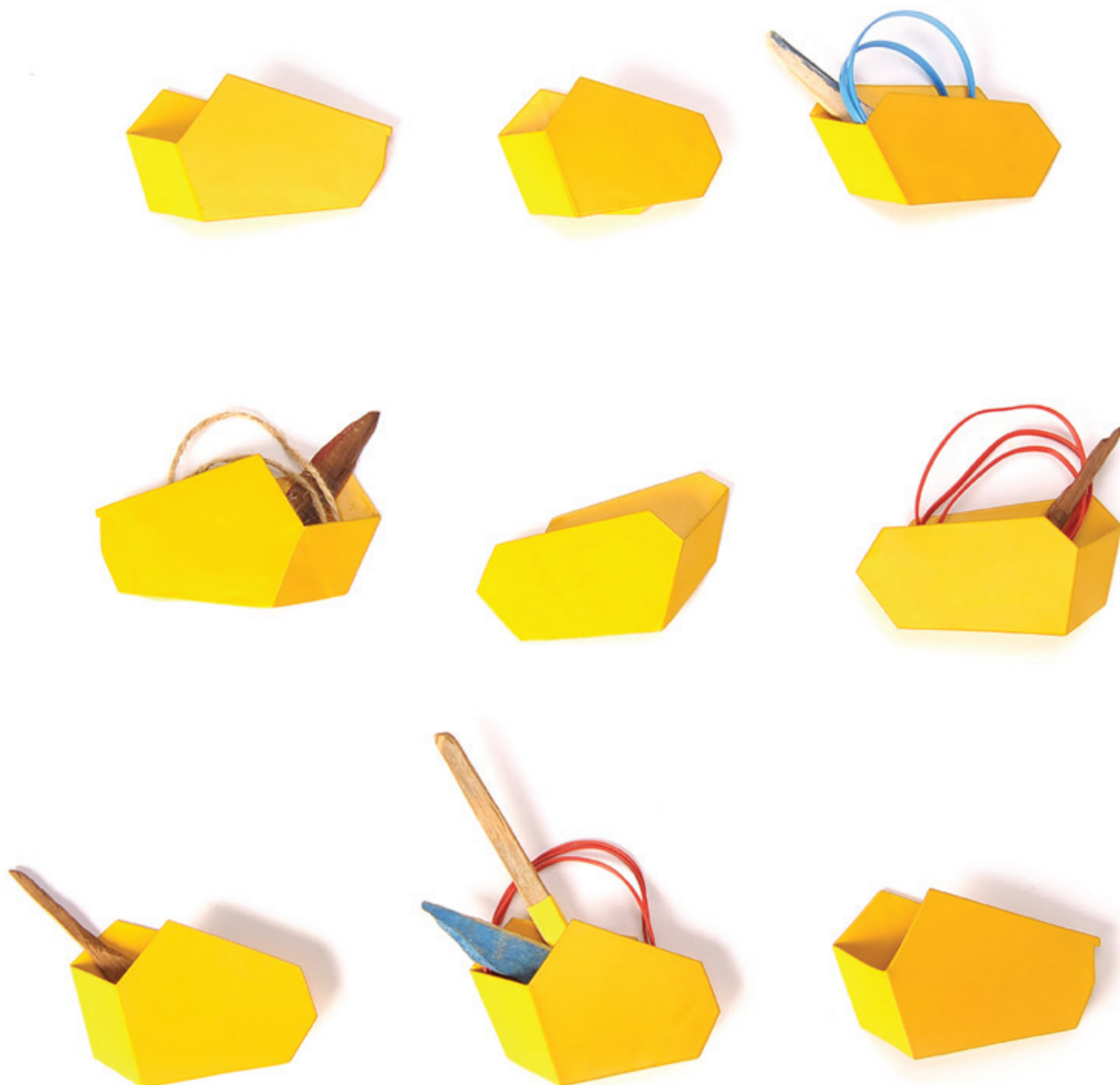


# findings

Issue 60 Spring 2015

The Magazine of the  
Association for  
Contemporary Jewellery

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Goodbye Lesley Craze JOYA 2014 Artist in Residence at MIMA Usage: Water.  
Remote Landscapes Where Does Your Gold Come From? IP Advice Chang Mai  
Design Week Artists in Conversation SIERAAD Youth Movement! We Repeat: There is  
Nothing Wrong with Your Television Set

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## LETTER FROM THE CHAIRMAN



**Excuse the linguistic corruption, but tempus definitely does fugit!**

In the last issue I referred to the then recent members' exhibition, *ICONS*, and I now have to confirm that, by the time you read this, all applications for this year's show, *'Sleight of Hand'*, will have been made. This exhibition will differ from those organised over the last two years in more than just the theme: a later timescale and a tour to three venues.

Our members' exhibitions are now an established annual opportunity for self-promotion and I would encourage all makers to make a positive, creative effort to push themselves and their work. The Board are currently finalising details for the shows taking place next year and in 2017.

The Lesley Craze Gallery was a London venue which had over many years become synonymous with contemporary jewellery. Lesley's retirement and subsequent closure of her gallery leaves a large gap in the London jewellery community. Lesley has been supportive of new as well as established designers, sponsoring and hosting a number of events for, and with, the ACJ. I am pleased, therefore, that she has agreed to be a member of our Advisory Group as a way of 'keeping in touch'.

We look forward to working with her in this new relationship.  
Terry Hunt

## LETTER FROM THE EDITOR



We have news from the four corners of the globe to share with you this issue. From Taiwan to the USA, Yorkshire to Barcelona and the Fairtrade mines of Peru. Contemporary jewellery is a truly global art form. We hear of upcoming talent from Kath Libbert's latest graduate show, and Facère Gallery in Seattle share their latest exhibitions with us. There is a new "Artists In Conversation" feature to alternate with the "Collecting Conversations" series where *Findings* profiles mid-career artists with innovative ways of working and a fascinating story to tell who are on their way up to prominence. A big thank you to all contributors for this issue, you help to make *Findings* vibrant. I hope you enjoy this issue and as ever get in touch if you have news to share.

Poppy Porter

**Correction** - *Findings* 59 contained an error on p. 16 in the 'Alan Firth - Collecting Conversations' piece. We referred to Dianne Cross as receiver of the Jerwood Prize in 2007 when it should have read Susan Cross. Our apologies to Susan for the error.



Cover: Jaki Coffey, 'Lust in Found'. 9 skip brooches

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# Goodbye Lesley Craze

Muriel Wilson

**There was universal dismay at the the news that the gallery would close at the end of January.** Disbelief that an institution so well regarded internationally, and with a decorated national treasure at its helm for 30 years, should quite suddenly cease as a destination for jewellers, students and collectors alike. The gallery had become one of the leaders in a specialist field, and the final exhibition, '30 Years in the Making', honouring makers who had shown there over the years, contained the high quality design and craftsmanship that had maintained its record.

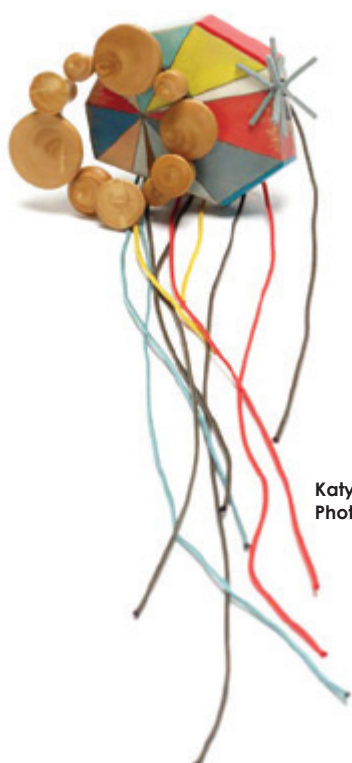
No one has made a count of them, but very many ACJ members will have benefitted from exposure in the gallery over these years, and for those making their way to future stardom, such an inclusion on a CV must have been a coveted distinction.

Lesley's story, and the achievement of her gallery, as one of the pioneering figures determined to promote designer jewellery in London are well enough known. An archive list of the exhibitions at Clerkenwell Green, and of the permanent showcases there of work by 'regulars', would demonstrate the scope of Lesley's instinctive skill in picking out makers who exemplified the best styles and skills, both from UK and overseas.

We are all forever grateful for Lesley's tireless commitment to promoting contemporary jewellery at its best, and her honoured place will remain legendary in the now sadly limited number of jewellery galleries in this country.

Images featured in this article are from artists in the last Lesley Craze Gallery exhibition "30 Years On".

Zoe Robertson,  
Neckpiece 2013  
Photo: Lesley  
Craze Gallery



Katy Hackney, Brooch 2012  
Photo: Lesley Craze Gallery

continued >



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## Farewell Messages to Lesley Craze

Lesley Craze has been a leading light for contemporary jewellery for the last 30 years and her retirement and closure of the Lesley Craze Gallery marks the end of an era. It was a joy to work with Lesley and her team on the Professor Yasuki Hiramatsu Memorial exhibition in 2014. The Lesley Craze Gallery has exhibited the best of British and International jewellery; combining subtlety alongside the avant garde. Beyond this, Lesley is a woman of great style, elegance and sophistication; her huge accumulated knowledge and passion for her field will leave a gaping hole in the London contemporary jewellery scene.

**Christina Jansen**

*Director  
The Scottish Gallery*

The Lesley Craze Gallery became an important place in which to see jewellery of international standing. Lesley was a positive and forward looking director, and she created many exciting and stimulating exhibitions over the past 30 years. The gallery has been a positive presence in Clerkenwell, helping to make it a good place to be. Lesley Craze has been a marvellous support to all of us in the field of contemporary jewellery over the years. The gallery will be greatly missed.

**Wendy Ramshaw**

Thank you Lesley Craze for organising so many wonderful exhibitions in those 30 years.

