

Dawn Gulyas, a similar brooch has been purchased for the Craft Council Collection. (see p.7)

Editorial

There are a number of articles in this issue which we hope will be the first of regular features. Ruth Fisher's piece on Japanese rokusho patination is our first technical article. We would like to have more of these, so if you have a favourite technique, or an intriguing one you have just discovered, please consider sharing it with your fellow members by writing a short explanation for publication.

We also have an article by a solicitor, Jennifer Mason, looking at the legal aspects of a problem which must have concerned many members at some time in their careers. We hope this too will be the first in a series of such pieces. As it happens Simon Fraser, who will be writing a regular column for us on topical issues, has chosen an aspect of copying as his theme, so this newsletter has developed a focus on this subject, which we hope will stimulate comment and debate.

As we said in our first issue, this newsletter is for the membership to

use. It might be a place to put requests for information (where to get a specialised tool or material, how to trouble-shoot a particular process, which is the best book on an obscure subject, etc) or to offer help or information. Remember too that we rely on you to let us know about forthcoming jewellery-related events, exhibitions, public lectures, conferences and so on, especially those taking place abroad, which others may not be aware of. Many of the items you are about to read came to us in this way. Send us details in good time so that we can provide extra publicity. In this way you can contribute to the effectiveness of your Association. The editorial team

Deadline for the Spring issue will be 20 February.

Please send your copy to Mike Pinder, c/o Department of Architecture, Landscape and 3D Design, Manchester Metropolitan University, Chatham Building, All Saints, Manchester M15 6BR, or to Muriel Wilson, 215 Addison House, Grove End Road, London NW8 9EJ.

Officers and committee members

Norman Cherry (Chairman),
Jane Adam (Vice-Chair),
Maria Hanson (Hon Treasurer),
Muriel Wilson (Hon Secretary).
Ann Marie Shillito (Membership Secretary), Nick Aikman, Sally Andrews, Holly Belsher, Jane Dickinson, Jan Hinchliffe, McCutcheon, Jacqueline Mina, Michael Pinder, Alison Richards.

Welcome to the new Association for Contemporary Jewellery and its newsletter. There is enormous interest in jewellery and the Association which not only includes the makers, but also writers academics, retailers and collectors should make a great contribution to the debate.
Tony Ford, Director, Crafts Council.

Become a member of the ACJ

Membership is open to makers and to anyone with an interest in contemporary jewellery. For details send an A4 s.a.e. to: **Association for Contemporary Jewellery** c/o School of Jewellery Birmingham Institute of Art and Design, Vittoria Street Birmingham B1 3PA.

Chairman's letter

Welcome to the second Findings. Reaction to the first has been very positive, with compliments about the high standard of layout, print quality and most importantly of content. Copies have been distributed widely, in Britain, Europe and America. Possibly as a result, membership has had a recent boost. If you still have not got round to joining why not just reach for your chequebook now. In ten or twenty years time it will be very satisfying to reflect that you were one of the original members of the Association for Contemporary Jewellery.

The uptake on Oppi Untracht's book on Indian Jewellery was encouraging. Now that I have my copy I can thoroughly recommend it. Mike Pinder's review was justly glowing in its praise.

Your Committee has met again and various sub-groups have been doing so on a regular basis, especially those involved with Findings and with organising next September's conference in Edinburgh. There is more information on this event on page 7. It is looking very promising at the moment, clearly Jewellers' Exchange has set a healthy trend for the future.

Plans are already being laid for a special event for 2000, but in the meantime those of you who are keen to develop your international links should know about the Society of North American Goldsmiths' 30th annual conference in Seattle, USA, 25-28 March 1998. This is very much the highlight of the year for North America's jewellery arts community. Past events have attracted anything up to 600 delegates from a wide constituency.

