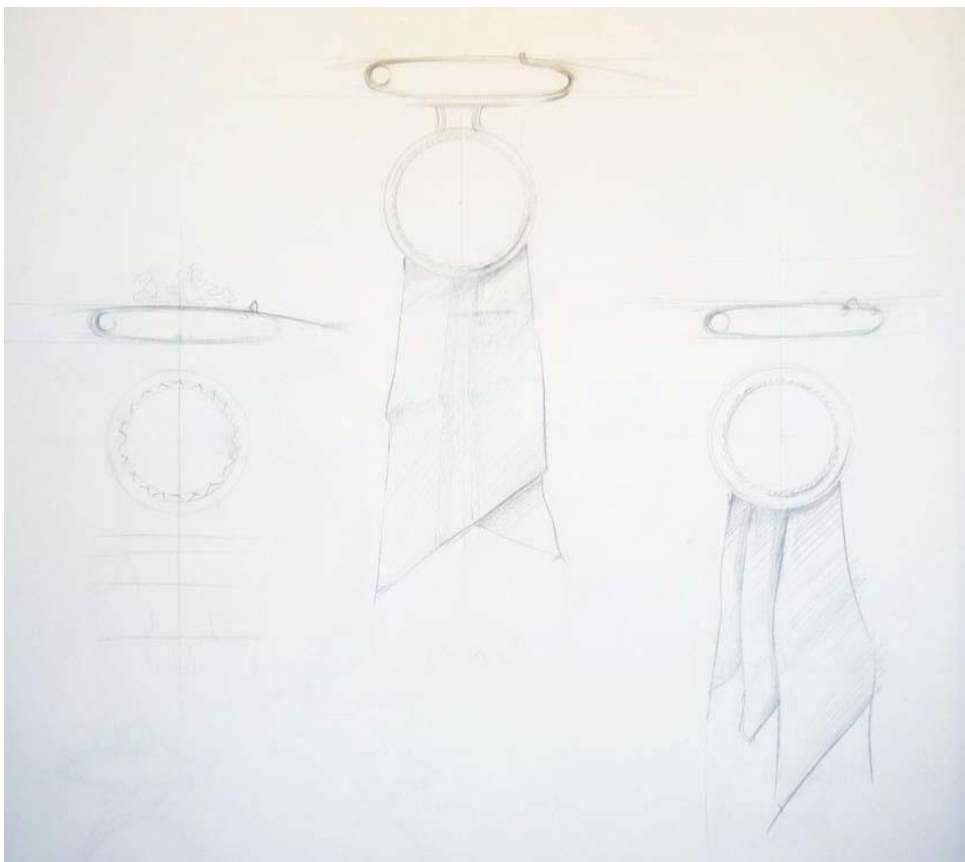


Fig. 50 Selection of sketches with pin on top and circle with ribbons.

The composition above reflects my first idea about my own piece, which aims to carry on a link between medals and bracteates. I would like to point out that my main idea is to make a contemporary design with interpretation, but not a copy, of old bracteates. In this case it is important that the wearer or viewer should make an association with bracteates, yet at the same time making an association with medal composition also. The present design includes textile. I had an idea to make bow or just ribbons in combination with the silver parts. The latest development of this sketch proved that it would be difficult to combine the color of the

ribbons with the color of the jacket or clothes. In the end I dropped this idea as it is not useful according to the concept of the project. The next selection of drawings shows the development of my first idea on paper. At this time it was important also to develop symbolical meanings in my designs. For this reason I took some motifs from the bracteates which were most interesting for me from an aesthetic point of view and at the same time illuminated my idea about symbolism.