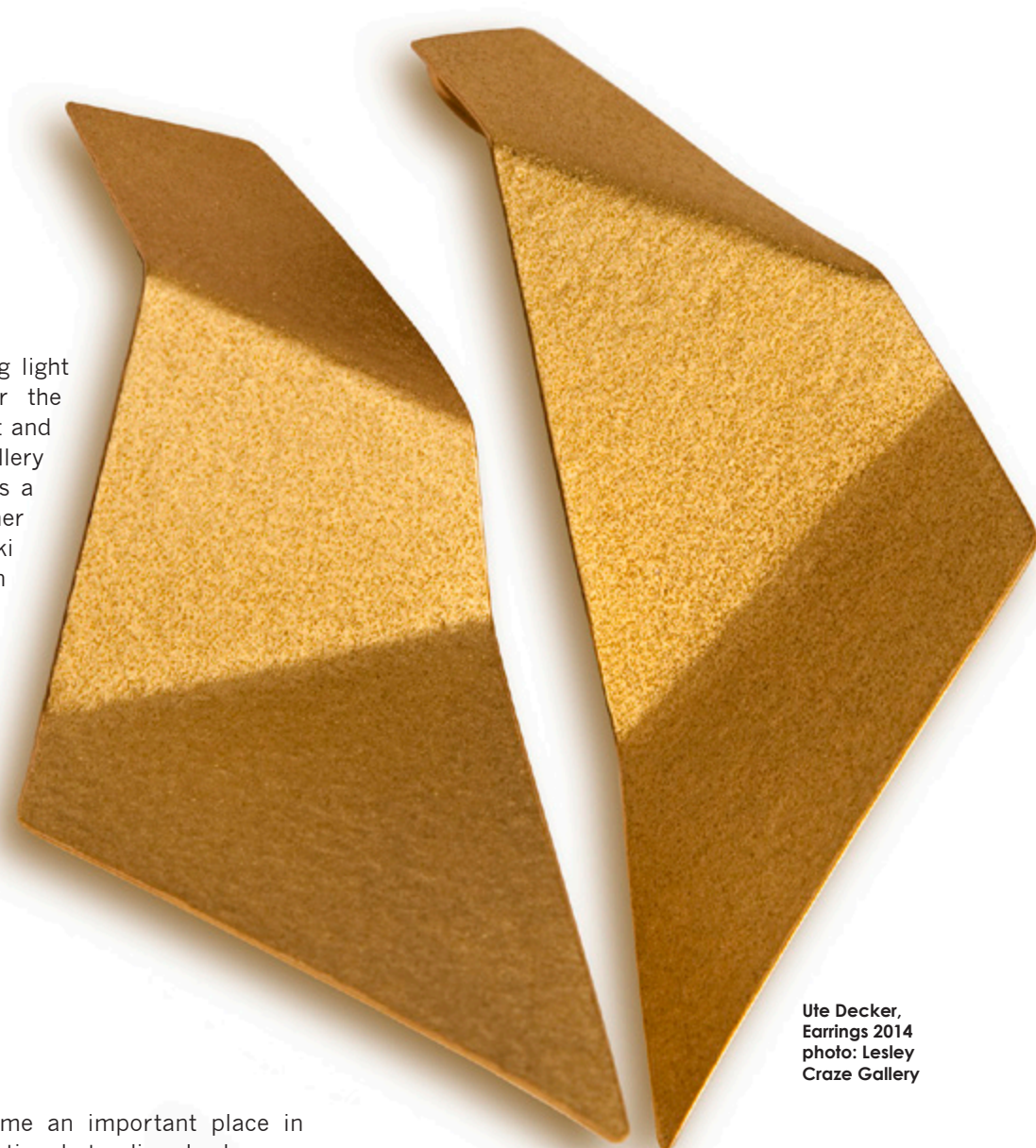
My menagerie enjoyed a warm stay over in several of them!

**Felieke van der Leest**

Sadly, London appears a difficult place to maintain a gallery for contemporary jewellery design in comparison to Amsterdam. With a population of less than a million, already for many years two galleries operate with great success. We thank Lesley Craze, who made it possible for chp...? jewelry to present and sell various works from its collections.

**Gijs Bakker**

**Anne Finlay, Earrings 1988**  
Photo: Lesley Craze Gallery



**Ute Decker, Earrings 2014**  
photo: Lesley Craze Gallery



Marta Mattsson, Brooch  
2011. Photo: Lesley  
Craze Gallery

Lesley, I was delighted to be selected for 30 years in the making and to be part of the celebrations. My own story celebrates two anniversaries too, that of my 40th birthday year and 20 years in the making as a jeweller. Reflecting on this, it was you who exhibited my work early on in my career and over the last few years it's been my students who have visited and exhibited at your gallery. Therefore I would like to say a big thank you for supporting my practice and also my students at the School of Jewellery who have exhibited too!

**Zoe Robertson**

A big thank you. Lesley Craze Gallery was aspirational and transformative as a champion of non-precious jewellery and a great student resource!

On a personal note, Lesley's enthusiasm, support and her wonderfully direct feedback were always appreciated. Being able to say 'I'm with Lesley Craze Gallery' meant so much!

With my very best wishes,

**Tania Clarke-Hall**

Lesley's energy, passion and enthusiasm for contemporary jewellery has made her an internationally known and respected figure. She has introduced us in Britain to major foreign makers, and in turn promoted British contemporary jewellery and jewellers across the world. She and her gallery will be very much missed by us all. Thank you Lesley!

**Jane Adam**

Lesley Craze Gallery will take its place in the history books as being one of the most important platforms for Contemporary Jewellery in the UK for the last 30 years and its closure will sadly mark an end of an era. Lesley Craze has tirelessly championed the artist craftsmen and her discerning eye has sought out and supported innovative and creative jewellers from around the world, who would otherwise may have struggled to get noticed. Lesley's vision and energy in bringing contemporary jewellery to the forefront has been invaluable in showing the jewellery buying public that there is a whole other world of exciting jewellery waiting to be discovered and explored. The gallery will be sorely missed, but Lesley's passion for contemporary jewellery is infectious and the thousands of people she has educated will ensure



that this art form continues to be bought and appreciated by the next generation of discerning jewellery lovers.

**Joanna Hardy**

I admire what Lesley has done over the last thirty years, her support for the art-form has been exemplary and it is so sad to see the gallery go. Such a lively, innovative and hard-working advocate of contemporary jewellery will be hard to replace, there is one less place for makers to be discovered.

**Jacqueline Gestetner**

What a pity that this platform for international contemporary jewellery in London has closed its doors!

For a healthy and vibrant jewellery scene, a complete infrastructure is essential: good schools, museums active in collecting and exhibiting, fairs, magazines, websites, private collectors ... and specialised galleries! When one link is missing or weak the whole scene suffers. Lesley Craze fulfilled her role with great enthusiasm and commitment, and for so long.

She has my great respect for this achievement and hopefully she will be a good role-model for a new generation to follow in her footsteps.

**Paul Derrez**

Director, Galerie Ra, Amsterdam



# JOYA 2014: the Barcelona art jewellery fair and one to watch!

Hannah-May Chapman

**Whilst spending a couple of months in the beautiful city of Barcelona, interning with Klimt02, I had the wonderful opportunity to discover JOYA.** Some of you may have heard of it, some not, so for those who haven't and those who want to know a little more, here's my breakdown on what I anticipate will become a very important and exciting event in the contemporary jewellery calendar!

In 2007, a prototype event Joyas a la Carta launched with the purpose of promoting contemporary jewellery in the heart of Barcelona. Having spent a few months in this inspiring city, I can understand the choice of location.

Flash forward seven years and the event, having grown into JOYA, has become the first international event for contemporary jewellery in Spain. You'd never imagine it at first glance, but thanks to JOYA, I, along with many other visitors, have discovered the wonderful and vibrant community of contemporary jewellery makers and designers that has grown within this city.

This year the event was held for the first time in the Arts Santa Monica building, an old convent that has been beautifully restored and is now an exhibition space just off of the Ramblas. With nearly 300 artists exhibiting from around 40 different countries, the selection of contemporary jewellery to see was fantastic. Whilst holding down the fort on the Klimt02 bookstand, I met many different makers at a variety of levels in their careers but all keen to share their work with everyone that passed by. I was impressed with the representation from Spanish institutions such as the Escola Massana from Barcelona, the Escola D'Art i Disseny Tarragona (EADT) and the Escuela de Arte 3 from Madrid. I had the opportunity to speak with some of the students and professors from these institutions and they were all also very excited by how far JOYA has come from its humble beginnings and what it represented not only on a national level but also internationally. Paulo Ribeiro, one of the event's organisers, explained to me that although JOYA always had an 'international

Eleni Marneri's gallery stand at JOYA, Barcelona.  
Photo: Thomas Moke

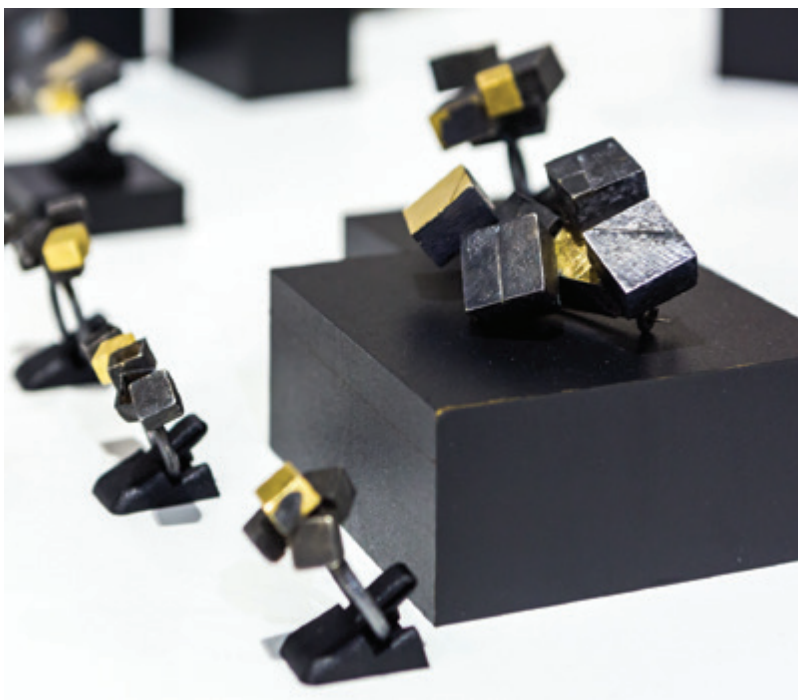


vision', they 'never expected it would expand the way that it did, as the main goal was to present works based on quality not quantity'. I feel that this has definitely been achieved, whilst still maintaining their own style, and very much look forward to seeing how they develop even further in the future.

