

findings



The Association for Contemporary Jewellery's quarterly newsletter



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Cover: Sally Pawson. Necklace, 'Helter Skelter', 2008. Etched acrylic, printed aluminium, silver with ball-bearings. Modelled by Laura Fusher, photo Sally Pawson

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editorial

This issue of *Findings* marks a new stage in ACJ's communication with its members. Several of our traditional contents are missing, but you will of course find them now in the new e-bulletin. Now that the bulletin is well-established, and popular, it is more appropriate that it should feature items of Members' News, Regional Reports, Opportunities, Fairs and Listings. These features are topical, and often have time-sensitive deadlines that make them less suitable for a quarterly magazine. Sue Hyams, who is responsible for assembling the bulletin, and I have been amicably discussing who should use what, but no doubt there will be modifications to the format over the next few issues of both bulletin and magazine. Anna Wales has joined us as Assistant, but because of the changes she will be working principally on the e-bulletin.

This transition will not be easy, but we must make it work. At least it provides an opportunity for *Findings* to develop into more of a magazine by publishing substantial features and articles, and the editor's job will be concentrated on encouraging and commissioning these. We wrote recently to several of the heads of departments in some of the leading schools of jewellery in UK, asking them to encourage post-graduate students, not necessarily ACJ members, to write about their technical research, or their philosophy, or ecological and ethical issues. We should also like to see similar material from tutors, and observations on present day teaching challenges and responses to innovative technology. This could impart a vibrant new life to *Findings* and reflect the evolution not only of the ACJ, in which new generations of designer-jewellers with new technologies and new ideas are constantly emerging, but of the ways of communicating these changes. Think about it – you could transform your newsletter into a serious magazine.

Muriel Wilson

chairman's letter

It should be spring any day now so maybe it's time to seek out the positive. At the time of writing the media are full of gloomy reports about the imminent collapse of banks, the dire state of industry and the plummeting stock market.

However I like to think that it will be possible for jewellers to survive the storm ahead. After all, well-designed objects of beauty, regardless of their price tag, will still hold on to their appeal and value when other 'investments' have lost their lustre. The reputation of contemporary design and jewellery in particular is still held in high regard. This is due to a combination of excellent art and design education and the support of various bodies that bring the great choice of work on offer to public attention.

The fairs and events application season is about to start and for many makers the dark days of February and March are all about planning the strategy for the rest of the year, getting pieces photographed and filling in forms for events held up to eight, nine, or ten months away. This is the investment that jewellers make in themselves for the future. It was recently reported that cosmetics and other 'feel good' items flourish during a recession so I trust that is a good indicator for those ACJ members who are makers. Of course not all of us have something to sell, and may not be able to buy either, but we can all support the galleries that show interesting work all year round regardless of the chill winds of a downturn.

The wish list for our proposed web site is growing but until it is up and running remember that your news items can be posted on the existing website and e-bulletins as well as here in *Findings* if you give enough notice. In particular we always want to hear about proposals for events and activities that could be delivered across other ACJ regions.

Best wishes for 2009.

Frances Julie Whitelaw

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Consultation and Development

Nathan Jones, ACJ's Development Manager, reports on the work of the consultant commissioned to review the Association's future

Hello Everyone. As some of you will be aware, ACJ has been undergoing a thorough review over the last few months. As well as looking at the way we're going to be communicating with you into the future, we've also been working to make sure we're pushing the ACJ in the direction that will serve makers, collectors and the general public best over the coming years. To this end we have employed the services of an experienced and visionary consultant, to look at the ways we work.

Emma Courtney certainly comes with good credentials. In 2007 she was awarded the position of Chief Executive of ABL Cultural Consulting, managing a 16 strong team and working on a prestigious arts and heritage portfolio. A Chartered Marketer and approved consultant of the NCVO, Emma is also a member of the Observer Courvoisier Future 500 network. Since starting her own company specialising in the cultural sector, Emma has worked for an exciting portfolio of clients including the UK Centre for Carnival Arts, Film London, and Wirral Floral Pavilion Theatre. Her work is always governed by three core principles – passion, integrity and imagination.

Exactly what we were looking for. It was no surprise that Emma was able to respond to our brief for a re-branding, audience development and communications plan with such sensitivity to our needs. Emma started work for ACJ with a challenging consultation workshop with our executive in November. Since then she has been delving into our past, present and future with me and our board. She has also been interviewing our key partners, members and potential partners in order to develop recommendations for us to act on in 2009.

The final plan is being drawn up as we speak, and on behalf of Emma and the Executive, I would like to thank everyone who helped with this process, and our loyal members for showing such patience in this transitional period for the Association. Emma has reported back that everyone was extremely helpful, providing some frank feedback and excellent recommendations on how you would like to see us move forward.

You will be well rewarded with a string of activities that will position ACJ in its rightful place as an inspirational and effective

champion of contemporary jewellery. A sample of what's to come includes a refreshed identity to reflect our dynamic and creative heritage and the launch of a website offering you the chance to market your portfolio, share knowledge and experiences, and increase access to the public for contemporary jewellery. A clear and compelling new vision and mission for the ACJ has been crafted to emphasise our values of partnership, education and inclusivity. The provision of a range of platforms and practical resources for our members is at the core of our development.

In these ways we will seek to channel your talent, passion and expertise – helping you grow and develop as practitioners, together with the voice, understanding and appetite for contemporary jewellery in the UK.