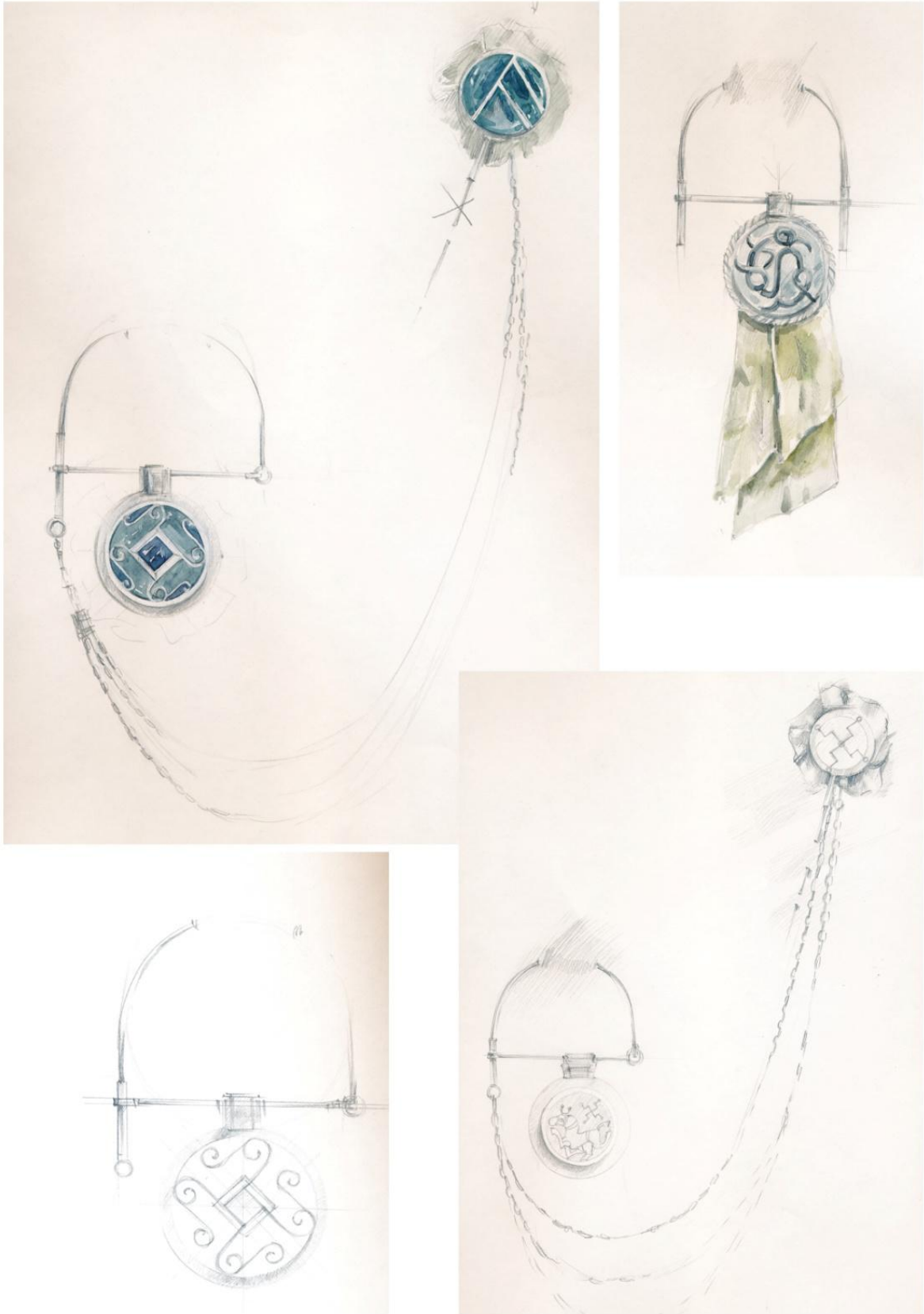


Fig. 51 Selection of drawings with different pins and chain

At this stage of the practical part it was important to figure out does a pin and circle with depictions work together, from an aesthetical point of view. For this reason I made one example in silver 1:1, to see the effect of this interaction.

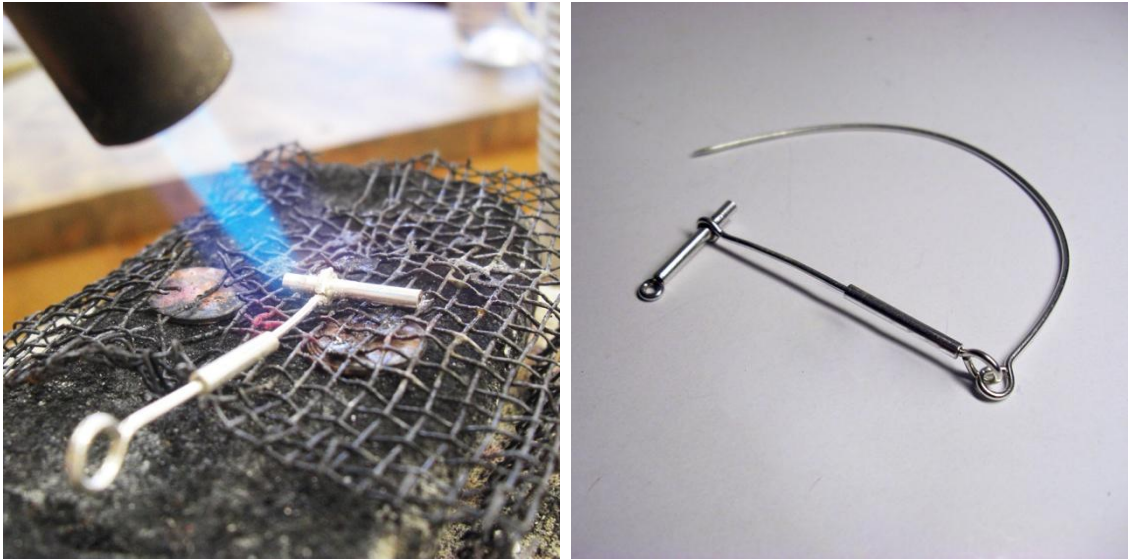


Fig. 52 The process of soldering and final pin

After experimenting with pins and the whole composition, I came to the realization that to gain full perception of my feature of male jewellery, it was important to have a clear visible link between medal and bracteate. I developed this link throughout the following steps. We know that medals are a typically distinctive form of male jewellery. What qualities make ordinary jewellery medals? From my point of view it is, first of all, the shape and silhouette.

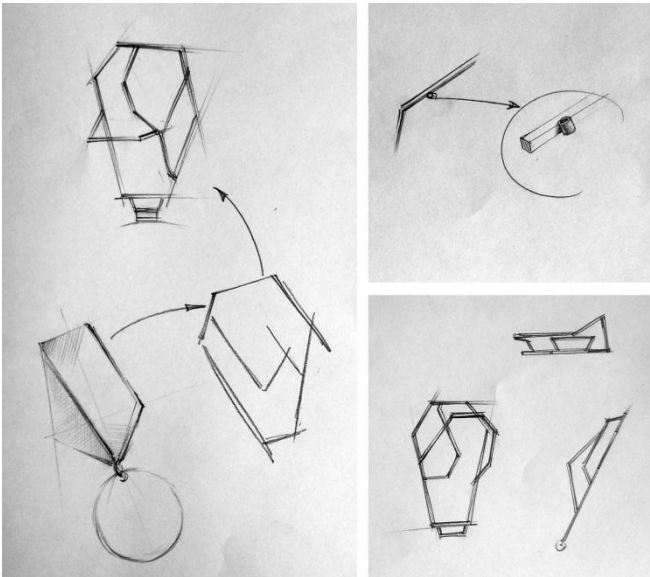


Fig.53 The interpretation of medal silhouette.

The next practical step in sketching was to extract the main shape (silhouette) from medal compositions and make my own interpretation, which would include motifs and symbols from bracteates (fig.54).