Similarly to Schmuck, JOYA has encouraged and now includes a series of exhibitions and events happening around the city in relation to contemporary jewellery known as the OFF-JOYA. Unfortunately I was not able to make it to all these events, but was lucky enough to make it to a few. These exhibitions really opened up the city in relation to contemporary jewellery for me and truly gave Barcelona the opportunity to show what it has to offer the contemporary jewellery community. Shows at the Ring Ring Arts & Crafts Gallery, In Gallery BCN, Klimt02 Gallery, Amaranto Joies and Galería El Lavadero all showed the wonderful range in creative exhibition spaces for jewellery that Barcelona has and how keen they are to show this off. I was delighted to see such a diverse international representation of work, especially for me at La Basílica Galería, one of my new favourite jewellery/ contemporary jewellery galleries and definitely one to see if you find yourself passing through Barcelona!

Something that took me pleasantly by surprise were the talks held during the event as they were not only interesting but also contextually relative to the event and contemporary jewellery in general. One in particular that stood out for me was a conference with Current Obsession, Klimt02, Mar de Color Rosa and Bijou Contemporain, which focused on the current state of contemporary jewellery. It has led to a very interesting article in the Klimt02 forum, which is worth a read for those keen to keep up with what's going on abroad ('New strategies for promotion of Contemporary Jewellery - a review of the Round Table discussions at JOYA 2014' – [www.Klimt02.net](http://www.Klimt02.net) )

What Paulo and the team at JOYA have created is a wonderfully open and friendly event that in my mind places Spain, and in particular Barcelona, on the map for locations to experience and appreciate contemporary jewellery. If you enjoy the international events that celebrate contemporary jewellery and can take some time off in October, I would highly recommend booking a flight and ensuring you're in Barcelona for JOYA 2015, which this year is the 8th, 9th and 10th October – go to: <http://www.joyabarcelona.com> for more information.



Gigi Mariani JOYA Award Winner 2014. Photo: Thomas Moke

Niki Stylianou's work at JOYA 2014. Photo: Thomas Moke







**BARCELONA ART  
JEWELLERY FAIR**  
8,9,10 OCTOBER '15

[www.joyabarcelona.com](http://www.joyabarcelona.com)



# Artist In Residence at Middlesbrough Institute of Modern Art (MIMA)

Jan Hinchliffe-McCutcheon

**In the autumn of 2013 along with my colleague Gemma Draper I was engaged on a Two-year project as Jeweller in Residence / Lecturer for Teesside University and MIMA.** This Renaissance-funded project includes supporting the opening of a new permanent gallery space in MIMA for Middlesbrough's International Jewellery Collection, a jewellery conference and developing projects and awareness of this important collection.

I have followed the development of the MIMA International Jewellery Collection since it began in the early 1980s at the former Cleveland Crafts Centre, Middlesbrough. My connection and interest continued while I assisted the former Crafts Curator Julia Stephenson with work on a major UK tour of the collection in 2000/01. This exhibition gave the Collection wide exposure as it toured to six other venues including Tullie House Carlisle, the Harley Gallery, and Ruthin Crafts Centre. The tour and associated jewellery symposium at Ruthin gave rise to the formation of a panel, of which I was a part, to establish a collection policy including advising on future acquisitions

Now that this growing collection is housed in a permanent space I have the opportunity to spend time with the work and become re-acquainted with early familiar pieces and to explore more recent

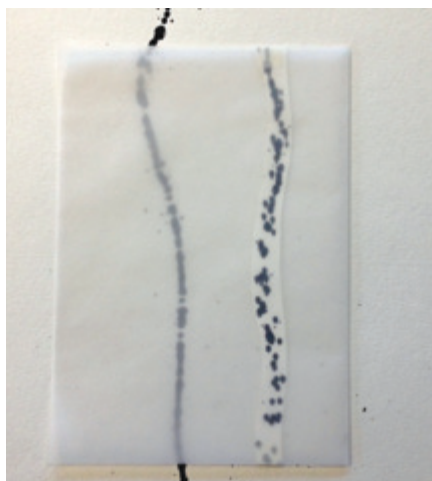
Janet Hinchliffe McCutcheon  
Necklace kiln formed glass,  
silver, ebony, textile cord



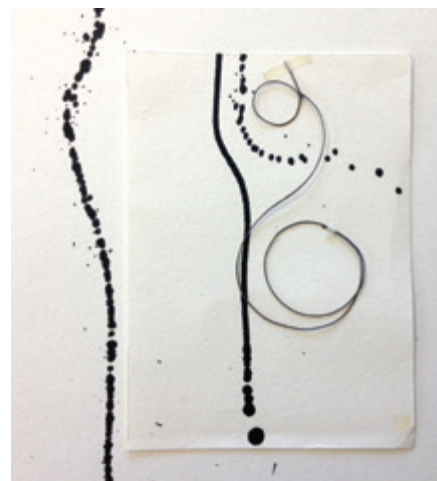
Surface Study 1, Jan Hinchliffe-McCutcheon



Surface Study 3, Jan Hinchliffe-McCutcheon



Surface Study 4, Jan Hinchliffe-McCutcheon



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## FEATURES

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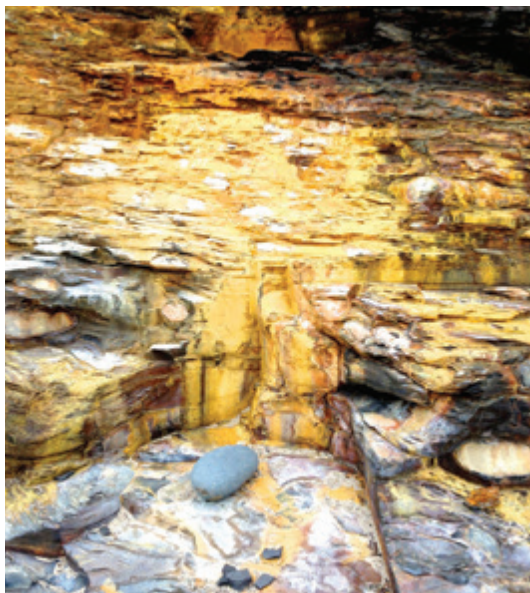
acquisitions. Through conversations with visitors to the gallery I can share perspectives on the jewellery and help to promote a greater appreciation of studio jewellery. I am interested in how people bring their own experience to observations on individual pieces and how they connect with the work in the absence of being able to handle or wear it. I see the potential for focused interpretations within the collection and especially those that address the experience of wearing jewellery.

Within my role in the university I am working with Gemma on a research project on aspects of the MIMA International Jewellery Collection. My presentation at the Teesside University and MIMA Jewellery Conference in May will focus upon the origins of the Collection and the influence of people and cultural conditions and legacies in Middlesbrough.

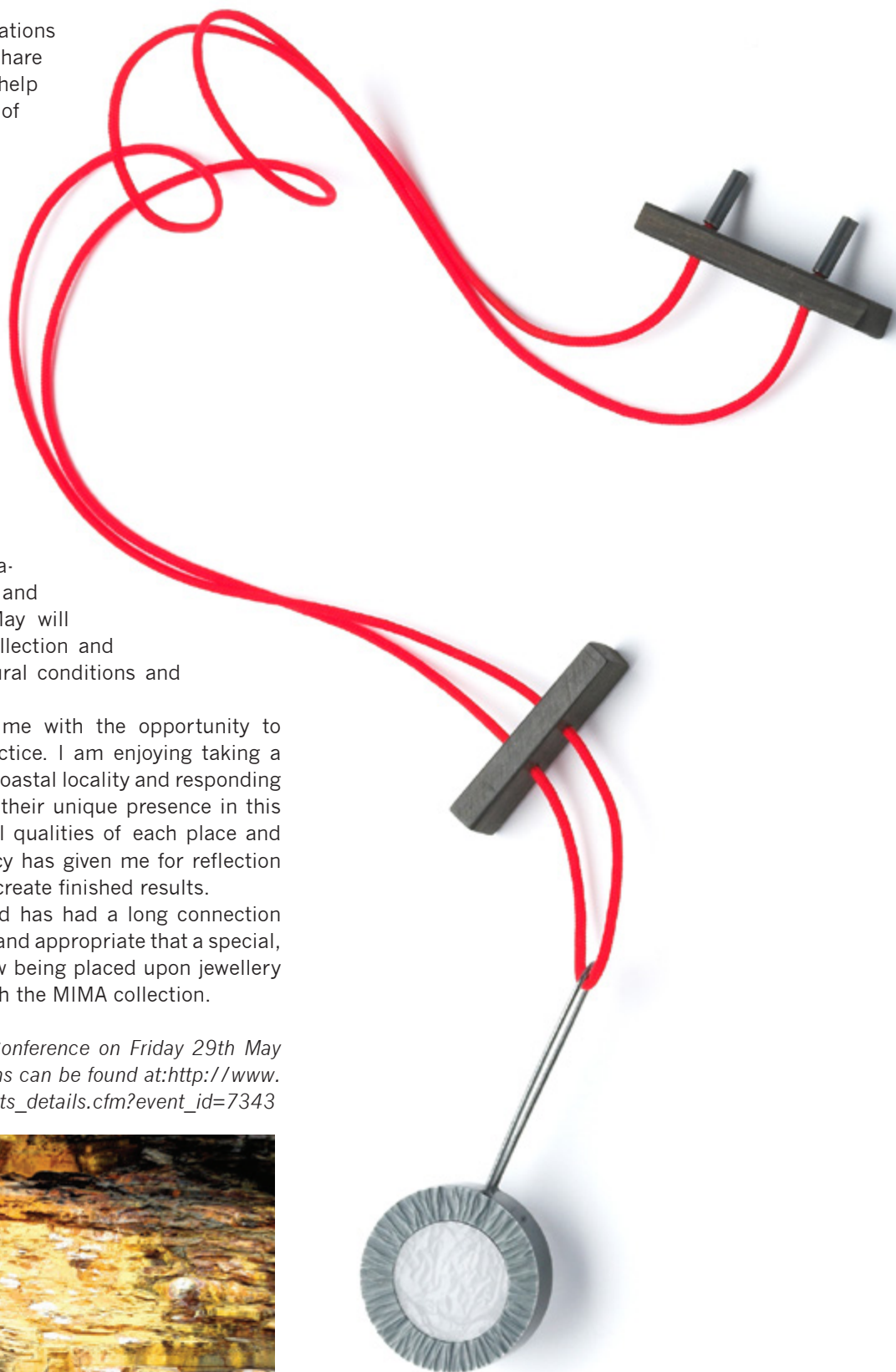
This residency also provides me with the opportunity to develop new ideas within my practice. I am enjoying taking a fresh look at my environment and coastal locality and responding to the materials to be found and their unique presence in this region. I am recording the special qualities of each place and I appreciate the time the residency has given me for reflection without the pressure of having to create finished results.