Although North Americans are by far the majority there are always delegates from elsewhere, though not normally many from the UK. Roger Millar and I are probably the most regular British attenders. Do consider joining us. Seattle is one of my favourite US cities, on a wonderful lakes system bounded by the Pacific Ocean and the Olympic and Cascade mountain ranges. I cannot absolutely guarantee the Conference, though it looks extremely promising, but I can guarantee the setting. Make sure you bring your brolly, just in case.

For more information about the conference, see **Events** on page 12. Norman Cherry

Forthcoming events

British Jewellers in Boston, Mass

Introducing Contemporary British Jewellery, Society of Arts and Crafts, Boston, 7 March to 26 April 1998, is an exhibition of work by 30 jewellers curated by **Gail Brown** – writer, curator and collector of contemporary crafts. The group has been chosen to include both well-established and lesser known makers and to demonstrate the versatility of British work in a wide range of materials, including precious metals.

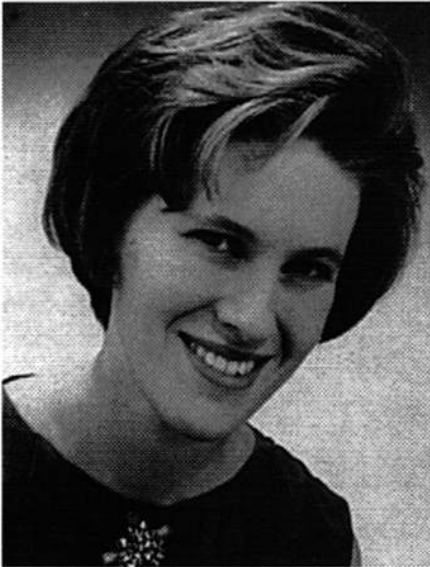
The aim of the exhibition is to stimulate the collectors' market for British jewellery and it is being organised by the Trading section of the Crafts Council in association with the Society of Arts and Crafts, Boston. It is hoped that the show will tour to one or two more venues. All the work will be for sale. The makers chosen are: **Jane Adam, Anna Gordon, Zsuzsi Morrison, Vicki Ambery-Smith, Dawn Gulyas, Grainne Morton, Elizabeth Callinicos, Katy Hackney, Breon O'Casey, Peter Chang, Maria Hanson, Paul Preston, Chatwin and Martin, Dorothy Hogg, Wendy Ramshaw, Sarah Crawford, Nuala Jamison, Mah Rana, Susan Cross, Daphne Krinos, Geoff Roberts, Dawn Emms, Catherine Manheim, Esther Ward, Gerda Flockinger, Carol Mather, Kate Wilkinson, Emma Gale, Jacqueline Mina, Christoph Zellweger.** Clare Beck, Director of Trading, Crafts Council

Auction house selling exhibitions

Following the success of its first selling exhibition Contemporary Decorative Arts last February, Sotheby's is repeating the event between 5 and 13 February 1998. The exhibition is again curated by Janice Blackburn and will include new designers selected from graduate shows, alongside better-known names. Jewellery, silver and metalwork, glass, ceramics, furniture and lighting will be shown. The following jewellery and silver exhibitors have been chosen: **Angela O'Kelly, Holly Belsher, Ann Little, Emma Gale, Jack Cunningham, Thalia-Maria Georgoulis, Boshka, James Cox, Nicki Durrant, Katie Clarke, Anna Gordon, Alex Brogden, Grainne Morton, Anna Dickinson, Cara Murphy, Dorle Patzold, Joanne Thompson, Gerlinde Huth and Judit Karpati-Racz.**

Bonhams, which has a longer track-record in staging this kind of event, is mounting Decorative Arts Today 98 at Montpelier Street (off Knightsbridge), 29 January to 5 February. Participating jewellers are: **Disa Allsopp, Lara Bohinc, Faith Chapman, Lin Cheung, Donna Collinson, Vanessa Cutler, and Collette Waudby.**

The opinions expressed in the newsletter are those of the contributors and are not necessarily those of the editors or the Association for Contemporary Jewellery. No part of this newsletter can be reproduced without permission.