ACJ Party at Goldsmiths' Hall

3 June 2009

ACJ is to hold a special fundraising evening event on Wednesday 3 June at Goldsmiths' Hall during the exhibition 'Creation II' that will be showing at the Hall from 29 May to 11 July. This is a glamorous chance to enjoy promoting ACJ and boosting our funds with a party.

The Goldsmiths' Company has very generously offered the Association this opportunity for members from all over the UK to bring collectors, gallerists, journalists, friends and others for drinks, while we expect that some of the jewellers appearing in the exhibition will come along and tell us about their work.

The party, a few days before Coutts London Jewellery Week bursts upon us, will be a means of demonstrating the value of ACJ as a body of craftspeople dedicated to maintaining the highest standards of jewellery design and making skills. Important and influential figures in the jewellery world will be able to learn more about the Association and in turn will tell their own professional contacts about us. They might even be persuaded to join ACJ and help us achieve our goals!

Tickets for members and for their guests will be £12 each. Guests should regard the purchase of their tickets as a charitable donation towards the survival and future development of ACJ. Our e-bulletin will keep you up to date with the plans and ticket availability. We hope to make this a landmark event for the great and good of the jewellery scene, and shall look forward to seeing as many of you as possible on 3 June.

Please make every effort to tell your best customers and contacts about this very special event, and persuade them to buy tickets.

Sieraad

Jewellery Fair, Westerpark, Amsterdam, 6-9 November

Fiona Wright gives us a brief report on the fair, and Lizzie Kershaw tells us about the experience of taking part

In 2008 the Sieraad jewellery fair in Amsterdam www.sieraadartfair.com moved to a new venue at Westergasfabriek, in a former gas holder. It provided a fantastic venue about half an hour's walk from central Amsterdam and the station, or a short tram/bus ride. The fair was held slightly earlier in the year, from 6-9 November rather than the usual early December, and ran from the Thursday afternoon through to Sunday.

The gas holder provides a big open venue with plenty of space to circulate and will allow for some growth in the show also. There was a good mix of stands – probably mostly Dutch jewellers but also a handful from other European countries and the UK (sponsored by London Jewellery Exports). There were also stands from European Jewellery Schools including the Gerrit Rietveld Academie, Amsterdam; Ar.Co Portugal; and Fachhochschule Düsseldorf, and one or two applied arts stands selling mostly textile related products.

In the centre of the fair there was also a selected international contest exhibition called New Traditional Jewellery. The work in this exhibition was more ideas-based and conceptual than that displayed on individual makers' stands. The theme for the contest was Symbols of Intimacy. This exhibition has open submission and more information can be found on www.newtraditionaljewellery.com

The work on display at the fair was very different from that of the 'jewellery art' galleries of Amsterdam. It was varied in price points – from the 100 euros and below to the thousands – and in the use of materials. Many makers were using silver and non-precious materials, which made the few 'fine' jewellery stands look rather out of place. Thankfully, there were only one or two 'beady' stands, which looked rather like imports. On the whole, the jewellery on display was of good quality and did not give the impression of trying to be reasonably priced and 'commercial'.

Although I did not see many posters advertising the fair, other visitors told me there were many on the main route from the city centre: I had approached the gas holder site through the smaller back streets rather than via central Amsterdam. I visited on Thursday afternoon and again on Friday. It was moderately busy at these times, with significantly more ladies already wearing interesting pieces of jewellery – a captive audience surely - walking around at Friday lunchtime. Certainly some sales were taking place.

My overall impression of Sieraad was good. It was a great venue, the fair was professionally mounted and the work displayed was of good quality and interesting in the main. I think the show has great potential for bigger and better things and it is exciting to see such a show dedicated solely to contemporary jewellery that is predominantly not made from highly precious materials.

We welcome your feedback on fairs that you have either visited or taken part in. Please do let us have a few sentences on your impressions, experiences and recommendations to assist your fellow ACJ members.

*Lizzie Kershaw. Bangle, Lily,
2008. Silver*



Lizzie Kershaw took part in the fair, and enjoyed the experience

The fair was in a fabulous space in a former gas works, a beautiful show in an inspiring space. The jewellery on display was very varied and of a high standard, ranging from contemporary silver and gold work and more classical jewellery, through to art and conceptual jewellery pieces.

The show looked very smart and modern with shell scheme stands in concentric circles from the centrepiece, the New Traditional Jewellery Competition entrants' stand. The organisation was incredible and all the staff from security to the front desk were friendly, smiley, helpful and enthusiastic.

There were a lot of press representatives on the opening day and a prize-giving for the New Traditional Jewellery contest. The event was generally well attended and Saturday and Sunday were typically busier. Language was no barrier as the Dutch speak excellent English.

I drove to Amsterdam, taking the ferry from Dover to Dunkirk. The whole journey door to door was 10 hours. The ferry cost £42.00 return for the car, myself and my Mother. My car is a diesel and therefore fairly economical, and I think we spent around £60 on fuel. I booked an apartment for the 6 days in Amsterdam. I found this online, and it cost 425 euros split between 3 people. It was situated in Bos en Lommer approximately 10 minutes walk from the exhibition hall at the Westerpark, in a quiet residential area with a few restaurants and local shops. It was a 10 minute tram ride from the centre of Amsterdam. Eating at the show was fairly costly so I took in my own lunches.