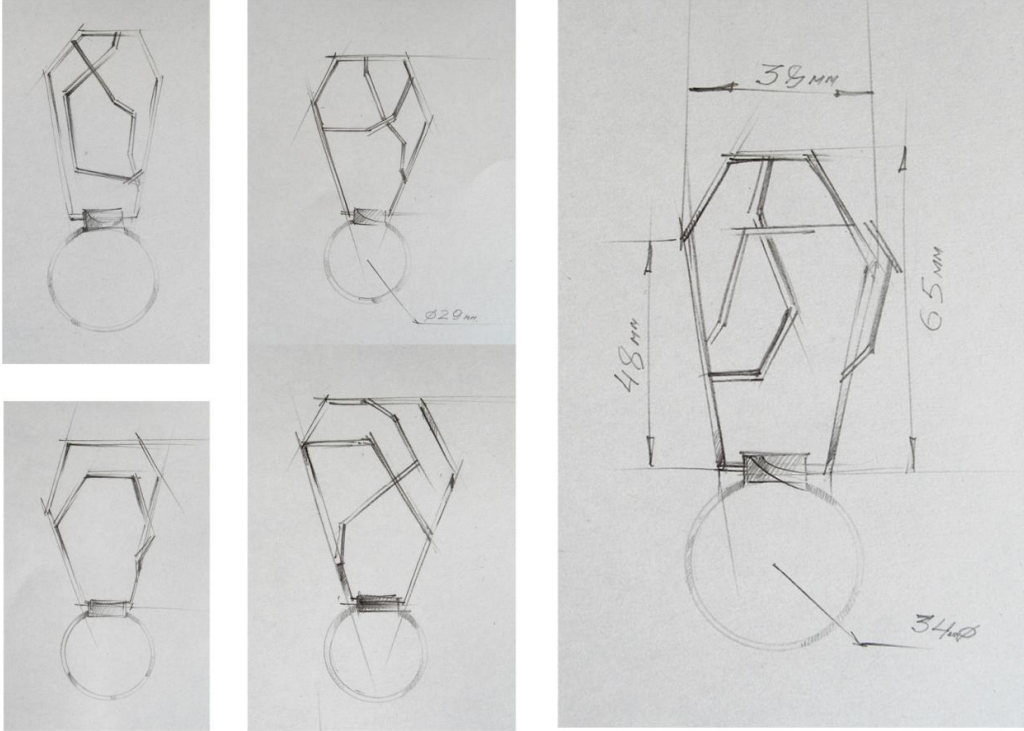


Fig. 54 Selection of sketches which illuminated my idea about medal compositions, and my interpretation of them.

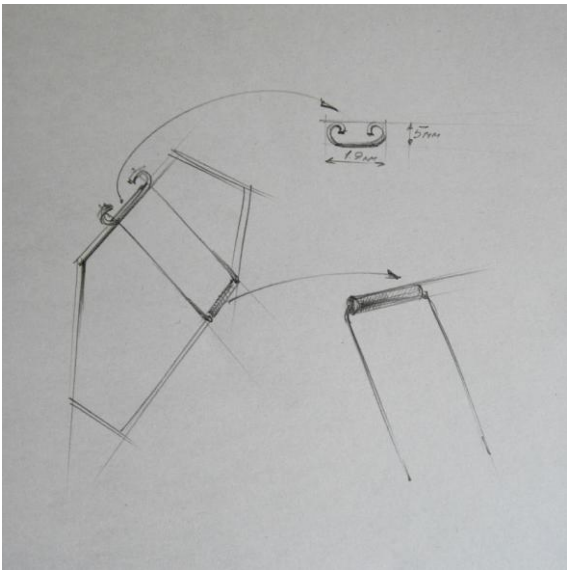


Fig. 55 Sketch which shows mechanism of a pin

The next step included searching the main motifs that would have a striking link between the symbolism of the bracteates and my idea about contemporary medals. For this reason I took a few old bracteates where I found not only my personal inspiration but also symbols and depictions which illuminated the whole concept of my project (fig.56).

Bildet finnes kun i den trykte utgaven



Fig. 56 C-bracteates with runes and magical animals

Through the process of drawing and interpreting my own design, I came to the images (fig.57) which I believe encompass the main idea of men's jewellery, symbolism and connection with the supernatural.



Fig. 57 The selection of drawings for final design

Further work was concentrated on searching the main motifs for the collection. Within this process I created images which include the most strict features from the bracteates, in my opinion.

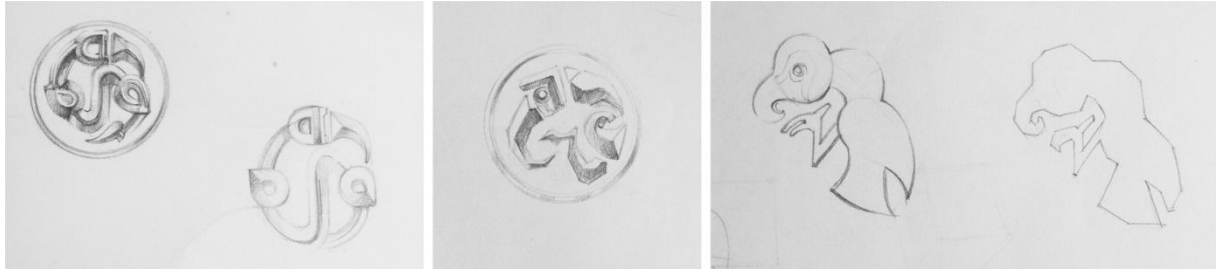


Fig.58 The selection of sketches with different interpretations of a bird.

To end this paragraph, I add that after a long time drawing and searching for the main motif that would reflect my idea, I came to a conclusion. I will discuss this decision in the following section.

The whole collection will consist of 5 pieces (medals). Each of them will have upper and lower interconnected parts. The upper part of my medals are 3-dementional. This 3-dementional effect is achieved through the volume which I have made using square wire. The whole silhouette is geometrical and has different angles. The rhythm is dictated firstly by the creative rules of composition.

The next task was to create a 3-dementional effect for the round lower part. The solution was to solder tubes with diameter 1,5 mm on the main circle. This gives the opportunity to have the second layer on top. Also I would like to add that as I am using enameling as one of the main decorative techniques, it is important to have a clear contrast between silver and color of enamel. For this reason I have not soldered the main motifs directly on the round plate. I discovered a way which I think works more interestingly in the case of my medals. The work of shadows in this solution are even stronger and more visible.