This area of northeast England has had a long connection with the applied arts so it is timely and appropriate that a special, and I hope long-term, focus is now being placed upon jewellery within current practice and through the MIMA collection.

*MIMA is holding a free Jewellery Conference on Friday 29th May 2015. Information and booking forms can be found at: [http://www.tees.ac.uk/sections/whats\\_on/events\\_details.cfm?event\\_id=7343](http://www.tees.ac.uk/sections/whats_on/events_details.cfm?event_id=7343)*



Runswick Bay



Janet Hinchliffe McCutcheon  
Necklace pate de verre glass,  
ebony, silver, textile cord





# Jewellery conference

Friday 29 May 2015 9.00am - 5.00pm Teesside University

Inspired by mima's contemporary jewellery collection, this conference combines a day of talks and panel sessions around contemporary jewellery practice by leading academics and practitioners.

**Speakers include:** Caroline Broadhead, Jivan Astfalck, Amanda Game, Maria Hanson and Mah Rana.

**Book now - [visitmima.com/jewellery-conference](http://visitmima.com/jewellery-conference)**

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moving forward

# UISGE: WATER. Remote Landscapes: Scotland and Iceland.

Ellis Mhairi Cameron

*My jewellery work is concerned with the natural landscape's ability to trigger memory and emotion. In order to give my research a sense of visual concreteness, I document the surroundings of my family environment in Benderloch, on the rural West Coast of Scotland as it elicits potent memories. I consider connotations of home, shelter and dwelling, using water as a visual metaphor for transience. Water holds a sense of duality for me as it dies and is constantly reborn. I reference it in my work as a mediator between being and gone; encompassing many states of presence.*

**In my recent work I have been heavily influenced by the time I spent on Artist Residency at the Gullkistan Studios ([www.gullkistan.is](http://www.gullkistan.is)) in Laugarvatn, Iceland, in July 2014.**

Although geographically distant from Scotland, I found there to be distinct parallels between these two environments. The peaceful beauty of Iceland's landscape prompted personal feelings which I had previously only associated with my home village. Being in Laugarvatn added to the remoteness of the experience; it is a small village about an hour and a half's journey from Keflavik Airport, very different to the much busier atmosphere of Reykjavik, the main city in Iceland.

When I arrived, sketchbook in hand, I had the intention of creating visual research for my next jewellery collection.

I knew I wanted to use my time on residency to respond emotionally to a new, yet oddly familiar, landscape. I spent a lot of time travelling round the South of Iceland with other artists; we hiked up mountains and explored the beautiful terrains. I ended up primarily sketching and painting the natural forms around me, as it seemed that there was constantly more to see and record.

During my time in Iceland I was very concerned with the idea of water and its different states. I was inspired by the seemingly fragile and malleable landscape. The places I was visiting seemed to show the extremes of water; I saw huge icebergs floating slowly and gently in the sea, then a few days later I was climbing areas with huge mountain peaks

Southern Iceland.  
Photo: Ellis Mhairi Cameron





and valleys which had water cascading down them haphazardly. It became apparent to me that especially in Iceland, the water controls the areas around it.

I cycled and walked constantly, wanting to take in as much of the experience of being in Iceland as physically possible. While I was there the weather was very turbulent; lots of rain and storms as well as spells of sun, so I felt very lucky to fully experience Iceland in all of its different weather states. Viewing the landscape by bike and foot let me really feel connected with where I was. I spent much of my time in the village making sculptures and reliefs in a workshop right beside one of the lakes. The workshop was effectively a huge greenhouse, so I was constantly aware of the weather around me. I felt very much surrounded and encased by the elements.

The month's residency resulted in a collection of painting and drawing studies as well as wall installations and sculptural works. These pieces are currently being shown in a cross-disciplinary exhibition, Naerumhverfi: Close Surroundings at the Gullkistan Studios.

As a reaction to my experience of the landscape in Iceland, and the influence that the various water forms I experienced induced, I began creating a new body of work: Uisge (the Scottish Gaelic for water). The Uisge collection further explores my interests in processes such as chasing and forging as means of translating emotion. I believe that utilising these traditional silver-smithing techniques in my own work creates a natural conversation between sculpture and jewellery. My work is intended to be wearable but also to be able to stand as sculptural objects in their own right. I wish to continue to combine silver with natural stones, as I believe this exploration of subjective worth helps to convey my conceptual ideas successfully.

The residency really spurred on my interest in exploring the relationship between place and personal attachment. I really believe that sensory experiences can evoke precise moments in time, completely unique to each individual. Responding through drawings while surrounded by nature is such an important part of my process. While on residency I sketched up mountains, beside the water, beside ice, amongst trees and so on. I wanted to really feel the environment around me and absorb it into my work as I am interested in creating work in response to my own recollections. The structures I am now producing aim to give my memories a stronger tangibility. My experiences in Iceland have helped focus my ideas and have pushed me to consider the importance of translating emotions in a way which others can also relate to and connect with. Through investigating such a foreign but familiar landscape, I now have a wealth of visual source to continue to create work from.

The residency experience was something which I felt was hugely beneficial to the development of my own practice and pushed me to work in new ways and to experience different things. I would hugely recommend undertaking a residency to other jewellers and makers; it was a broadening and inspirational experience.



**'Uisge XIII', Bangle, Silver. Photo: Ellis Mhairi Cameron**

**Creating work in response to the residency in the workshop.  
Photo: Ellis Mhairi Cameron**



# Where Does Your Gold Come From?

David Crump

**Asked this question, most jewellery makers would refer to their regular bullion or metal supplier.** What they wouldn't talk about would be where the gold actually came from; where and how it was mined. They couldn't, even if they wanted to, because they have no idea. That's more than likely also true for the bullion or metal supplier they purchased it from

But for a steadily growing group of jewellery makers, the answer to that question would be very different. They would be able to cite whether the gold was fairtrade or fairmined certified, how it was mined, whether mercury or cyanide were used, and to reference a range of other factors such as social and working conditions. Many of these jewellers can go a step further, as they know the actual mine that the gold came from, and how their purchases help that particular mining community.

Why is this important? At a time when consumers are demanding to know more about the product they have purchased, these jewellers (and others in the supply chain that support them) are demonstrating to the rest of the

jewellery industry that it is possible to have transparency and traceability.

The facts and figures associated with artisanal and small-scale mining (ASM) can be difficult to comprehend; up to 100 million people dependant on mining in the ASM communities, informal and often illegal mining in difficult and dangerous conditions, wide-scale use of mercury and cyanide without concern for people or planet. The Fairtrade Foundation (<http://www.fairtrade.org.uk>) estimates that 200-300 tonnes of ASM gold are produced each year, of which around 70% is used for jewellery. Staggering numbers, but too remote from the day-to-day reality of a consumer making the decision to purchase a beautiful piece of jewellery.

For the jewellers who choose to work with fairtrade or fairmined certified gold the powerful story that they can share is the intimacy of the relationships in the supply chain from the mine all the way through to the consumer. In October 2013 I was fortunate to be invited to an ASM

Escaping from Peruvian heat.





workshop in Peru organised by the Alliance for Responsible Mining (ARM) who certify fairmined gold (<http://www.communitymining.org/en>). Along with half a dozen other jewellers from around the world I joined a group of 50 miners from 23 different mining communities throughout South America, a few of them already fairmined certified, and the others all on the pathway to certification. It was incredibly powerful and moving to hear their stories, and to share our perspectives. On a visit to one of the local mines, Aurelsa, we were able to see the working conditions for ourselves and to visit the local school which has been funded partly from the premiums paid when gold and silver has been purchased through the fairtrade and fairmined systems.

These relationships are equally important throughout the rest of the supply chain. Importers, manufacturers and jewellers have been working closely together to make fairtrade and fairmined gold accessible to the consumer. Casting grain, sheet, wire and now even chain are becoming readily available.

There are hopeful signs too from the mainstream of the jewellery industry. The Joint Ethics Committee of the BJA, NAG and Gem-A recently announced that they have been joined by several leading buying groups.

However, it will continue to be independent jewellers who lead the way, pulling the rest of us towards the place the consumer wants us to be; able to answer that question: Where does your gold come from?