I was at the fair to retail to the public. I did not explore or research trade possibilities prior to the trip but did have two enquiries. A gallery in Utrecht was interested in my work and a shop in Amsterdam expressed interest in doing some business in the future. I had great feedback from the public, and handed out over half of my business cards. On return to UK I checked the web traffic for the weekend of the show and this had gone up by a considerable margin. For a first time show I was happy with sales as I more than covered the stand costs. If I were to do the show again I would perhaps have 50% of the stock in gold as I think offering both silver and gold would stimulate an increase in interest and sales. I found the whole experience very inspiring and positive.

Lizzie Kershaw

Encourage your friends and colleagues to join ACJ. The association welcomes as members anyone with an interest in contemporary jewellery. Annual subscription rate is £40, and £15 for students and those one year out of college. For application forms send your sae to PO Box 37807 London SE23 1XJ, or download from the ACJ website, www.acj.org.uk.

Curiouser and Curiouser

Kath Libbert Jewellery Gallery, 14 November 2008 – 30 January 2009

Sally Pawson found it a valuable debut experience.

The Gallery is set in an old mill and has a surreal, otherworldly feel. Its entrance is a gate shaped like a house and beside it is a giant armchair. This creates a mood perfectly suited for enjoying the diverse range of jewellery on offer in the gallery. This time Kath has put together a mixture of very expressive work, found a common theme and displayed it with Sir John Tenniel's illustrations to 'Alice', making it accessible to people of all ages and backgrounds.

The opportunity to take part in the 'Curiouser and Curiouser' exhibition arose after Kath saw my work at New Designers in July 2008. A month later I received an invitation to take part in her 'Wonderland' themed exhibition. I was delighted, but I felt some anxiety as to how well my work would be received and whether it was ready. I was required to send images of the work for promotional purposes. This sounds straightforward enough but I

found it difficult to photograph the work in a way that showed it at its best. Most of my pieces are interactive and Kath and I both felt the photographs did not do them justice. In the future I hope to use film and animation to bring the pieces to life. Pricing the work for the exhibition was also difficult. I had produced most of the work while still at university and did not have production or pricing methods in place. I have since spent time researching these, calculating material costs and time spent and hope to launch a range of work in Spring 2009.

I was pleased that I decided to make the trip from Somerset to Saltaire for the preview of the exhibition. Seeing my work in the gallery, displayed alongside other new jewellers, as well as established and successful ones, gave me increased confidence. The exhibition has been an excellent starting point for my career as a contemporary jeweller. It has allowed me to enter the stage between graduate and professional. The stage when you are still finding your feet needs the help and support that Kath has been able to offer.

My advice to any jewellers just starting a business is to network as much as possible, as this will help you realise you are not on your own. Listen to your intuition and ask questions, as people are nearly always happy to help. Don't be afraid to do things and don't worry if you don't get them right first time round. The most important thing is confidence, in yourself and in your work. Try your best, you never know, it might just be good enough.



*Frances Wadsworth-Jones. 'Thieves' ring with ants, 2008.
Gold, oxidised silver. Shown in 'Curiouser and Curiouser'*

Lustre: Contemporary Craft Fair

Lakeside Arts Centre, Nottingham, 7-9 November 2008

Amy Duggan assesses its value to members. She was the recipient of an ACJ award at 'Origin' in October 2008

Lustre has been running for 5 years and is held at the Lakeside Arts Centre in Nottingham in an attractive parkland setting. The show opened on Friday 7 November with an evening invitation view and continued over the Saturday and Sunday.

As a first time exhibitor at Lustre, I was very impressed by the communication, organisation and management of the fair. The staff were all approachable and helpful and the general atmosphere was pleasant, friendly and supportive. For makers within two years of graduating the cost is £150 and to others £200, which I thought very reasonable.

The fair took place in two sites within the Arts Centre grounds, using three rooms in each. This arrangement resulted in a steady flow of visitors, creating a calmer atmosphere than at some other events. Stalls lined the walls of each room making them easy to view. The crafts exhibited included a mixture of jewellery, ceramics, textiles, glass, accessories and lighting. The show attracted 4000 visitors this year. Although there were not many gallery buyers or collectors there were at least some. Families are welcomed with activities available for the children.

Trestle tables were provided covered with high quality felt and a tall lamp giving the maker's name. Neutral tones and classical music added to the relaxed atmosphere. This may not be everyone's cup of tea but I thought this style was attractive and gave a consistency throughout. Some makers felt that exhibiting in the smaller rooms did not encourage sales or create the best atmosphere but feedback seemed to be generally positive. Many makers sold well, but some had much lower sales. It seemed that the majority of customers were not high-end spenders, but there were certainly a few of these. As Lustre takes place close to Christmas many customers were buying gifts as well as personal items. Products selling for between £15-£70 were very popular.

Personally I have found other fairs more successful for my work, perhaps my style was a little too bold for Lustre. However, I thoroughly enjoyed exhibiting here and gained further commissions following the event so would recommend it for both makers and visitors to show or to visit!

We show one of Amy's bangles, and she explains her ideas as follows:

Intriguing angles, edges and surfaces discovered in the urban environment provide inspiration for my work. I take a free and expressive approach to colour and texture, influenced by abstract art and action painting. This is translated by etching, scratching and directly painting onto folded silver, transforming it into a 3-dimensional canvas

Prices and more details will be available soon from the UK PMC Guild website www.pmcguild.co.uk

Amy Duggan. Painted bangle, yellow-blue, 2008. Silver, paint.