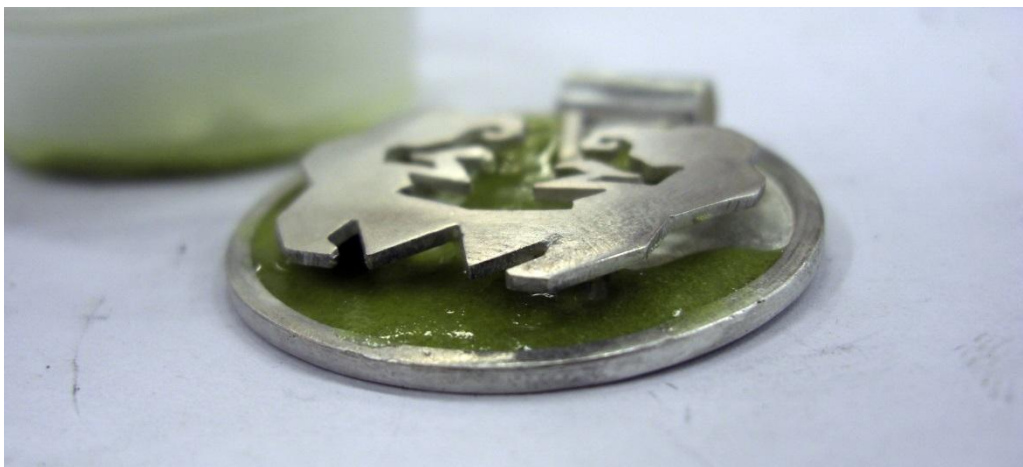


Fig. 59 Photo where we see a distance between enamelling and main motif.

4.2 Practical experiments

The main task of this paragraph is to show, through photos and samples, the best aesthetic combinations of textures, materials and colors for the final collection. The first experiment was concerned with the enamelling process and particularly color combinations.

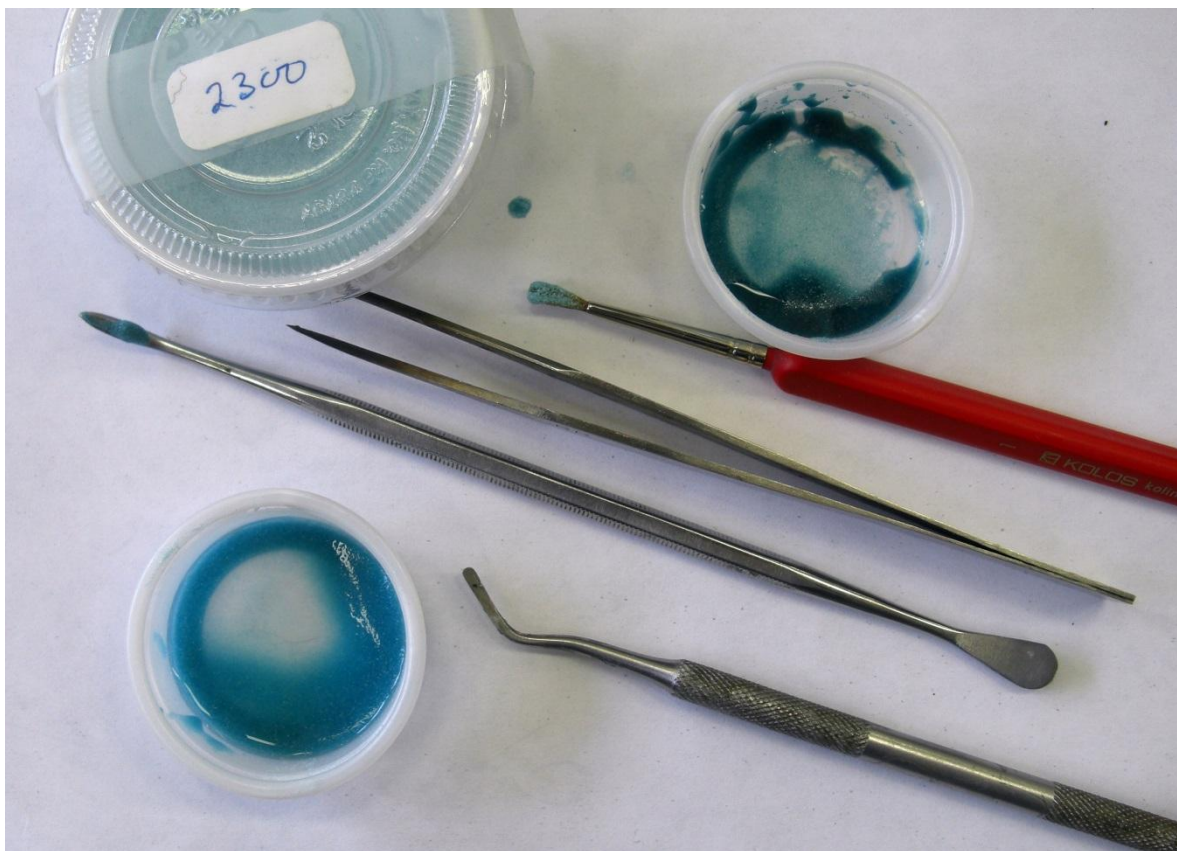
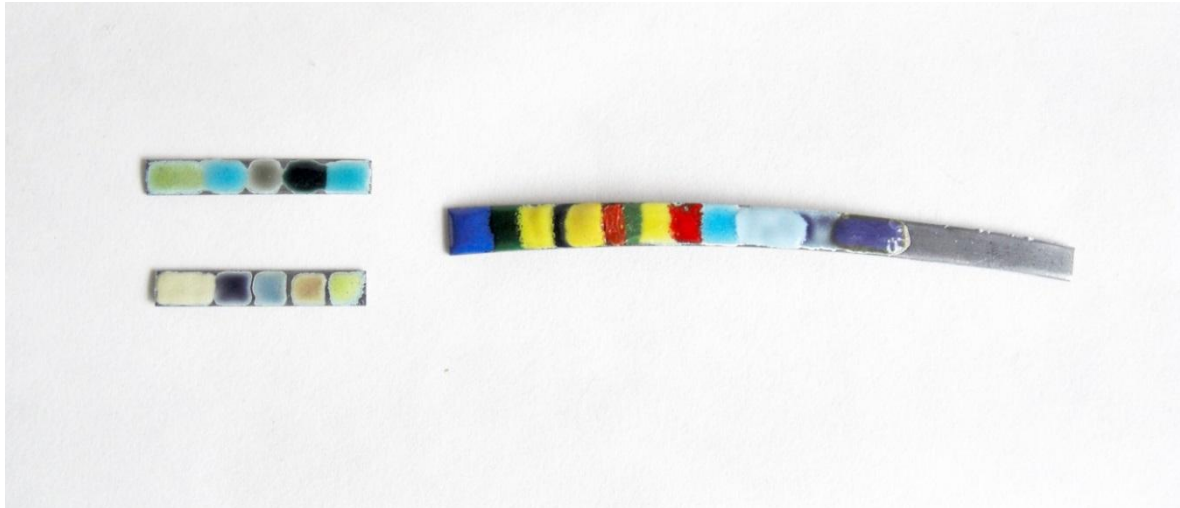


Fig. 60 Different enamels and variations of colors.