*David is Head of Business Incubation for Cockpit Arts ([www.cockpitarts.com](http://www.cockpitarts.com)) and was previously Commercial Manager for Vipa Designs ([www.vipadesigns.co.uk](http://www.vipadesigns.co.uk)).*

**Photographs all provided courtesy of the Alliance For Responsible Mining**



**Jewellers and miners working together in Peru.**

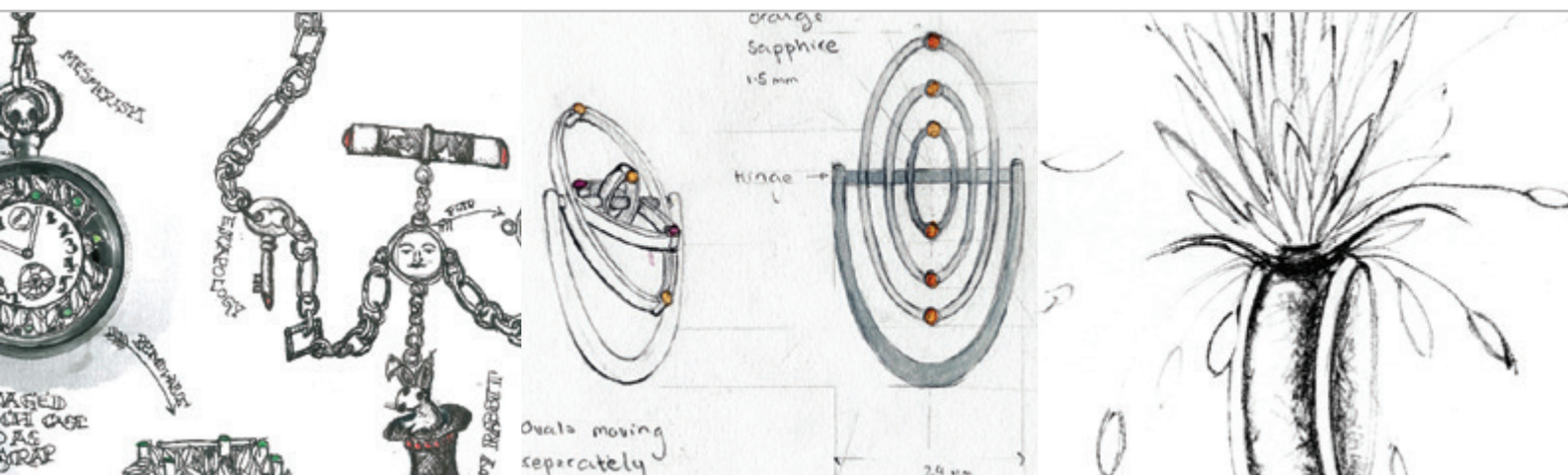
**Miners ready to work**



# SLEIGHT of HAND

members'  
exhibition  
2015

Clever fingers, magic, deception, smoke  
& mirrors, craftiness, sheer skill....



This year's exhibition of members' work is all about the magic: magic of making, illusions, pulling ideas out of hats and thin air.

We have another top panel this year, with Lesley Craze (ACJ's newest Advisor), esteemed maker Dorothy Hogg, rockstar jeweller Johnny Rocket, and we welcome a new Panel Chair in Gaynor Andrews, Head of the School of Jewellery in Birmingham.

Members as far afield as Vienna and Australia have sent in proposals, as well as jewellers working in all corners of the UK. We're looking forward to a vibrant display of skill, wit and good design, the hallmarks of ACJ shows.

## This year's exhibition will tour to three venues:

The Brewhouse, Burton upon Trent..... 1 – 28 September

The Scottish Gallery ..... 7 – 31 October

Plymouth College of Arts ..... 16 November – 12 December

Images show details from proposal sketches by (left to right) Dauvit Alexander, Nicola Turnbull, and Sarah Macrae

A full catalogue is in preparation, and much of the work will be offered for sale. Keep an eye on the ACJ website for more details.





# IP: Design Takes Energy and Creative Skill so Protect It, or Forget It!

Dids Macdonald

**The creativity and inspiration behind contemporary jewellery is, quite rightly, described as one of the most dynamic and innovative areas of 21st century craft and design, and it appeals to people of all different backgrounds.** So why is intellectual property (IP) so important and what is it? many ask. IP isn't rocket science – it is a property right. In the same way that you can buy, sell, rent, sub-let, share your home, the same is true of your intellectual property, also a property right. It is, quite simply, about giving others permission to use your IP. Using your home without your permission is trespass; it is exactly the same with IP and the unauthorised use, or infringement of, your designs. It is against the law.

Intellectual property is the generic term for copyright, trade marks, designs and patents. Copyright arises automatically in (2D) work, for example designs, drawings and plans, images, your website or marketing material. There is also something called artistic copyright in 3D designs which will exist in sculptures or works of artistic craftsmanship and it lasts for the life of the creator plus 70 years.

Design right protects 3d designs and again is created automatically. Design right exists in all original designs (the design must not have been copied from an existing design or regarded as 'commonplace' in the design field in question at the time it was designed). You can register your design right or you can rely on unregistered rights. Many jewellery designers find that submitting their designs to the ACID Design Databank (holding over 300,000 designs) is very helpful. Whilst it does not add to rights, it provides 3rd party dated evidence of the existence of a design on the date of receipt by ACID.

A UK Patent protects an invention and gives the proprietor the exclusive right to manufacture, use, import or sell in the UK a product embodying the invention covered by the Patent. It can be used to stop others from copying your invention, and deter them from doing so, without your consent.

Trade marks protect your brand and you can register your trade mark to protect your brand, e.g., the name of your product or service. Put the registered ® symbol next to your brand to show that it's yours and warn others against using it. Also, importantly, you can sell and license your brand.



## ACID's Top Five!

- 1. Create an IP Strategy** – If you don't want people to copy, then you should say so and there is no better place to do that than on your website and marketing material.
- 2. Register your designs if at all possible** – If costs permit, make sure you register your designs as comprehensively as possible. The downside is that UK and EU registration authorities do not examine your registrations so what you submit is what you have to rely on. So, the more detail you include, the better!
- 3. Create an audit trail of your design work** – Don't forget to sign and date it. Sounds so simple, but when it comes to proving your design ownership, an audit trail of the detailed journey from idea to marketplace is compelling.
- 4. Become 'IP aware'** – It may sound common sense but it pays to know the IP laws that protect you.
- 5. If you are copied, shout about it!** With the increase of social media it is much easier for lone, micro and SME designers to gain public support by writing about blatant disregard for design originality. But be careful, ACID can help. Always seek legal advice first before posting comments.

# Chang Mai Design Week 2014

Melanie Eddy

It was exciting yet daunting to be asked to participate as a speaker on the key note stage for the inaugural Chiang Mai Design Week in Thailand the second week of December 2014. I was invited to speak about the work I have been doing in Afghanistan over the past four years which was initiated by a British Council applied arts residency at Turquoise Mountain in Kabul in the autumn of 2010 as part of the New Silk Road programme, has continued in the region and culminated in the curation of an exhibition of Contemporary Jewellery and Gemstones from Afghanistan which opened South Asia season in 2013 in London and travelled onto Edinburgh in the autumn of 2014.

What was essentially a speaking engagement in fact became a delightful whirlwind introduction to the design and craft industry in Thailand and Thai culture thanks to the efforts of British Council Thailand and the Thailand Creative & Design Center (TCDC).

Only a few hours after landing in Chiang Mai I was at a Business Networking tea at 137 Pillars House: an elegant 19th century teak villa and property once owed by Louis Leonowens, son of the eponymous Anna of Anna and the King fame. The house is considered to be haunted and it has a storied past: serving in its time as the East Borneo Company's office and being commandeered by the Japanese



during World War II. Under the theme Born Creative, Chiang Mai Design Week, really delivered. With a series of landmarks and installations, design showcases, creative workshops, exhibitions, cultural and arts tours, business matching and networking spread throughout the city there really was a plethora of things to stoke creativity on a number of platforms and all anchored by the Creative Dialogue speaking programme and creative hub at TCDC's headquarters in Chiang Mai. I saw so much that I'm still buzzing about some of the things I have seen and talked about months later and I truly feel that I only scratched the surface.

I was pleased to see that contemporary jewellery featured in many of the events of the week. Highlights for me were meeting Thai jewellers, designers and jewellery business owners and in particular my workshop visit to Angsa Jewellery where I met couple Hong and Ice who specialise in handmade filigree jewellery. It was lovely to visit with them and see their collections and works in progress. Especially, as I got to see pieces that were destined for CRAFT London the following month and then the pleasure to see that work on display in situ in the show at Olympia along with other ceramics, metal work, paper, baskets, jewellery and furniture pieces showcasing the blending of traditional Thai making techniques with contemporary influences.

A favourite 'jewellery moment' was whilst sitting at a dinner my first evening there with TCDC directors and other speakers to have one of the directors, Kit (short for

Gallery, TCDC Chiang Mai







137 Pillars House, Chiang Mai. Once owned by Louis Leonowens, son of the eponymous Anna of Anna and the King fame.

Kittirattana), whip out from under his shirt a beautiful necklace of reliquaries and to hear stories about each one on the necklace and how he had collected or obtained them.

Whilst I saw and engaged fully in as much of the design week programme as possible with limited time, there was time factored in by my hosts to savour the experience and savour I did: the food, the markets, the crafts, the engaging and fresh design approaches and meeting some lovely and inspirational individuals. The individuals ranged the full gamut from extremely talented but humble craftsmen and women to lofty design and publishing figures that are used to being flown around the world to speak to captive audiences.

I look forward to being able to visit Thailand again in whatever form that comes. I had history, holding ancient reliquaries in my hand, visiting historic villas housing fascinating design installations and showcases, seeing craftsman practising the living history that is their art and I was immersed in all that is the most promising in contemporary design and craft.

*Postscript: I discovered that everyone and I mean everyone in Thailand goes by a nickname. Stop press, I now have a Thai nickname – Tang May thanks to Jay at BC Thailand (her nickname of course, her formal name is Patcharawee). Translation – candy floss. Those of you who know me well can call me May. #makingmyselfathome*

**Send Mom to the Moon – Installation  
by Torlarp Larpjaroensook at  
Nimmanhemin family Wood House.**



## ARTISTS IN CONVERSATION

# Jeremy May: Literary Jeweller

Findings caught up with jeweller Jeremy May to learn more about his work and processes.