Trash To Treasure

Hove Museum & Art Gallery, 1 Nov 2008 – 4 Jan 2009

Laila Smith reports

Last November ACJ South Coast initiated their first group show 'Trash to Treasure'. The idea was for the jewellers to take found objects or unwanted jewellery and to re-imagine them into fabulous new pieces of jewellery. 16 jewellers took part with each bringing their own style and skills to the project. Amongst the pieces were a brooch by Kathie Murphy made from plastic water bottles, diamond earrings that incorporated a National Trust enamel brooch by Amanda Doughty and a ring and brooch by Emily Thatcher that started its life as a piano hammer found in a skip.

The exhibition was part of Hove Museum's 'Contemporary Craft To Go' event and alongside the cabinet of Treasure was a slide show of the objects as Trash, a truly fascinating look at the skill and diverse range of objects that were chosen for this project. Many people could be seen trying to match trash to treasure! The show included a day where the public were invited to bring along unloved jewels or objects and talk to the group of jewellers about commissioning them to create some fabulous jewellery, demonstrating recycling at its most glamorous.

We hope to tour and expand this exhibition and are currently looking into venues to work with. For more images of the

exhibition and for ACJ South Coast members work check out our Flickr pages: www.flickr.com/photos/acjsouthcoast/

To get involved with this regional group please email Laila : smithlaila@hotmail.com

Calling all career change jewellers!

Linda Tyler, who is involved with the Berkshire Group, wants to talk to some of the many members who began in other careers:

Did you start out in a different career before becoming a jeweller? If so, we want to hear from YOU.

Perhaps you always wanted to be a jeweller but were not offered guidance about courses or the opportunities available. Maybe you started out in a different art form and drifted into jewellery making as an extension of that art. Have you always been creative but felt stifled working behind a desk nine to five? Were you encouraged/pressured to "do something practical" as a career?

Where did you start out in your career? How did you discover jewellery making? What circumstances made you change career? What has it been like for you making that change? How have you been viewed by other jewellers? How do you feel having made the change?

Findings would like to run a feature on 'Career Change Jewellers' and we are looking for members willing to share their stories. Participating in this feature couldn't be easier. You will be sent a short questionnaire to fill in which will be followed up by a telephone interview at your convenience. You might wish to have a photograph of yourself and your work included!

If you are a career change jeweller and would like to participate in this feature please contact Linda Tyler (herself a career-change jeweller) by email at Linda@lindatyler.co.uk or telephone 07773 381530. Deadline for inclusion in the June issue of *Findings* is 6 April. Hopefully the response will be sufficient to run this as a two part series! Email now to register your interest.



Emily Thatcher. Brooch and ring, 2008. Mixed materials, including piano hammer.

The indomitable Ruth Facey offers some valuable advice.

Survival tips for challenging times

The following are contributions from a good section of our membership who responded to my call for tried and tested tips for the New Year. There is a laugh or two included....

- Up your customer service. Mailshot them, pamper them. Do everything you can to encourage them to come back to YOU when they want something – whether it be now or in the future. They remember that, respect it and respond to it.

This one is a bit hackneyed but may light up an idea for others:

- buy 6 bottles of wine and 3 packs Pringles, invite all the women in your address book, and search out all your seconds, old stock, student work.
- Sell at large discounts. It's an excuse to clean your studio and make some cash. Works particularly well at Christmas, and also in February when women buy their own Valentines or Midwinter Cheer-up presents.
- Another good one – especially for regional groups: a bring and buy sale of unwanted equipment, tools, stones, beads and supplies, etc, can make you a surprising amount of money and other people get reasonably-priced things they need. Also declutters your studio.

Now, am just off to Sainsbury's to apply for a job!

- Have a 3 month calendar stuck to the fridge.
- Look at my daughter's pay cheque for waitressing and wonder why I chose making jewellery for a career.
- Make long 'to do' lists (if you include at least 3 things you have already done then you can tick them off which will make you feel better).
- Make short achievable-in-one-day lists.
- Distract yourself from the long 'to do' list by sending emails
- Make another cup of coffee.
- Clean the kitchen/bathroom - the work you should be doing still hasn't got done but at least the house is cleaner.
- I knew I had a problem when my son was five; he could not only spell procrastinate but knew what it meant.
- Have the odd panic attack.

- Book out a regular long weekend, mine are every 6 weeks throughout the year. Use them for doing something for you, not just visiting friends and family (they know we love them anyway!), so that you can return to the bench with a real feeling of refreshed energy. My picks from last year were a spa day and a surfing course!!
- Review what you do - make changes - refresh your image
- People will be trading down to you as well as trading away
- Think of the quality of life
- Remember you are not alone
- Take a deep breath and realize we are all in the same boat
- Keep in touch with other jewellers to share experiences, not to moan. This makes the local ACJ network really valuable!
- Have a memorable USP
- Positive Mental Attitude and a smile
- My top tip is to marry someone rich! (Ha ha! if only it had worked for me....)

Contributions to Over To You are welcomed...write in with news of your work, initiatives, research etc. Overseas members' news is especially welcomed, we'd like to know what you do!