As a result of this experiment I chose cool shades of colors and exceptionally transparent enamel, as I consider them to have the full effect of the play of light and shadow.

The second experiment shows the difference between oxidized and not oxidized silver. I dropped this idea with black silver as not important for future work.



Fig. 61 The contrast between clean and oxidized silver

4.3 Practical project

The aim of this sub-chapter is to show the practical process and main techniques which I have been using during the final process of making my own pieces. After a long period of sketching and looking for aesthetical solutions, the first step was to make the top parts of my medals which we have seen on fig.54. The top part is made in silver with soldering.

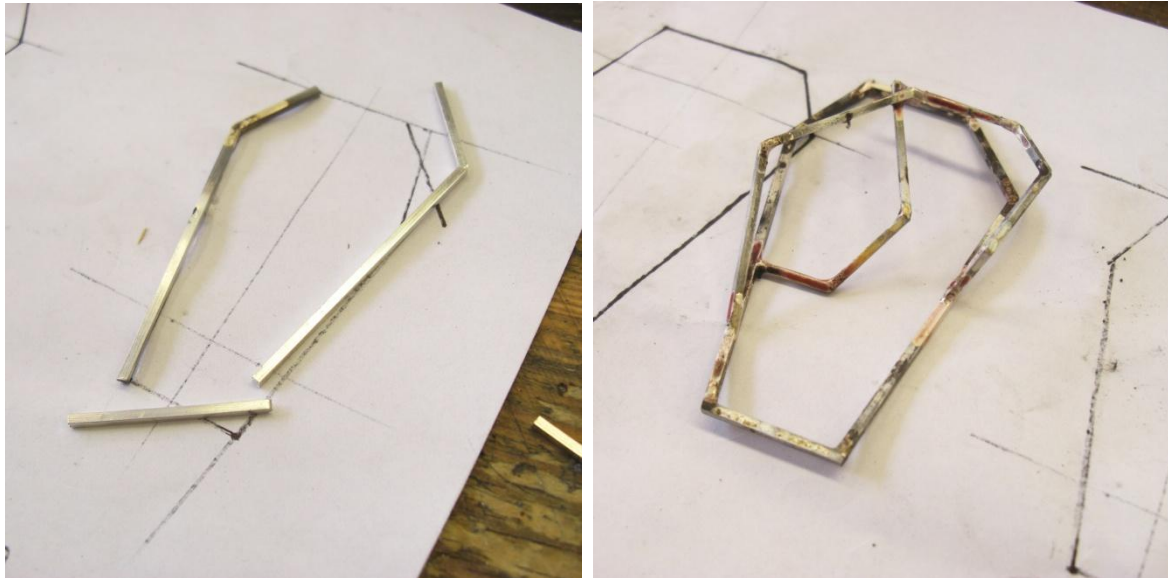


Fig. 62 The process of measuring and cutting details for the top pin



Fig. 63 The process of soldering

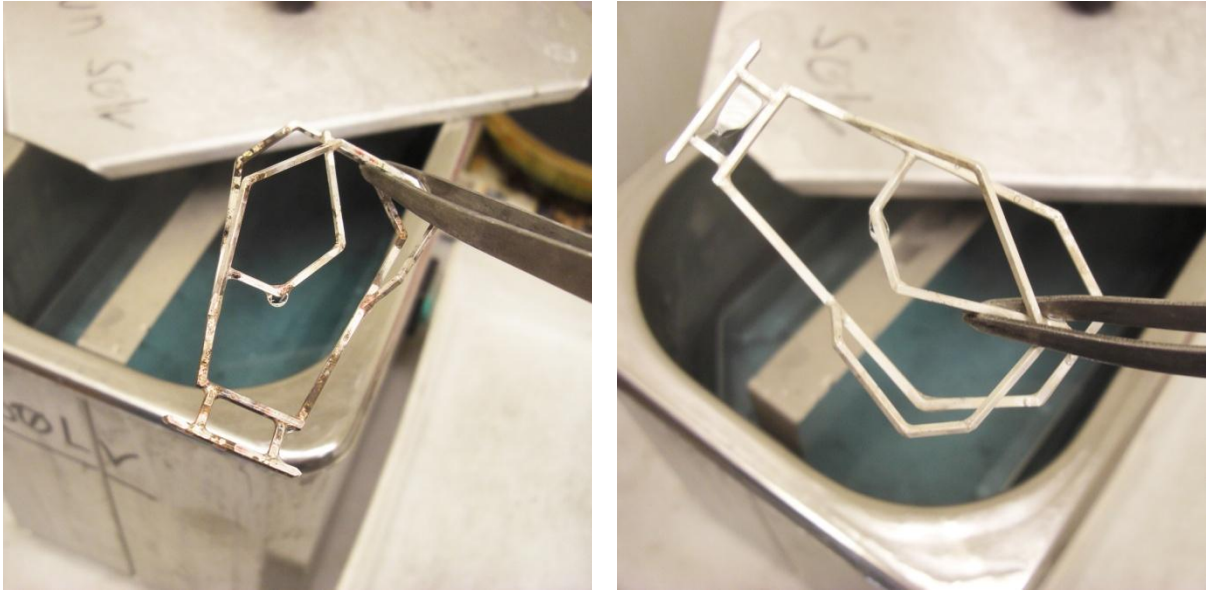


Fig. 64 The process of cleaning silver after soldering

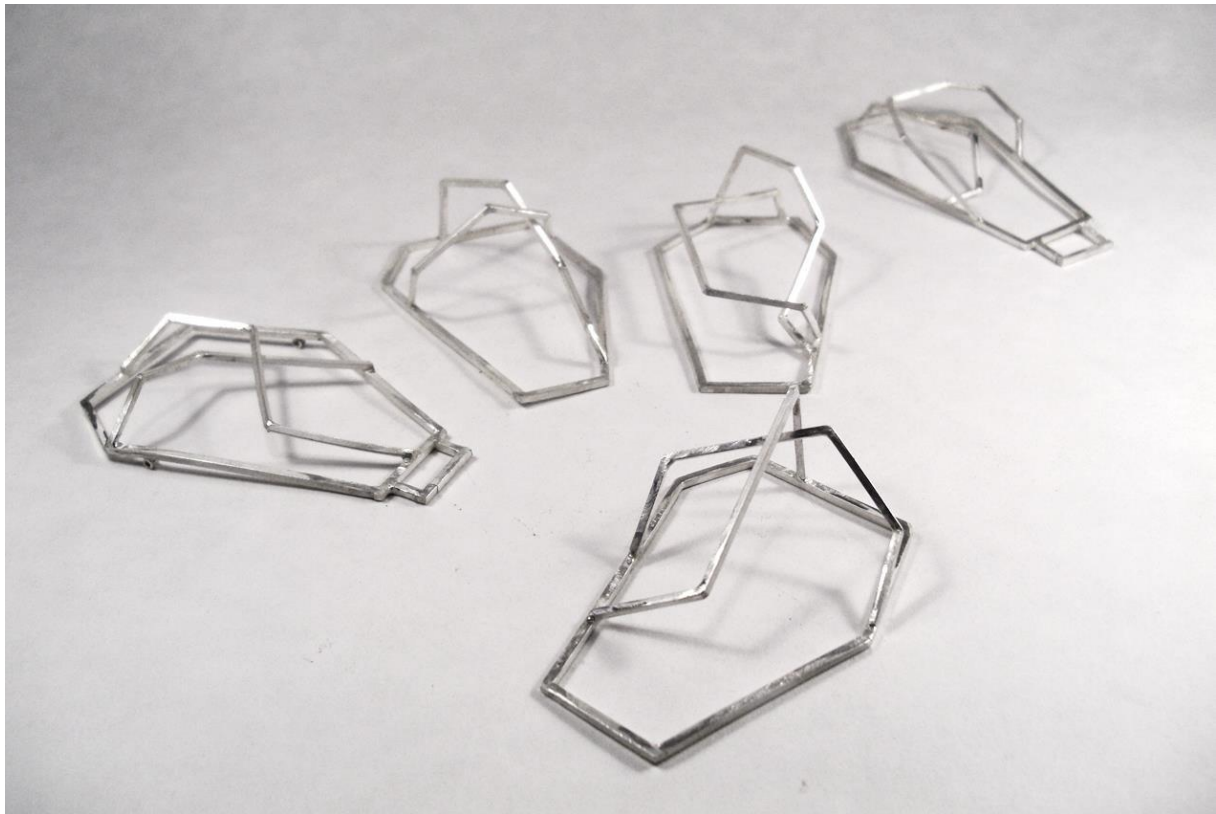


Fig. 65 Final top parts for medals



Fig. 66 Photo which shows a contrast between clean (left) and oxidized silver (right)

The round parts of each medal were made using the same methods. The thickness of the silver plate used is 0,8 mm, which is optimal for enamelling the design. The texture is made with a jewellery shaft grinding motor and different brushes (fig.67).



Fig.67 Brushes for making texture

This surface gives special effect which will work well with transparent enamels. The enamels used for the practical part are made by Thompson company.



Fig. 68 Jewellery Enamels for silver. Thompson Enamel

For complete understanding of the aesthetical aspects of my medal, I made one example (fig.69). Through doing this I discovered that the geometrical top part of the medal, and plastic lines of the animal on the circle, do not fit together from an aesthetic point of view.



Fig.69 Oxidized silver medal with motif from the bracteates

Thanks to this experiment, I developed new motifs which are based on the geometrical schematization and simplification forms.



Fig.70 One of the main motifs

4.4 The collection of final work

"Style is very personal. It has nothing to do with fashion.

Fashion is over quickly. Style is forever"

Ralph Lauren