*Gilian Packard
in 1962.
Courtesy of the
Worshipful Company
of Goldsmiths.*

Gilian Packard 1938-1997

Gilian Packard graduated from the Royal College of Art in 1962. Her many colleagues, professional and business associates, who all became her friends, watched and admired the development of her career from those early days when the inspired originality of her jewellery brought her international acclaim and commercial success, through to her passionate dedication to education and training later in her life.

After leaving college she established a successful manufacturing business in the West End, and travelled extensively throughout the world with her work as part of British government supported exhibitions. Between 1962 and 1966 she won no fewer than seven of the world's most prestigious prizes for jewellery design, including the 'Diamonds International' award in New York. Much of her work was characterized by the subtle use of coloured gemstones and enamel. She pioneered the concept of interlocking wedding and engagement rings, and evolved a very distinctive design of ear ornaments, of which Peter Hinks says in his book 'Twentieth Century British Jewellery', "a sort of penman's flourish of gold punctuated with a single diamond. The effect is that of a stray lock of gold hair." In recognition of her outstanding achievements in jewellery design she was the first woman to be made a Freeman of the Worshipful Company of Goldsmiths and of the City of London by Special Grant.

From 1969-73 she was Chairman of the British Section of the World Crafts Council, a UNESCO supported organisation. The American jeweller Arline Fisch remembers Gil in London entertaining an international group of jewellers and designers. "She was very much an

important member of the European design community (and) an outstanding representative of both her profession and her country."

Gil's first intention was to be a teacher, and it was to the field of higher education that she eventually made her way, with spells as Head of the Jewellery Department at the Glasgow School of Art, responsibility for Education and Training at the Goldsmiths' Company, and finally at the London Guildhall University. Gil had a passionate interest in all levels of education and training, and during the past ten years she devoted much of her time and energy to the development of National Vocational Qualification for the jewellery industry. Her extensive knowledge of craft and industrial practice, her understanding of the training needs of both employers and young people, allowed her to overcome the seemingly impenetrable fog of government inspired legislation. Roger Price, Chairman of the British Jewellers Association, says of her contribution "The industry has lost a true professional, whose skill and determination produced results that many would have considered unobtainable."

Her friends, colleagues and former students will remember and appreciate her relentless drive for people and causes in which she believed; her thirst for knowledge and new ideas, her unmatched thoroughness, and her integrity. Gerald Whiles

A celebration of Gil's life is planned in April (details in spring Findings), and a trust fund benefitting young jewellery designers is to be set up in her memory.

Is someone copying your work?

Solicitor **Jennifer Mason** discusses legal recourse for infringements of design rights

What would you do if you came across a shop or a stand in a craft fair that is offering for sale items of jewellery which bear a remarkable resemblance to your own designs? This is a scenario which I am sure will be familiar to you. It might have happened to you or to a friend or colleague.

Take, for example, Kate, a self-employed jewellery designer who shares a studio with her friend, Paul. Kate has a passion for sailing and one day she has the idea of producing a range of silver jewellery with a sailing theme and makes some quick sketches on the corner of a magazine. Once back in the studio she copies her doodles onto a blank sheet of paper. The drawings include a design for a silver earring in the shape of a rope and anchor.

One morning, a friend of Paul's visits the studio and takes an interest in Kate's drawings. Kate shows him a prototype of the rope and anchor earring. However, before she is able to start producing jewellery for the new range, Kate receives a large commission from one of her regular customers and the new range put to one side. The following year, whilst browsing in the Harbour Wall gift shop Kate comes across a display of silver plated jewellery including a pendant which is a near exact copy of her rope and anchor earring design. After discussing the matter with Paul, she discovers that Paul's friend designs jewellery which he supplies to a number of shops including the Harbour Wall.

What rights does Kate have and can she prevent the sale of the pendants by the Harbour Wall gift shop? To establish what rights Kate has we have to consider what rights may exist in the sketches and drawings and then consider whether those rights have been infringed. The two types of right which are relevant here are copyright and design right.