Send contributions to ruth.facey@ntlworld.com

Horror Vacui – The Fear of the Void

Manchester Craft and Design Centre, Manchester, 23 January-7 March

Reviewed by Charlotte Verity

'Horror Vacui', or 'The Fear of the Void' is the ninth members' exhibition from Germany's 'Forum für Schmuck und Design' (Forum for Jewellery and Design). The exhibition opened in Cologne in July 2008 and its 7 venue tour will be complete in Peine, Germany in November 2009. The showing in Manchester is the only UK venue for this international exhibition. The launch event on Saturday 24 January invited visitors to participate in jewellery making activities, listen to some live music and enjoy complimentary drinks while browsing the many and varied exhibits.

'Forum für Schmuck and Design' was established in 1984 with the aim of 'providing a platform for contemporary jewellery and contact between the artists and interested people'. In this exhibition, 85 jewellers from 13 countries have responded to the concept of 'Horror Vacui - Fear of the Void'. Five are U.K. based artists: Jivan Astfalck, Lucy Harvey, Antje Illner, Toni Mayner and

Kathryn Partington. From the beginning, the principle of exhibiting the work of the members of the forum was that there would be no jury. It is interesting to note that they still adhere to this principle, and contrary to what one may suspect, this has in no way diminished the overall quality of the exhibits.

The members address the fear of emptiness in their own distinct ways, attempting to shed some light on the conundrum. The many various questions being asked include, 'Who am I without You?' (Ute Reinhart, F) and, 'Is there anything less?' (Barbara Voit, NL). Every exhibitor has approached the subject from a different angle and used different materials, and for these reasons the display is eclectic and exciting.

Drug blister packs (Udo Goertz, D), antipsychotic drug labels (DUO Unikatschmuck, Julia Carolin Blecken, D) and a television set (2 Schmuckschmiede, Kratzsch und Schlink, D) illustrate the ways in which we may endeavour to fill the emptiness in our lives. Unusual materials used include burette taps (Linus Roeder, D), baking soda (Susanne Leu, D) and tombac, an alloy of copper and zinc, often used in Russia for making medals (Kwang-Sun Lee, ROK). I was most impressed by Anke Wolf's 'Ob Sternenhimmel oder Blütenmeer' ('Whether starry sky or sea of flowers') necklace and wallpainting, made entirely of stainless steel wire. As each exhibit is so distinctly different, every visitor should be able to find pieces to which they can personally relate.

A 112 page full colour catalogue is available for £15.00 plus £1.50 p+p. Please send £16.50 cheque, payable to 'Manchester Craft and Design', to Kelda Savage, Crafts Programme Officer, Manchester Craft and Design Centre, 17 Oak Street, M4 5JD.

During the 'Horror Vacui' exhibition there is a complementary display at a studio in the Manchester Craft and Design Centre: 'Black is a Colour', showing work by local jewellers Deborah Zeldin O'Neill, Eve Redmond, Mai Sakuma, Carly Pettit and Edward Chadwick.



*Barbara Nimke. Necklace.
Shown in Horror Vacui exhibition*

Adorn: New Jewellery

by Amanda Mansell. Laurence King Publishing, London, 2008.

£19.95. ISBN 978 1 85669 574 9

Reviewed by Melanie Eddy.

Contemporary jewellery is given a thorough showcase in the new publication, *Adorn: New Jewellery*. Amanda Mansell, jewellery designer and gallery owner, has compiled a diverse and wide-ranging collection of contemporary jewellery, spread across 460 colour illustrations.

The core of the book is structured into chapters based on the common jewellery types of earrings, necklace, brooch, bracelet, ring and (increasingly common) body piece. As a result a favorite designer's work or a new design talent discovery may crop up throughout the publication. This format works well for a showcase of 'new jewellery' as one can survey each form and see the variations offered and currently explored by contemporary jewellery designers. Adding page numbers to the listed contributors or the inclusion of an index might have proved helpful to readers not familiar with the names or works that admirers of contemporary jewellery have come to know. Introductory text to each chapter referencing historical precedent and current cultural and contextual relevance provides an overview before the reader browses the jewellery featured. The effect is that of an exhibition where curatorial text provides context for each exhibition room or grouping of objects showcased, leaving the group of objects to impress upon and engage the viewer. In this sense the jewellery showcased is allowed to speak for itself.

Of particular interest to those looking to commission or buy jewellery is that contributors are not only listed but feature in a chapter that serves as a reference providing a statement from the contributors which includes their nationality, biographical information, a description of their work, and contact information in the form of an email address and often website address. I am sure this will also prove beneficiary to contributors by providing information to interested parties.

Quotations appear throughout the book to provide succinct insights into work featured. Although it is not clear whether they refer to individual works featured or to the loosely grouped themes nor

whether they can be attributed to the author or the designers featured, further investigation suggests that they are either directly quoted or paraphrased from the text provided by the contributors in the final chapter.

The style and presentation is clean and uncluttered. The archive style photography, with the exception of a few (mostly body) pieces, coupled with the layout and design of the book means that the eye can traverse easily from image to image and all work featured can be appraised on a level footing. The overall feel is a crisp, clean, clear survey of interesting and often beautiful jewels.

It is not surprising that graduates from the Royal College of Art figure prominently, considering the author's affiliation with the institution. There is however a truly international and comprehensive showing of work from both new and established jewellery designers and makers. This new publication on contemporary jewellery is a welcome addition to any contemporary jewellery enthusiast's library and is also easily accessible to new devotees.