Discussions of jewellery often distinguish between two aspects, content and form. Content implies the subject matter, the story that my jewellery piece seeks to communicate to the owner and to the audience (viewers). Form in jewellery, and I can argue in art in general, concerns purely visual aspect, the variation of the elements and principles of design. By content I mean my own message which I want to say through my medals to the audience; form in this case – how I say my message. This idea I embodied through the use of runes in my own design. For me runes become clear message signs.



Fig. 71 Final medals with runes interpretation.

Jewellery is, and always has been, a means of visual communication. I was concerned about how my concept of male jewellery could be communicated in visual terms of jewellery? My first idea was to think logically of which images or pictures could represent this theme and try to embody them through sketch. The sketch plays a role of visual answer to what I was seeking.

Analyzing my work I have to be self-critic. The goal of self-critic is to increase understanding through analysis of my pieces. Harmony is one of the most important design rules in jewellery art. When we look at the elements of my design, we see that they are all somewhat similar. This similarity is raised through the use of repetition, angles, rhythm and line thickness. The important aspect of my design is the whole must predominate over the parts. Looking at my medals we first see a whole silhouette and color of enamels - the dominant part; then, if we take a look closer, we are able to see patterns and symbols.

A valuable rule for visual unity is repetition. In the case of medals, we see repetition on the upper part. My composition is based on the repetition of lines and angles. Rhythm involves a clear repetition of lines (or forms) that are the same or only slightly modified.

The final collection has continuation and variety of color shade and lightness but also a variety of form (diameters). Unity is not simply a property of related organic shapes or of related geometric elements. The elements that build that unity may be simple or be subtle and more complex (Lauer 2007: 52). If we are talking about jewellery, the first thing which attracts our attention from the distance is shine. My medals are not polished to the final quality. They are brushed to have a more matted. Also I will add that I my work has gained emphasis by contrast between enamel and metal.