Photo: Stacey Wei



### Hello Jeremy, what are you doing now?

I am currently at my studio working on a pair of wedding bands inspired and crafted from the book *The Dangerous Book for Boys*.

### Who are you?

I am a designer, born in Suffolk, but as a jeweller I am self-taught. I trained as a Landscape Architect at the University of Greenwich. I live and work in southwest London. After having worked in this field of design for over 10 years, I created my first paper ring in September 2007. My literary jewels were first introduced to the public in January 2009.

### What do you do?

I create unique jewellery from the pages of old and used books. I view it as the transformation of the paper that aspires to last beautifully and bring joy, colour, and love to all those sustainably minded individuals. I am designing and making jewellery full time. I am also working on landscape projects when the project is intriguing. The change of scales is both challenging and rejuvenating.

### Why do you do what you do, what drives you?

There can be many reasons as to why any of us wish to create, it is foremost an expression of one's self. In my case you can say that I am driven by the narratives, I am driven by the book as an object, I am driven by the knowledge that an old or used book is sitting on a shelf possibly un-appreciated.

Used books have more layers of information, the way they were read, the way they were held, the time that went by.

### What are your influences and inspirations?

The book is very important. Everything about experiencing that particular book is contributing and informing the design at each level of the design and crafting process.

### Where do you do it?

My studio is in SW London and is very small and compact! It's a part of a large artists community, next to a dog racing track, a scaffolding company and a film studio.

### What are your most used techniques and materials?

My technique is a form of lamination. My materials are books and recycled coloured paper.

### What's your favourite tool?

My scalpel and sand paper

### Who are your jewellery heroes?

I am fascinated with the work of Nel Linssen but there are many other artists whose work and creative stamina I love.

### Any notable collaborations?

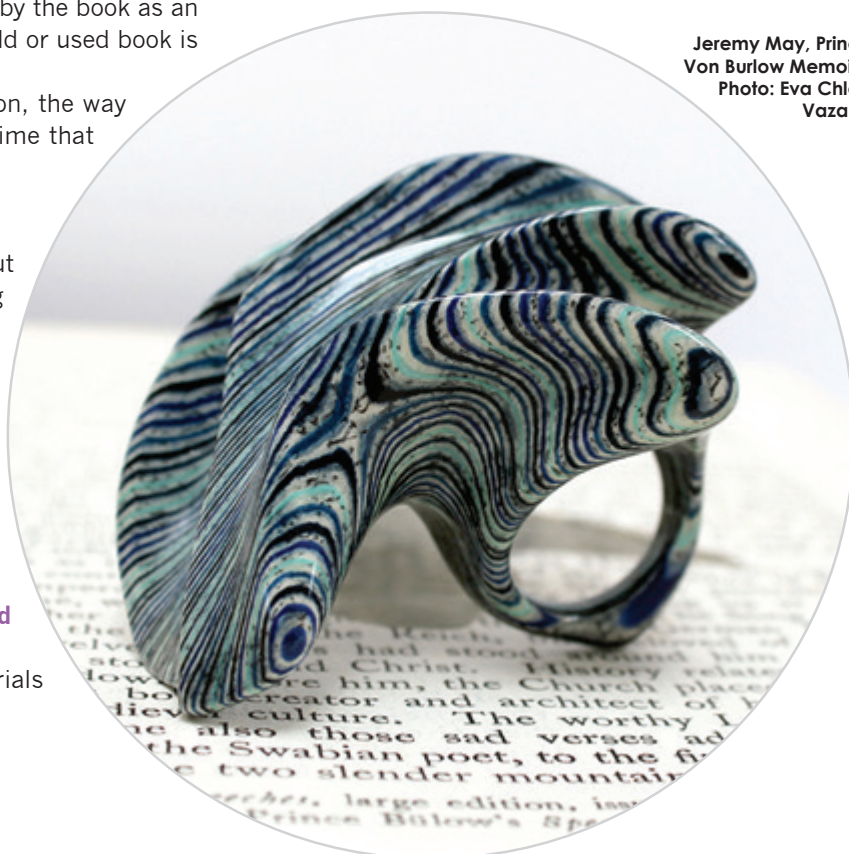
I have been very lucky to have worked with interesting designers from my previous designing life and this one (I created a piece as a response to a choreography called *The Minotaur*). I am interested in setting up collaborative projects and it is one of my goals within the next few months

### Have you had another jewellery experience (such as a residency)?

No, not really but I have been very fortunate to travel with my work (New York, Paris, Athens and Tokyo).

### What would you share with those just starting out in their artistic jewellery practice?

I am hardly the one to give advice. I would only say always observe everything around you, follow your vision and work hard – the work is IT!



Jeremy May, *Prince Von Bulow Memoirs*.  
Photo: Eva Chloe Vazaka





Jeremy May's work in progress.  
Photo: Eva Chloe Vazaka

### Do you have any claims to fame (it doesn't matter how tenuous!)?

I am not sure how to quantify fame. But I have appeared on German TV.

### What would be your jewellery superpower?

Each jewel is trying to capture a moment in time by bringing together all the layers: The narrative, the book as an object, the time that I encountered the work, and any observation.

Also all the wedding proposals made with one of my rings have had a positive response! So that is kind of a superpower?

### What is your proudest jewellery achievement so far?

The Museum of Art and Design in New York purchased one of my pieces (a bracelet created from 'The Mystery Book'). I am also very proud and humbled when my work becomes part of people's very personal moments

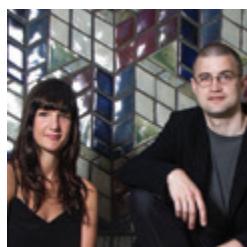
### Where can we see your work?

I will be exhibiting at: CODA Paper Art 2015 | 07.06.2015 - 25.10.2015

CODA Paper Art is an international exhibition at CODA Museum Apeldoorn, in the Netherlands, with art and jewellery created by visual artists and designers that focus on paper and cardboard in their work. [www.coda-apeldoorn.nl/paperart](http://www.coda-apeldoorn.nl/paperart) or on my website [www.littlefly.co.uk](http://www.littlefly.co.uk)

## ARTISTS IN CONVERSATION Shimell & Madden

The second of our artists in conversation, Shimell and Madden chat with Findings about their work and inspirations.



### Hello, who are you?

Luke Shimell and Emma Madden are a contemporary jewellery partnership formed in 2010. Luke studied product design, and then went on to train as a Diamond Mounter in Mayfair, London. This was a traditional route into the industry, where he worked on high-end pieces for famous jewellery houses. Emma studied a Metalwork and Jewellery degree at UCA and has made her way via a more artistic route. We decided to go into business in 2010, to share our technical and creative knowledge.

### What do you do?

We create geometric jewellery in metal. Our work ranges from large sculptural pieces in brass to fine intricate collections in gold and platinum. Our careers in jewellery started at the same time whilst working at a family run jewellers in Devon where we were employed as goldsmiths. We have now both worked in the industry for 10 years and have been working as Shimell and Madden for the last five. Individually we have had experience in many areas of the jewellery trade and in craft practices, from sales and production to marketing and design. We don't get much time away from the bench but when we do we love a long coastal walk when we have the chance escape back to Devon.

### Why do you do what you do, what drives you?

We are both driven creatively by challenging ourselves with new techniques and materials. Experimentation is key for our development as it allows us to progress ideas and handmaking skills, from finding new construction methods or learning how to set stones. Most recently we have begun to teach ourselves how to cut gemstones with lapidary equipment.

Shimell & Madden, Prism Rings. Photo: Andrew Ferguson



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### What are your influences and inspirations?

Aesthetically our inspiration comes from architecture, sculpture and mechanical objects, our conceptual reasoning is influenced by geometry and the abstract rules within this mathematical discipline, and also its sense of 'balanced beauty'.

### Where do you do it?

We have a studio in Shoreditch which is shared with other jewellers. It is a hubbub of creativity and it is lovely to be in a making community.

### What are your most used techniques and materials?

Most of our work is created by hand in metal, pulling wire and constructing each element by soldering.

### What's your favourite tool?

Our favourite tool is the digital calliper, which helps us to make everything as exact as we can!

### Who are your jewellery heroes?

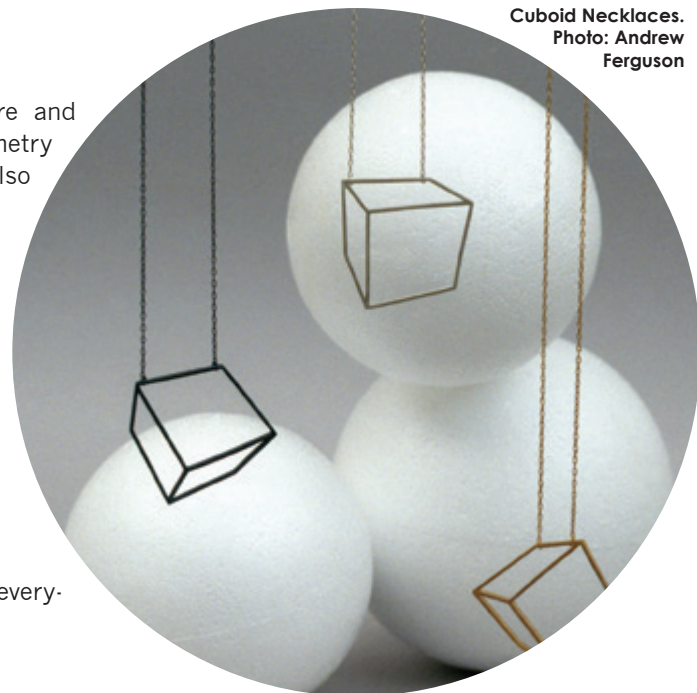
It has to be Giampaolo Babetto and Friedrich Becker, both technically excellent and visually inspiring.