*Francis Willemstijn. Bracelet. Bog oak, silver. 180x70x20mm.
From Adorn: New Jewellery*



*Angela Hubel. Ring, 'Magic Island', 2002. Gold, peridot.
From Modern Jewellery Design*

Modern Jewellery Design (Schmuck-Design der Moderne)

By Reinhold Ludwig. Arnoldsche 2008. £45 ISBN 978-3-89790-292-3

Reviewed by Mark Lewis

This substantial publication aspires almost to coffee-table proportions, and is lavish in content and impressive in its presentation. Unfortunately, the title is somewhat misleading and the scope is not as universal as it would first suggest. The general assumption of the book is that Germany has been the prime mover in the Modernist movement where jewellery is concerned, a supposition that is strongly reinforced by the choice of artists and designers represented. However, to be fair, Georg Jensen and Gijs Bakker do make an appearance because of their pioneering status.

But having noted that there is a bias, the book still holds up as a thoroughgoing account of some of the finest design and most consummate craftsmanship produced by German exponents since the middle of the twentieth century. There is a deliberate focus on manufactured designer jewellery and the illustrated works set a mood that is quintessentially German: a cool aesthetic that is underpinned by a rigid geometrical grammar, expressed through beautiful, hard-edged craftsmanship in precious metals and fine cut stones. Anyone hoping to find examples of more risk-taking, conceptual developments in less orthodox materials may however, be somewhat disappointed, although some recent work in sheet plastics, rubber, felt, stainless steel and water-resistant cement does make it into the line-up.

The book is broadly divided into two sections and the text is given in both German and English. The first ten chapters provide detailed and accessible thematic essays, beginning with the origins of modern jewellery design and followed by discussions including the status and context of jewellery, different contemporary approaches, and notions of symbol and value. The last chapter makes up almost fifty percent of the book, and comprises a series of profiles on some of the more outstanding individual designers and modern manufacturers. Information is detailed but focused, giving helpful insights into their design thinking and working methods and the text is supported by a range of diverse illustrations. I feel inclined to mention that the lack of a name and subject index is a minor frustration.

About eighty-five artists and companies are represented and taken as a whole, this book is an excellent survey and a celebration of predominantly German developments. This will be stimulating to aspiring practitioners in the craft, but its historical and critical perspective will probably make it a publication of particular value to anyone wishing to make a deeper intellectual and philosophical enquiry into the culture of contemporary jewellery.

New and forthcoming books

Just Must: Black International Jewellery. Ed. Kadri Malk. Arnoldsche, 2009, £35. ISBN: 978-3-89790-296-1. Texts in Estonian and English.

No, not that kind of black: 'Just must' is Estonian for 'black and nothing but', and was the title of a jewellery exhibition in Tallinn in 2008, showing work by 58 artists using black or dark coloured materials such as jet, ebony, black diamonds, etc. Another theme was that of existential problems, human anxieties and crises. 'Jewellery is no longer viewed as merely decorative or a status symbol whose value depends solely on the materials from which it is made, instead it becomes a vehicle for expressing aesthetic ideas by means of unconventional materials and forms'. David Watkins is the only Brit to make it into the standard roll-call of the usual Europeans.

Chi ha paura.....? Designers on Jewellery. Liesbeth den Besten. Arnoldsche, £25. Text in English. ISBN: 978-3-89790-297-8. 'A first ever survey of 'Chi ha paura' collections. Designed by leading international jewellery and product designers, they uniquely combine intelligent jewellery design, novel materials and industrial manufacture.' Again the usual suspects make up the list of designers contributing to the brand.

Monika Brugger, Home. Caroline Broadhead, G Vigarello et al. Arnoldsche, March 2009, £35. ISBN: 978-3-89790-295-4. Monika Brugger is a German-born artist long resident and teaching in France. '(She) has completely redefined jewellery in her work. These are actually installations, which require an entirely different approach to jewellery. She occupies a unique position in Europe'.

Art Deco Jewelry: Masterworks and their Makers. Evelyne Possémé et al. Thames & Hudson, May 2009. £36. ISBN: 978 0 0500 514771. An extensive survey, with 350 colour illustrations, edited by Evelyne Possémé, Curator of Jewellery at the Musée des Arts Décoratives in Paris.

Beadwork, a World Guide. Caroline Crabtree and Pam Stallebrass. Thames & Hudson New paperback edition, February 2009. £16.95, ISBN: 978 0 500 288016. Principally concerned with textile work, but valuable for its technical guidance on working with beads.

Jewellery from Recycled Materials, Jaimie MacDonald. A&C Black, £15.99. ISBN 978 07136 82755. The review copy of this timely and topical book arrived just too late to arrange for a review in this issue of *Findings*, but we'll cover it in the next. Jaimie, who constitutes ACJ's Ethical Subcommittee, is currently Artist-in-Residence in the Jewellery and Silversmithing Department at ECA, and works with Bits and Bobs, an Edinburgh-based organisation collecting scrap materials from businesses and individuals and selling them on for use in Arts and Crafts activities. She also leads the wearable re-use workshops for Edinburgh Council's 'Waste not Want not' initiative, and was shortlisted for the Eco-Prize for Creativity in 2005 and invited to act as its judge for the 2006 award.