Fig.72 Medal with animal from E-bracteate



Fig.73 Final medals whith animals

For the whole composition I used asymmetrical balance. In this case balance should have equal visual weight and eye attraction. Balance by texture I achieved by using the glance texture of enamel and matted silver; at the same time it creates a contrast. Usually we know that medal art is two dimensional art. The task for me was to make medals three dimensional and being able to perceive from different angles. The three-dimensional design changes each time we move. The upper form of my medals are constantly seen in different relationships. This is very appealing and attractive to the eye.

I have to say that in my work I have used cold hue enamel color. I argue that symbolic color references are cultural. They are not the same in different cultures and societies. Mainly I chose enamel color by my taste and preferences.

The task of my project goes further than I planned. We know that in contemporary world fashion jewellery exists an interaction not only with the body but also with clothes. Therefore it was important, in the end, to show my own vision of this interaction. A great collaboration with photographer Alena Pazdniakova helped to do this. The main task of this photo shoot was to establish images which fully showed the interaction between male body, clothes and my jewellery.

In these photos (fig.74,75,76) there are a variety of male jackets with playful patterns and medals. My medals tell a story that has roots in old Scandinavia and yields a philosophical perception of jewellery in the modern world. This series of photos illuminates the full image and play between men and jewellery. This final step of the project shows that my medals belong to jewellery which can be used not only for special occasions in men's lives but also for fashion photography, where the main task is to create powerful images with hidden messages and at the same time have a symbolical role.

I was interested in organising a dialogue between the male body and a jewellery piece. This kind of language is new for me and I will take and use this experience for future creativity.

In this collaboration of photographer and jewellery artist we find a new look/perspective on the relationship between jewellery and person through the lens of photography. This phenomenon is quite interesting for me as a jewellery artist and I would like to follow this stream in the future. Summarizing I will add that in the case of my project, photography becomes not only documentary but also conceptual and can be perceived as an independent art expression for exhibition or performance.



Fig.74 Photograph Alena Pazdniakova



Fig.75 Photograph Alena Pazdniakova



Fig.76 Photograph Alena Pazdniakova

Conclusion

Our reasons for decorating the body are varied and complex. Historically, people have expressed themselves through superficial body adornments, to extremely sophisticated symbols, as a means of communicating social position, rank, status, etc.

Summarizing my work, it is necessary to say that the concept of male jewellery has many different perspectives. There is no unified opinion or point of view concerning male jewellery that exists in the modern fashion world today. The perception and views on male accessories are still vague. There has been very little historical research done on such jewellery. Each designer has his or her own opinion on male adornments - these opinions often being influenced or constructed by male jewellery throughout history or style in jewellery presented by the media on TV, magazines etc. By this I mean the main thoughts on how male jewellery looks, what kind of message it contains and in which form we can find it in in several web-sources or fashion journals. I argue that my project was trying to find the real roots to this problem and developed a new contemporary vision for men's adornments. This vision is based on historical material, artistic research and my own interpretation of the data.

Taking into account symbols and depictions from the bracteates, I tried to construct or build up a totally new view of male jewellery.

Taking, as examples, the works of such known contemporary jewellery artists as Tanel Veenre, Teresa Milheiro and Konrad Mehus I attempted to show modern situations in the artistic jewellery world. Most often the concept which illuminates the idea of male jewellery is hidden. I would like to argue that after this research I came to the realization that a jewellery artist is one of the the main people in the whole process who is allowed to say what is male and what is female jewellery. The border between these two distinctions is tiny and the artist is the first person who can claim the sex of adornments.

There is no doubt that bracteates were a sign of power for a long time and men wore this kind of jewellery at special occasions. So why, in our present day world, jewellery has been associated mainly only with woman? I want to point out that the job of showing off a man's wealth was delegated to the opposite sex. Women would give everything to own jewellery, and men give everything to own that very woman who wears the gemstones that she has sold herself for (Barthes 2006: 61).

Now fashion, as we know, is a language which gives an opportunity to express artistic ideas and concepts. My jewellery becomes a part of this language and it is therefore important to describe what style is and tell my vision of male style in jewellery. I argue that no matter how much a piece of jewellery costs it must be thought about in relation to the whole outfit. Colors, patterns, proportions are important but for me the final thing which gives the whole evaluation of the style is adornments. Only accessories give completeness to a style and at the same time they can totally destroy the general outfit.

Medals are located over clothing, not because it is absolutely precious but because it plays a crucial role in making clothing mean something. Medals give distinctive qualities to a whole look.

Body decorations and adornments show social position, sex, occupation, ethnic or religious identity within a society. To define male personal adornment as a communicative symbol I can argue that it has the ability to demonstrate social roles, communicate statements of social worth, and indicate economic status of the wearer. Male adornment can indicate magical and religious conditions and political affiliation, while also serving to reinforce beliefs, customs, and values. Personal adornment also plays an important role in visual communication. Additionally male jewellery can be used for the purpose of sexual enticement. Adornment stimulates an aesthetic response.

This research was aimed to ask, in the simplest possible language, the fundamental questions: “Why do men feel the need to decorate themselves?” and “What does male jewellery look like?” The body decoration and personal adornment of males constitutes an intricate symbolic language which communicates a great deal of hidden information about the signaler/wearer to a broad audience of receivers.

Contemporary male jewellery has many facets. It can be a wearable thing for daily life or a jewellery object for fashion purposes. And there may still be an independent exhibition object which expresses the opinions of the author and concept of artist jewellery. Male jewellery, for example, can be wearable also with daily accessories. It can be an art-object with some concept or jewellery which is intended to be a distinctive sign on special occasions.

The emphasis of this project has been on the practical embodiment of my ideological concept of male medals. I aimed to show my own vision which has been constructed not only by my taste but also by empirical data and some modern tendencies in the world of contemporary

jewellery. Balancing between wearable jewellery objects and pure art expression, I was experimenting through the lens of the bracteates, medals and jewellery techniques.