### Any notable collaborations?

We collaborated with photographer Emma Dalzell and set designer Lora Avedian to create some beautiful imagery that fully communicated our practice. The textured grain of analogue film production and the structural lines of the composition strongly voiced the quality and aesthetic of our work.

### Have you had another jewellery experience (such as a residency)?

Emma spent a year after her BA at Bishopsland Educational Trust where she intensively trained as jeweller.



Shimell & Madden  
Cuboid Necklaces.  
Photo: Andrew  
Ferguson

### What would you share with those just starting out in their artistic jewellery practice?

Always experiment, you never know where it will take you.

### Do you have any claims to fame (it doesn't matter how tenuous!)?

We both love listening to a wide range of music whilst making, a favourite station of ours is Radio 6 music. Recently, Lauren Laverne who broadcasts the morning show wore one of our cuboid necklaces. Also Aluna Francis from Aluna George wore one of our necklaces in their music video for Your drums, your love.

### What would be your jewellery superpower?

To laser fine joins with our eyes.

### What is your proudest jewellery achievement so far?

Most recently we have had the privilege of being part of Rock Vault, an initiative run by Stephen Webster and the British Fashion Council. It aims to develop and to nurture creative, fine jewellery talent based in London and to give designers the opportunity to further develop their businesses and increase exposure amongst UK and international media and retailers. As part of Rock Vault we exhibit at London Fashion Week and this season we gained Dover Street Market as a stockist, which was great!

### Where can we see your work?

We have several stockists in London, Bristol, Leeds and Stockholm. A full list can be found at [www.shimellandmadden.com](http://www.shimellandmadden.com)



Shimell & Madden Symmetry Collection. Photo: Sylvain Deleu



# SIERAAD Art Fair

Lisa Larcombe

**In November 2014 I took a short break to Amsterdam to visit the SIERAAD international art jewellery fair.** Having grown, over the last 13 years, into the largest European jewellery fair in Europe, the SIERAAD fair is an outstanding platform for buying and selling the best contemporary jewellery from around the world.

The show is located in the 'WesterGasfabriek' in a regenerated factory within easy reach of central Amsterdam. The circular 'gas tower' and surrounding historic buildings have been renovated and recycled to provide a cultural venue for high profile events. The venue certainly provided a fitting backdrop for showcasing the innovative contemporary jewellery of over 190 participants.

The show was well-marketed through social media with regular news and updates throughout the year. By the time I left for the show I was anticipating an impressive and inspirational display of work. The fair did not disappoint: there were 97 stands with work from Holland, Germany, Spain,

France Korea, Japan, Israel Greece Canada, Finland and last, but not least, the UK.

With so much innovative contemporary work to choose from it is difficult to focus on just a few artists in particular. However, I was especially pleased to see one of my personal favorites: Mariko Sumioka. Mariko is Japanese born, but lives and works in the UK, at Cockpit Arts Hoborn, having graduated from Edinburgh College of Art in 2011. Her work is inspired by Japanese architecture and the spirit of Zen with particular interest in the relationship between man and nature and the contrast between organic and inorganic. She uses patination and enameling to explore texture. Some examples of her work can be seen below. More details can be found at [www.marikosumioka.com](http://www.marikosumioka.com)

Another artist whose work I was drawn to was Satomi Kawai. Again Japanese born, Satomi's work evolves from the printmaking that she uses to explore her complex concepts. In particular I enjoyed her use of steel and stitching and the



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## REPORT

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exploration of surface pattern, texture and shapes that she observes in nature and manifests as wearable jewellery. More details at: [www.satomikawai.com](http://www.satomikawai.com)

I was first drawn to Jasmina Jovy's interesting printed chain pieces on the marketing material during the run up to the fair. As with other jewellers, the artist was on hand and I was able to enjoy a chat with Jasmina. More details at: [www.jasminajovy.de](http://www.jasminajovy.de)

All in all, the Sieraad art jewellery fair provides a unique, highly accessible platform to view the latest in innovative contemporary jewellery design and is well worth a visit.

Photographer: Arjen Veldt for SIERRAD International Jewellery Art Fair.  
4-8 November 2015  
[www.sieraadartfair.com](http://www.sieraadartfair.com)





# Youth Movement!

## Nine New Graduates

Lindsay Hill, Jaki Coffey, Rosie Deegan, Beth Spowart, Rebecca E Smith, Karen E Donovan, Prudence Horrocks, Natalie Lee, Georgia Rose West

An exhibition at Kath Libbert Jewellery Gallery, Salt's Mill  
reviewed by Sarah O'Hana

**Kath Libbert never fails to catch the attention of her public with her exhibitions but a special focus has always been placed on new talent, which she makes a point of finding at each turn of the academic year.**

Youth Movement! is no exception and it was impressive to see how individual concepts were brought to life through technical capacity and a clear love of materials. In this way Karen E Donovan takes us to the highlands of Scotland where elements of indigenous plants are picked out using subtle colours in titanium. This is someone who understands the material beyond its scientific properties, and loving it through the senses, explaining '... a noise it makes when I brush my hands across it, and a smell it creates when I pierce...'. Her Chain No 2 necklace sits like a cascade of springy leaves, delicate as ice on a frosty morning.

Equally evocative is the work of Rebecca E Smith, whose discovery of 300 love letters sent during WWII from her Grandfather to her Grandmother provoked a series of pieces in celebration of the hand-written. She brings an elegant note in enamel and copper to nostalgic memories of endurance and separation. She adds: 'When we write a letter we think ahead and there is a great preciousness in what we write before putting ink to paper.' It contrasts well with the immediacy of Jaki Coffey's work, whose bright yellow skip aesthetic is a lot of fun and very engaging. Anyone with a weakness for skips, and the treasure that might be found there, will find her brooches irresistible.

Karen E Donovan, 'Chain No 2'. Photography by Shannon Toffs



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Rosie Deegan, 'For a Man of Substance'

Exploring kinetics and new ways of setting stones is Lindsay Hill's territory. Her Flawless ring is intriguing. Through strong geometric elements she frees the stone to move along its tracks in a cage twice its size. Another irresistible piece to play with, it demonstrates ingenuity, as does the work of Beth Spowart, in the use of additive manufacturing and new materials. The group is complimented by the more informal, linear work of Prudence Horrocks and Natalie Lee, whose Wired Wearables bring an impulsive, improvised tempo to the scene through her command of large-scale work. This rhythm is picked up by the lively, spotted bowls of Georgia Rose West, who achieves her objective to incite warmth through her work.

On the wall hangs a striking installation of tools by Rosie Deegan: 'For a Man of Substance' - Impotent Tools. This powerful visual statement, my favourite, delivers messages of gender stereotypes and criticism towards the original inspiration, an exclusive toolbox by furniture maker,

Benchmark, made useless, in her opinion, by its outrageous price. In response, 'Deegan began to see the toolbox not as an object of agency but instead a container of symbols, an empty gesture for "man of substance".'<sup>1</sup> Her glass interventions and masterful decoration entirely succeed whilst also establishing the tool as art.

A great display of new talent and inspiration is shown at Kath Libbert's gallery. I look forward to next year's!

### Kath Libbert Jewellery Gallery:

2nd Floor, Salt's Mill, Saltaire, BD18 3LA

Tel: 01274 599790

info@kathlibbertjewellery.co.uk

www.kathlibbertjewellery.co.uk

<sup>1</sup> Teleri Lloyd-Jones, *Tools of the tirade*, *Crafts* no. 252, January/February 2015



# Schmuck 1970-2015 Bollman Collection

Christoph Thun-Hohenstein and Elisabeth Schmuttermeier

Reviewed by Charlotte Verity

A large, hardcover book with 124 colour illustrations, this publication accompanies an exhibition in the Museum of Applied Arts (MAK) in Vienna which aims to present Art Jewellery to the broader public. Since 1970, Heidi and Karl Bollmann have amassed a collection of over 1000 international art jewellery objects, including many influential and experimental one offs. Works from this respected collection provide a glimpse into individual approaches, and illustrate global trends and developments from 1970 to the present day.

Karl Bollman's interest in jewellery was sparked by his desire to gift his wife objects through which he hoped she would realise his deep affection for her. Karl Bollmann suggests it is possible to trace the beginnings of this genre to the end of the 1960s, when some jewellery makers wanted to create jewellery items unrestrained by long held prejudices. Art jewellery eschews all the old purposes for jewellery; investment, badge of status, etc. and instead gives free reign to artistic intent, as this book shows in the range of materials represented: silver, gold, precious stones, bone, plastic, lacquer, glass, mirror, wood, textile and foam, to name a few.

The majority of the book is filled with full colour images, some presenting the jewellery alone, other portraits show the jewellery worn. The first and third sections show the jewellery collected 1970-1999 and



2001-2015 respectively. The second section shows a selection from 61 jewellery items, all created in response to a request from Heidi and Karl Bollmann in the year 2000 and shows a snapshot of freely designed jewellery from around the world in this year. The fourth and final section presents a series of selected works by Fritz Maierhofer, also Austrian, who began his career in London in the 1970s, influenced by Pop Art and Minimalism aesthetics.

In the introduction, the Director of MAK, Christoph Thun-Hohenstein, questions the definition of art jewellery. He does not answer this himself, instead each image in the book is accompanied by a short subjective definition of jewellery beginning 'Jewellery is.....' completed by the subjects of the portraits or the collectors. The book encourages reflection, stimulating the reader to decide which interpretations they agree with, or inviting them to complete their own opinions.

Below each image, the caption gives the name of the artist, year and place of birth, title of the piece (if it has one) and the materials used, though when studying some articles in the images, some materials seem to have been missed. It may have been interesting to hear a little about the background of the piece from the viewpoint of the maker, or why H. and K. Bollmann selected it for the collection, or perhaps a little about specific techniques used, but the captions of the illustrations are limited. In this genre of jewellery the ideas of the maker and the observations of the purchaser are often different, and imagination plays a part. For this reason, the book leaves the interpretations of the jewellery to the reader.