*Nuntaka Nopkhun. Brooch, 'Skindeep', 20008.
Fleshtoned medical grade silicone, silver. ©Nuntaka Nopkhun.
Photo John K McGregor. Shown at Schmuck exhibition, Munich.*

news & events

Edinburgh College of Art is rightly proud that Nuntaka Nopkhun, from Thailand, who graduated last summer with distinction in her MA in Jewellery and Silversmithing, has been selected to show at Schmuck in Munich, 11-17 March 2009. Schmuck was established in 1959 as part of the International Trade Fair in Munich, and is thus celebrating its 50th anniversary this year. 61 artists will participate, and will compete for the Herbert Hoffman Prize and the Bavarian States Prize. Nuntaka and Tim Carson are the only two UK trained artists in the exhibition.

Nuntaka creates delicate and sensual work that combines flesh-toned medical grade silicone with hand-worked silver.

Creation II. Goldsmiths' Hall, 29 May-11 July 2009. The subtitle for this exhibition is 'An insight into the mind of the modern artist-jeweller, through jewellery and film'.

Following on from Creation I held in 2004, which concentrated on silversmiths, the exhibition will explore and question the concept of creativity by focusing on a group of leading contemporary designer-jewellers and their work.

The jewellers featured in Creation II include Vicki Ambery-Smith, Malcolm Betts, Susan Cross, Charlotte de Syllas, Dorothy Hogg, Daphne Krinos, Andrew Lamb, Catherine Martin, Susan May, Wendy Ramshaw, Kamilla Ruberg and David Watkins.

The exhibition explores the multi-faceted process of creativity through a selection of pieces by each maker, including works made especially for the show. Aside from the jewellery on display, another important and exciting element is the series of short documentary films on each exhibitor, which play throughout, vividly illustrating the creative process. The films, commissioned by the Goldsmiths' Company as part of its educational remit, were made by students from Goldsmiths' College, U of London, Newport International Film School, U of Wales, and Edinburgh College of Art, and directed by Paul Watson.

ACJ will hold a fundraising party in the exhibition on 3 June. For details see p.3



Collect, the international art fair for contemporary objects, now in its 6th year, will be shown at the new Saatchi Gallery at the Duke of York's HQ in Chelsea's Kings Road. Previously taking place at the V&A and earlier in the year, the 3-day event will this year be held 15-17 May and will spread through the 3 floors of the Gallery. A total of 38 galleries are taking part, nearly half of them UK based, and many are now regulars at Collect. Among the jewellery galleries this year are Alternatives from Rome, Marzee, Ra, Louise Smit, Rob Koudijs and others, joining Lesley Craze, Electrum, Flow, the Scottish Gallery and Bishopsland to form an exciting showing of designer jewellery. For some of us, this is the only chance of seeing, and handling, work by some of the most innovative designer-jewellers in Europe. The fresh venue should be an inspiring setting for this important event.

Coutts London Jewellery Week, 8-14 June 2009. Following last summer's debut, this event will once again have Coutts & Co as its title sponsor, and will be organised once more by the City Fringe Partnership, with funding from the London Development Agency. There will be a wide range of events making up the programme, many of them updates of last year's successes. 'Discovering London's Hidden Gems' will be the theme, with a city-wide treasure hunt for pieces donated by leading designers, and an imaginative trail between a network of London museums and their collections of historical treasures, from the Elizabethan Cheapside Hoard in the Museum of London, to contemporary designs at the Fashion and Textile Museum in Bermondsey, with plenty in between – a rare opportunity to gain an insight into the important role jewellery has played across the centuries.

The exhibition 'Treasure', showing 40 new designers and held last year in the Tower of London, will this time be installed at the Guildhall in the City of London. Hatton Garden will be transformed into a jewelled garden with pathways to lead visitors

to selected outlets for a unique insight into the design process, and a separate exhibition showcasing the diversity of talent in the area. London Jewellery First is hosting a charity Diamond Gala Dinner at the Mansion House with the Lord Mayor and Lady Mayoress in attendance.

Other events will include 'Brilliance' at Craft Central, which will also offer 'Meet the Maker'; the Designer Jewellers Group will be at the Barbican, and further west we can enjoy Elizabeth Street and Mount Street Rocks, and street carnivals in Mayfair, showcasing top jewellers from the area, with workbenches showing the intricacies of jewellery manufacturing installed in units. The Burlington Arcade will host 'Shoes and Jewels' again, with the Cordwainers London College of Fashion. And as last year revealed, those events are just the tip of the iceberg of a bewildering range of exhibitions, catwalk shows, performances, and parties.

Kath Libbert's annual Alternative Wedding and Valentine Show at Salts Mill this year features a special section, 'The Big Ring Thing', including attention-grabbing work by Michael Carberry, Jacqueline Cullen, Jacqueline Mina and Anthony Rousset.

Rings are also a theme in the current exhibition at the Craft Centre and Design Gallery in Leeds, 'Loving You'. The main show is an exuberant mixture of jewellers working in all materials and techniques, and many of the 10 makers in the special Rings section are also regulars at this gallery.

Similarly, Electrum's Valentine show 'Red' sparkled during February with an extensive range of makers using plastics, glass, paper and all kinds of metals.

Getting Started, the intensive week-long (free) course for new jewellery and silversmithing graduates run every year by the Technology and Training Department of the Goldsmiths' Company and held at the Hall in mid-January, was as vibrant as ever, judging by the atmosphere at the evening reception towards its close, with students emerging dizzy with excitement, fizzing with ideas stimulated by the speakers on the course. The emphasis, as always, was on how to survive in business as an independent designer jeweller, with advice on all aspects - legal, PR and branding, dealing with galleries, business funding, a snapshot of the jewellery world today, and valuable experience from successful established jewellers. The Company has fine-tuned the programme over the years, with carefully selected tutors and innovative subjects in tune with current trends in the business. The packed reception gave the students plenty of opportunity to put their newly-learned networking skills into practice.