Copyright protects only the expression of an idea and not the idea itself and will therefore subsist in the sketches and drawings, provided they are original. If Kate had copied a pre-existing range of jewellery or, for example, a painting or illustration in a book, the work will not be considered original. Kate must show that a minimum amount of skill, labour and judgment went into their creation.

Provided that the drawings and sketches are original, they will be protected by copyright for the duration of Kate's life plus 70 years. If Mike had reproduced the drawings and/or sketches e.g. by copying them into his notebook, his acts would amount to copyright infringement. However, it is not an infringement of copyright in the drawings for Mike to manufacture pendants to the design since Kate created the drawings with a view to producing sets of identical earrings to those drawings for commercial gain. In these circumstances, the law of design right will prevail.

Design right will subsist in the design of any aspect of the shape or configuration of the whole or part of the earring provided it is original i.e. not copied and provided that the design is not commonplace in the field of jewellery design. Design right protection will last for the shorter of 15 years from the end of the year in which Kate produced the design drawings or 10 years from the end of the year in which the earrings are first sold. During the last 5 years of the period of design right protection, any third party will be entitled to obtain a licence from Kate to produce articles to the design. It is therefore important for Kate to retain the original design drawings and sketches or, at least, the prototype earring, and to keep a record of when the drawings were first created.

Mike would be liable for infringement of Kate's design right if he has copied either the drawings or the prototype

earring to create the pendants. The pendants must have been produced substantially or exactly to the design – this will be a question of fact for the Court to decide. If Kate's design is particularly rudimentary there may be no infringement unless there is an almost exact reproduction.

Even if the Court is of the view that the pendants are substantial reproductions of the design, the Harbour Wall gift shop would not be liable for infringement if it can show that it did not know or have any reason to believe that the pendants were infringing items. However, Kate would probably succeed in an action for infringement against Mike, subject to the requirements of originality and substantial reproduction, unless Mike can satisfy the Court that the designs for the pendants were independently created and were not copied. The fact that Mike was in the studio and had seen the drawings and the prototype earring prior to designing the pendants would be highly prejudicial to his defence. It would be helpful if Kate could persuade Paul to give evidence that this was the case.

If Kate decides to issue proceedings against Paul and/or the Harbour Wall shop, she would be entitled to seek an injunction restraining all future production and sales of the pendants, together with an order for the delivery up or destruction of the stock of those pendants and all related advertising materials. However, cases such as this will generally result in an out-of-court settlement with the defendant agreeing to give undertakings to this effect.

Points to note:

- Always keep your original drawings, including all original sketches.
- Always make a note of the date that each drawing was created.
- Always make and keep a record of when each new item of jewellery was first sold.
- Try to keep a record of who has seen your work and all visitors to your workplace.

Jennifer Mason, solicitor, Simmons and Simmons

On page 10 Simon Fraser looks at the same problem from a jeweller's perspective.

A&C Black (Publishers) is starting a list of jewellery books for students and professional jewellers. The first, **Tim McCreight's Jewellery Fundamentals of Metalsmithing**, will be available in March 1998. Future books will include **Silversmithing and Design** by **Howard Fenn** and **Jewellery from non-precious materials** by **Simon Fraser**.

If you have any suggestions for possible future titles or would like to write a book, contact Linda Lambert at A&C Black (Publishers), 35 Bedford Row, London WC1R 4JH. Tel: 0171 242 0946

Au Couture

World Gold Council's 22ct gold campaign

The suggestion that 'East meets West' is hardly a new proposal, but it is the concept behind the WGC's latest campaign. They concluded from various lifestyle analyses, seminars and focus groups that western trendsetters are hankering after 'spiritually-uplifting, romantic and intimate' high-carat gold Indian style jewellery, while some Asian women (in the UK) are turning towards new interpretations of traditional styles.

Here was the basis for a campaign to encourage jewellery manufacturers and retailers to consider the benefits of producing and selling jewellery in 22 carat gold.