Joyce Scott (\*1948 USA),  
Necklace Skeleton, glass  
beads, 400 x 300 mm  
Photo: © MAK/Nathan  
Murrell



# Digital Hand Made

Lucy Johnson.

Reviewed by Rebecca Skeels

**'Rarely does a good idea come from a digital tool.** And most artists define themselves before they start, which also limits these ideas. Better to have an idea and then define the tool required, then there is no difference between artisanal tools and digital ones.' Wim Delvoye p. 56, *Digital Handmade*

Lucy Johnston's book profiles over 70 practitioners (both individuals and companies) who combine craft with digital technologies. They represent a broad range of makers who work in a variety of scales, materials, contexts and meanings, and the notes on each one of the makers is accompanied by fabulous visuals of great objects. The information about the makers includes the makers'

particular interests, research or focus, showing how varied their approaches to their crafts are and how important it is to select the right tools.

There are a good mixture of jewellers and metalworkers profiled, with a great assortment of processes used. Some names are highly recognisable, such as Jo Hayes Ward and Jack Row who combine CAD modelling, prototyping and casting with their other processes. Other metal making processes used include sintering, laser cutting, printing, use of conductive threads, electronics and solar cells, and these are often combined with scanning, design developments and digital manipulation. I was particularly drawn to Patrick Hoet's work with his clever use of laser sintering of titanium. However, if you are interested in the traditional techniques you will not be disappointed either, especially when looking at Amy Roper Lyon's enamelled pieces.

I cannot quite smell the ink of the book (this review was written from the digital press version), but if it is as good as it reads and looks in the digital form then the printed object, released in May, will be as good as the creations that it includes inside.



Wim Delvoye, 'Nautilus', 2012, from the Gothic series. image copyright and courtesy of the artist



# Jacqueline's Choice

21st - 22nd March 2015  
Poppy Porter

Zoe Arnold,  
Memories Necklace.  
Photo: Zoe Arnold

There cannot be many more pleasant ways to spend an afternoon than looking at the finest work made by some of the best contemporary jewellers and silversmiths of today. 'Jacqueline's Choice' is an unusual show in that it is held in the home of the hostess, Jacqueline Gestetner. She invites artists of her choice to bring their work together for one weekend, then she and they invite interested people to come not only to view and buy the work but to support the Noah's Ark Children's Hospice (a percentage from each sale goes to the charity). Mrs Gestetner first presented Jacqueline's Choice eleven years ago in 2004 with the purpose of bringing the artists whose work she loved together with her friends who would often comment on the jewellery she was wearing. Motivated by a wish to give those artists another place to show their hard work and skills, she is one in a long line of patrons of the arts combining support of their chosen art-form with charitable work.

Arriving in sunny Hampstead, it was a gentle stroll to the Gestetner's house where I was greeted by the volunteers from the charity and the hostess herself, dressed in a spring-like printed jacket. Her front room and dining room were entirely taken over by jewellers and silversmiths. Roaming around the display cases the guest was not only treated to the work of those exhibiting but to some of the Gestetner's own collection. I particularly enjoyed a cabinet of wine cups and was pleased to see that cups by Miriam Hanid and Will Odell, two of my fellow University for the Creative Arts classmates were positioned together at the front.

The jewellery showcased at this event was refreshingly diverse and from all over the UK. Work from well-established artists such as Susan Cross, Jane Adam, Tamar De Vries Winter and Malcolm Morris, was mixed with the work of newer names such as Adi Toch, Mariko Sumioka, Kelly Munro and Isabelle Busnel. It was intriguing work at close quarters. A highlight was the work of Zoe Arnold with her immaculately made Memory Necklaces and trios of earrings.



It is a relaxed, low key event where artists and guests chat amicably, sales are made, wine is drunk, raffle tickets are bought, new acquaintances are made, money is quietly raised for a good cause and a pleasant time is had by all. Given the rarity of quality exhibition opportunities for contemporary jewellers, particularly in London since the closure of The Lesley Craze Gallery, this sort of event run by private individuals interested and motivated to support the art of contemporary jewellery becomes all the more important.

'Jacqueline's Choice' raised (at time of going to press) over £22,000 for the Noah's Ark Children's Hospice, for more information on the charity or to make a donation visit <http://www.noahsarkhospice.org.uk>

# We Repeat: There is Nothing Wrong With Your Television Set

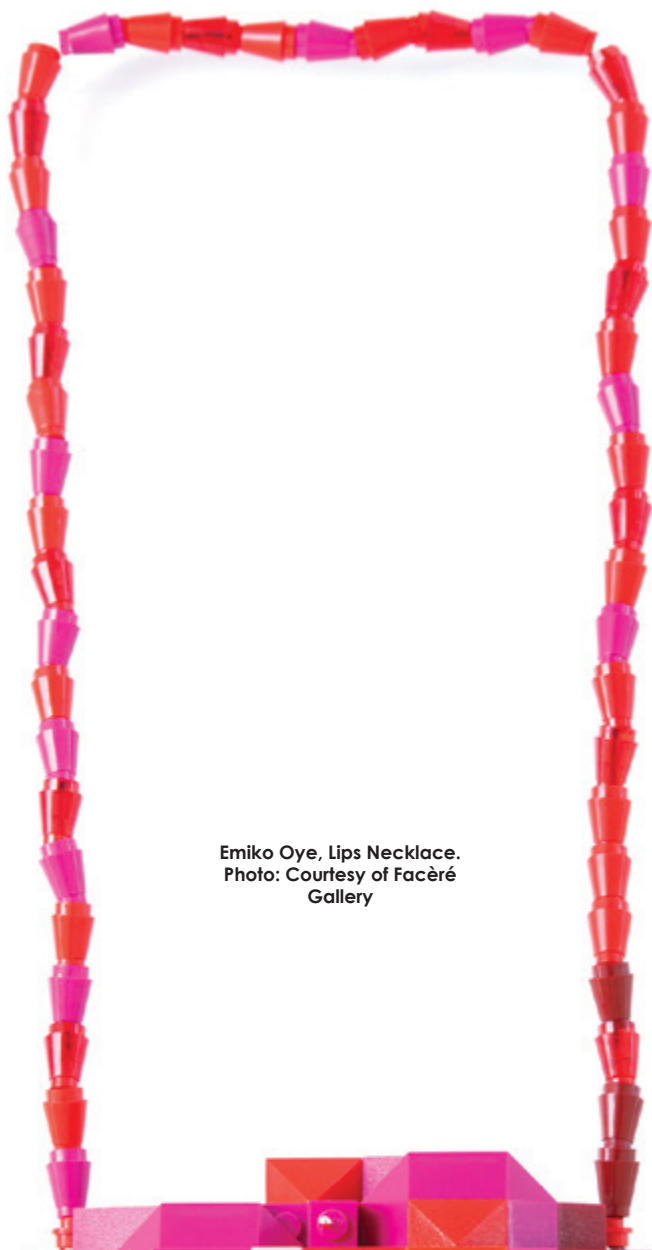
By Madeline Courtney and Karen Lorene of Facère Gallery Seattle

**Seattle's Facère gallery has had some very imaginative and groundbreaking shows recently. Two of them are described below.**

*Outer Limits* was conceived as a show that would be playful, fantastical and avant-garde. The focus of the work was to push the edge of design and fashion – work that felt futuristic – out of this world. The title of the 1960 television programme, with space age sensibilities, felt like a perfect fit.

The first lines of each television episode of *Outer Limits* are: *There is nothing wrong with your television set. Do not attempt to adjust the picture. We are controlling transmission. If we wish to make it louder, we will bring up the volume. If we wish to make it softer, we will tune it to a whisper. We will control the horizontal. We will control the vertical. We can roll the image, make it flutter. We can change the focus to a soft blur or sharpen it to crystal clarity. For the next hour, sit quietly and we will control all that you see and hear. We repeat: there is nothing wrong with your television set. You are about to participate in a great adventure. You are about to experience the awe and mystery which reaches from the inner mind to – The Outer Limits.*

We hoped Facère's *Outer Limits*, would challenge the audience to approach the show with the remembrance of the television words – if only slightly recalled. The show centred on space, technology and exploration. Each artist tuned in on his or her own frequency in unexpected ways, evoking a futuristic aesthetic through form, material or process. For example, David Choi arrived at the handmade through computer-aided design, while Arthur Hash used 3D printing to produce unusual organic forms. Emiko Oye evoked a sense of futurism by piecing together LEGOs into larger-than-life pixilated wearable sculptures – speaking of the surreal!



Emiko Oye, Lips Necklace.  
Photo: Courtesy of Facère Gallery



Kirk Lang,  
Meteorite Ring  
with bezel set  
diamonds.  
Photo: Courtesy of  
Facère Gallery







Arthur Hash, Inflated Chain. Photo: Courtesy of Facère Gallery

The unexpected will also play a leading role in our upcoming show *Matter of Material*, which features the work of artists who have mastered an untraditional approach to jewellery art through a specific medium. We purposely invited artists whose work differed in manner, style and execution. We anticipate that the final exhibition will be a feast, not only for the eyes, but also for the arms, hands, ears and neck. The nine artists in the exhibition will be working in clay, plastic, wood, leather, concrete, jet, paper, glass and meteorite. The artists redefine material through their work. Checha Sokolovic imbues her concrete pieces with playful buoyancy that defies expectations. Through the use of acrylic, Jennifer Merchant transforms two-dimensional patterns into sculptural and kaleidoscopic visions. In Kirk Lang's meteorite jewellery, the materials are truly out of this world. The exhibition will be a dramatic and playful interplay of textures, colours, and techniques.

As a gallery that features primarily metal-smiths, having a variety of exhibitions each year allows us to present a more complete view of what the contemporary jewellery art world has to offer. Our goal is to be surprised by the ingenuity of artists, to support and inspire creativity in others, and, ultimately, to have fun in the process.



David Choi, Brooch.  
Photo: Courtesy of Facère Gallery



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