Michael Carberry, 'Mobius' ring. Silver. One of a series inspired by twisting and stretching an elastic band around his fingers. From The Big Ring Thing, at KLJ, Salts Mill.

Edited by Anna Wales

EDINBURGH

Open Eye Gallery
34 Abercromby Place,
T: 0131 5571020
E: mail@openeyegallery.co.uk
www.openeyegallery.co.uk
To 25 Mar: Emma Gale

Scottish Gallery
16 Dundas Street. T: 0131 558 1200
9 Mar-4 Apr Geometric: Susan Cross,
David Goodwin, Anna Gordon, Andrew
Lamb, Sarah Stafford, Georgia Wiseman
8 Apr-2 May: Wendy-Sarah Pacey
6-30 May: Barbara Christie
Nutre - Jewellery Showcase
16-20 May: External Event: COLLECT at
The Saatchi Gallery, London - Jacqueline
Mina, Wendy Ramshaw, Peter Chang,
Dorothy Hogg, Grainne Morton,
Jacqueline Ryan

FARNHAM

New Ashgate Gallery
Wagon Yard, T: 01252 713208
www.newashgate.org.uk
14 Feb-2 May: Rarefind Spring -
Jewellery & Craft
4 April-2 May: Rising Stars: Graduates
from UCA, Farnham

GLASGOW

The Billcliffe Gallery
134 Blythswood Street.
T: 0141 332 4027 F: 0141 332 6573
e-mail info@billcliffegallery.com
6-24 Feb: Black and Gold: Shimara
Carlow, Ornella Ianuzzi, Teri Howes, Laura
Baxter, Kumiko Kihara, Fiona De Marco,
Rebecca Little, Molly Bullick, Lilian Busch
27 Feb-24 Mar: Own Art - Jewellery.
Group show promoting the SAC's interest-
free loan scheme.
Mid-Apr-mid-May (tbc): Alan Craxford -
solo exhibition: jewellery and new
kinetic silver.

LEEDS

Craft Centre and Design Gallery
City Art Gallery, The Headrow T:0113
2478241 www.craftcentreleeds.co.uk
24 Jan-end Mar: 'Loving You' Mixed
showcase for Valentines and Mothers' day.
Also: Ring - Showcase: selection of rings
from 10 designers.

LLANTRISANT

The Model House
Bullring, CF2 8EB T: 01443 237758
E: marketing@modelhousecraft.co.uk
www.modelhousecraft.co.uk
26 Feb-5 Apr: Patterned & Plain: Kathryn
Wightman, working with screenprinting
and glass, the show includes elegant
glass jewellery.

LONDON

Studio Fusion Gallery
Unit 1:06 Oxo Tower Wharf,
T: 020-7928 3600
E: info@studiofusiongallery.co.uk
www.studiofusiongallery.co.uk
7-24 May: Collectables 2009 - work by
international artists

MANCHESTER

Manchester Craft & Design Centre
17 Oak Street T: 0161 832 4274
www.craftanddesign.com
23 Jan - 7 March: Horror Vacui - Fear of the
Void: Germany's Forum for Jewellery and
Design, 9th annual members' exhibition

RUTHIN

Ruthin Craft Centre
Lon Parcwr T: 01824 704774
www.ruthincraftcentre.org.uk
24 Jan-29 Mar: Age of Experience:
15 Senior Craftsmen, including Caroline
Broadhead, Michael Rowe, David Watkins.

SALTAIRE

Kath Libbert Jewellery
The Store, Salts Mill. T: 01274 599790
www.kathlibbertjewellery.co.uk
8 Feb-3 May: Alternative Wedding Show
2009 featuring The Big Ring Thing
Jacqueline Mina, Anthony Roussel,
Jacqueline Cullen and Michael Carberry

SCUNTHORPE

Visual Arts Centre
20-21 St John's Square T: 01724 297070
28 Feb-9 May: Playing with Fire
Contemporary UK enamelling, featuring
work by Kathryn Adamson, Stephen
Bottomley, Helen Carnac, Beate
Gegenwart, Grace Girvan, Rachel
Gogerley, John Grayson, Joan Mackarell,
Jilly Morris, Zsuzsi Morrison, Liana
Pattihis, Kimberley Scott, Ed Silverton,
Jessica Turrell, Tamar de Vries Winter.

Shire Hall Gallery
Market Square. T: 01785 278345
To 8 Mar: Pet Passions:
Hannah Louise Lamb

Jane Adam addresses History

Jane will give a lecture to the Society
of Jewellery Historians on Tuesday
26 May, on her life and work. The
Society has again generously invited
members of ACJ to attend the
lecture, which will take place at the
Society of Antiquaries of London,
Burlington House, Piccadilly (NW
corner of the courtyard) promptly
at 6pm.

Places are limited, so members
should apply in good time to Muriel
Wilson: Tel: 020 7289 6105, or
Email: murielwilson73@yahoo.co.uk.

SJH always includes a living jeweller
in its annual programme of lectures,
and in his Letter in the recent issue
of the Society's own newsletter the
Chairman states: 'It is extremely
important that a Society such as ours
vigorously supports living jewellers'.