The WGC invited ten designers to participate – that is, they expected them to collaborate without a fee to produce gold jewellery reflecting the spirit of the East, which a 'top fashion photographer' would shoot for a glossy broadsheet for the WGC to promote its message.

To the designers they would offer in exchange: valuable publicity, high quality photographs, the opportunity to make professional contacts, and an exhibition of the pieces at Garrards the Crown Jewellers (21 November to 6 December). In addition, there was the opportunity to work in 22ct gold with the assistance of a gold-loan from Cookson Precious Metals.



Susan Cross, neckpiece, 22ct gold.

The WGC has achieved its aim and has its publicity material, which should appeal to its target audience who will be familiar with the fashion catalogue style of presentation. The designers have their jewellery which they must now sell to pay off their gold loans, plus photographs which they may find difficult to use in the context of the way they normally present their work. The pieces themselves are all representative of the designers' recognisably individual jewellery and, while fitting comfortably into the brief, do not appear to have made any concessions to it. Perhaps this is because, ultimately, they will have to be displayed within the designer's usual range.

Hopefully everyone who took part is satisfied with the outcome. However, since the WGC takes its campaigns so seriously, it is unfortunate that they appear to undervalue the importance of design in jewellery by not employing the designers on a proper professional basis. The designers who participated are: **Jocelyn Burton, Susan Cross, Ginny de Vroomen, Roger Doyle, Dorothy Hogg, Daphne Krinos, Catherine Martin, Mah Rana, Louise Sant and Jane Sarginson.** Jacqueline Mina

Exhibitions and fairs

Schmuck 98

This prestigious exhibition has been held annually over the last 20 or so years in Munich, concurrently with the International Trade Fair, and will take place between 7 and 15 March. **Jacqueline Mina** and **Adele Tippler** are the only Brits selected, out of a total of 54 participants from 16 countries. Jacqueline reports that although the selection is rigorous, the work is admirably displayed, and prizes are awarded. As a major showcase for contemporary jewellery, with a first rate catalogue, it provides an important opportunity for jewellers at any level.

At the same time the Munich Handwerkskammer organises 'Exempla', a varied and fascinating show of demonstrating craftspeople (this year's theme is 'Tools') and 'Talenta' an international selection of newcomers. Both are supported by good catalogues.

Designer Jewellers at the Barbican

The Group's 9th exhibition at the Barbican (downstairs at Stalls level) continues until 5 January 1998. Twenty members are showing new work, principally silver and gold pieces in a range of techniques and finishes. This year, commendably, the Group has invited seven new graduates, selected from last summer's New Designers, to join the exhibition. The newcomers are **Faith Chapman, Carla Edwards, Tamara Gomez, Claire Lanigan, Kieran Mottley, Rena Patel and Helen Rankin.** The exhibition is well presented and members of the Group are on hand to talk to visitors and stimulate sales.

Design resolutions

Jewellers were included in the brief exhibition held in the Royal Festival Hall 25 October to 2 November, promoted by the New Designers in Business Group, as a selling opportunity for its members. Much of the material on show focussed on interior design – furniture, lighting, wall and floor coverings – but a large freestanding display case contained work by around a dozen jewellers, and some silver. Many of the jewellers were well-established, like **Anna Gordon** and **Catherine Hills**, but newcomers such as **Lara Bohinc** also showed up well in a lively exhibition. Catherine commented that it was exhilarating to show in the company of commercial designers.

'Facets' fair

This was a 'first time' event, a jewellery-only fair, staged by The Exhibition Team at the Queen Charlotte Hall in Richmond, over the weekend of 8/9 November. A total of 32 jewellers took stands, and the layout and presentation was attractive and enhanced by several makers working at benches in a corner of their stand. Public response was however very disappointing and the event will take time to build up its identity and become established as part of the calendar. Information about future dates can be sought from: The Exhibition Team, Events House, Wycombe Air Park, Booker, Marlow, Bucks SL7 3DP. Tel: 01628 21697 or 01494 450504.