During this study I emphasize a line from the bracteates, through to military medals and to the contemporary medals and pins – and further on in my own design. Discussing various aspects of this tradition, the historical context, the symbolism and the typology, I argue *that jewellery is a self-sufficient branch of art, so that is why I believe perceptions which are based only on material evaluations are totally wrong.*

Taking up the question that in contemporary world jewellery exists an interaction not only with the body but also with clothes, it was important in the end to show my own vision of this idea. Thanks to a great collaboration with photographer Aliona Pazdniakova this project established images which fully show interactions between the male body, clothes and my jewellery. This series of photographs can be used as a visual material for future research in the field of men's jewellery.

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Fig.11. Gaimster M. *Vendel period bracteates on Gotland. On the significance of Germanic art*. p.27

Fig.12. Photograph Vladyslav Kladko

Fig.13. Magnus B.; photos: Franceschi G.; composition: Jorn A.; [English translation by James Manley] (2006). *Men, gods and masks in Nordic Iron Age art*. Köln : Verlag der Buchhandlung Walther König, p. 124.

Fig.14. Photograph Vladyslav Kladko

Fig.15. Axboe, Morten. (1982). *The Scandinavian gold bracteates: studies on their manufacture and regional variations*. København.p.57

Fig.16. Photograph Vladyslav Kladko

Fig.17. Axboe, Morten. (1982). *The Scandinavian gold bracteates: studies on their manufacture and regional variations*. København.p.54

Fig.18. Photograph Vladyslav Kladko

Fig.19. Axboe, Morten. (1982). *The Scandinavian gold bracteates: studies on their manufacture and regional variations*. København.p.3

Fig.20. Photograph Vladyslav Kladko

Fig.21. Gaimster M. *Vendel period bracteates on Gotland. On the significance of Germanic art.*

Fig.22. Magnus B.; photos: Franceschi G.; composition: Jorn A.; [English translation by James Manley] (2006). *Men, gods and masks in Nordic Iron Age art.* Köln : Verlag der Buchhandlung Walther König, p.98,105.

Fig.23. Magnus B.; photos: Franceschi G.; composition: Jorn A.; [English translation by James Manley] (2006). *Men, gods and masks in Nordic Iron Age art.* Köln : Verlag der Buchhandlung Walther König, p. 120.

Fig.24. Photographs & design - Vladyslav Kladko

Fig.25. Photographs & design - Vladyslav Kladko

Fig.26. Halén, Widar, & Besten, Liesbeth den. (2013). *From the coolest corner: Nordic jewellery.* Stuttgart: Arnoldsche Art Publishers

Fig.27. <http://www.beadinggem.com/2010/10/safety-pin-jewelry-and-body-art.html>

Fig.28. http://www.fingers.co.nz/exhibitors/pauline_bern.htm

Fig.29. http://www.fingers.co.nz/exhibitors/pauline_bern.htm

Fig.30. http://www.fingers.co.nz/exhibitors/tania_patterson.htm

Fig.31. http://www.fingers.co.nz/exhibitors/tania_patterson.htm

Fig.32. <http://namal.tumblr.com/post/24622593324>

Fig.33. http://www.klimt02.net/exhibitions/index.php?item_id=31773

Fig.34. <http://rodrigoacostarias.blogspot.no/p/trabajos.html>

Fig.35. <http://rodrigoacostarias.blogspot.no/p/trabajos.html>

Fig.36. http://www.klimt02.net/exhibitions/index.php?item_id=31773

Fig.37. <http://www.ohana.co.uk/Site/Exhibitions.html>

Fig.38. <https://www.facebook.com/tvjewellery>

Fig.39. <https://www.facebook.com/tvjewellery>

Fig.40. <http://teresamilheiro.com/imagensEng.htm>

Fig.41. <http://teresamilheiro.com/imagensEng.htm>

Fig.42. Veiteberg, Jorunn, Enstad, Ola, Skre, Arnhild, & Mehus, Konrad. (2012). *Konrad Mehus: form følger fiksjon : smykke og objekt.* Stuttgart: Arnoldsche Art Publishers.p.157

Fig.43. Veiteberg, Jorunn, Enstad, Ola, Skre, Arnhild, & Mehus, Konrad. (2012). *Konrad Mehus: form følger fiksjon : smykke og objekt*. Stuttgart: Arnoldsche Art Publishers.p.154.

Fig.44. Veiteberg, Jorunn, Enstad, Ola, Skre, Arnhild, & Mehus, Konrad. (2012). *Konrad Mehus: form følger fiksjon : smykke og objekt*. Stuttgart: Arnoldsche Art Publishers.p.157

Fig.45. Photograph Vladyslav Kladko

Fig.46. Photograph Vladyslav Kladko

Fig.47. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.48. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.49. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.50. Photographs & design - Vladyslav Kladko

Fig.51. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.52. Photograph Vladyslav Kladko

Fig.53. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.54. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.55. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.56. Gaimster, Märit. (1998). *Vendel period bracteates on Gotland: on the significance of Germanic art* (Vol. No 27). Bonn: Rudolf Habelt.p. 47

Fig.57. Photograph Vladyslav Kladko

Fig.58. Photograph Vladyslav Kladko, Drawings Vladyslav Kladko

Fig.59. Photograph Vladyslav Kladko

Fig.60. Photograph Vladyslav Kladko

Fig.61. Photograph Vladyslav Kladko

Fig.62. Photograph Vladyslav Kladko

Fig.63. Photograph Vladyslav Kladko

Fig.64 Photograph Vladyslav Kladko

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Fig.66. Photograph Vladyslav Kladko

Fig.67. Photograph Vladyslav Kladko

Fig.68. Photograph Vladyslav Kladko

Fig.69. Photograph Vladyslav Kladko

Fig.70. Photograph Vladyslav Kladko

Fig.71. Photograph and design Vladyslav Kladko

Fig.72. Photograph and design Vladyslav Kladko

Fig.73. Photograph and design Vladyslav Kladko

Fig.74. Photograph Alena Pazdniakova, jewellery Vladyslav Kladko

Fig.75. Photograph Alena Pazdniakova, jewellery Vladyslav Kladko

Fig.76. Photograph Alena Pazdniakova, jewellery Vladyslav Kladko