Bedazzled

The 38th Dazzle got off to a storming start at the Royal National Theatre with a Sunday opening on 16 November. Collectors, both individuals and couples, settled down to a happy afternoon of trying to choose from work by close on ninety jewellers. The very efficient sales assistants (themselves jewellers) scampered hither and thither with keys to the stands and boxes of precious objects for trying on. The queue for payment was never less than a dozen all afternoon, and the show runs at the theatre until 10 January, just in case Christmas generosity overruns into the New Year. Simultaneously Dazzle is at Manchester Town Hall until 3 January.

Beguiling Brooches

Studio Fusion, the group of, mainly, enamellers in the Oxo Tower, held a private view weekend of this exhibition 21-23 November as part of an open studio event for the recently developed building. The oddly titled exhibition, which displayed much more than simply brooches – there were pendants, earstuds, necklaces and goblets – continued to Christmas Eve. A fascinating range of enamelling techniques by **Sarah Letts**, **Joan MacKarell**, **Alexandra Raphael**, **Gudde Jane Skyrme**, **Elizabeth Turrell** and **Tamar de Vries Winter** was augmented by around eight invited artists from Australia and USA. Sales were reported to be good.



Janna Syvanoja, Paper brooch 1991.

Frozen raindrops

Janna Syvanoja showed jewellery at the Barbican from 16 November to 1 January as part of the Finnish festival there. Her work illustrates the fundamental place in Finnish traditions of natural elements and forms, using ephemeral or recycled materials. Large scale brooches and chunky necklaces are formed from tightly laminated phonebook pages, the sawn edges of print forming a pattern, and tiny seedpods strung on horsehair make a long delicate necklace. Seeds and flowers will disintegrate, the paper will discolour, but to Janna this is part of the transitory appeal of humble materials, a contrast to the hightech of her interior design background. These pieces are shown with lacy sieve-like bowls of curled paper, and all the pieces have titles like *Flurry of Snow*, or *Rae* (frozen raindrop). The display complemented the 'Talvi' (Winter) exhibition in the Concourse area showing eight artists whose sculptural installations reflect in different media metaphors for the ice and fire of the Finnish winter.

Opportunities

Crafts council setting up scheme

So far during 1997 only **Scott Wilson** and **Lara Bohinc** have received Setting-up Grants. The Crafts Council is anxious to encourage more applications (or re-applications – you can try again) from jewellers within two years of graduating, regardless of age. Grants of £2500 for workshop maintenance, and up to £5000 for equipment costs are available, and the Crafts Council provides aftercare in the form of advice, postcards, etc. Contact **Brigid Howarth** on 0171 806 2511 for up to date information and deadlines.

MIDORA

To coincide with the Leipzig Clocks, Watches and Jewellery Exhibition MIDORA '98, the Leipziger Messe is staging the international MIDORA Design Award for the third time. The theme this year is 'Jewellery meets Nature'. Three prizes totalling DM25,000 will be awarded for 'design solutions that stimulate and revitalise the cultural implications of jewellery design and point the way to the future of design in general'.

The closing date for applications is 27 February 1998. Further details and application forms from: Leipziger Messe, Projektleitung MIDORA, PF 100 720, D-04007, Germany. Tel: 0049 3 41 - 6 78-82 79. Fax: 0049 3 41 - 6 78-82 72.

Artisan '98 – apply now

After the acknowledged success of the first Artisan - "Chelsea of the North" - in Edinburgh last August (see Mollie Bullick's account in our Autumn Findings) this year's event will take place, again at the Edinburgh International Conference Centre, from 27 to 31 August 1998. This promises to be a big selling opportunity for jewellers, particularly with the major exhibition of Contemporary Jewellery at the Royal Museum of Scotland running at the same time. Closing date for applications is 16 January however, so if you haven't already applied, do so now. Details from Edinburgh Contemporary Craft Festival, 6 Darnaway Street, Edinburgh EH3 6BG. Tel: 0131 225 2059, Fax: 0131 225 2770.

Residency, School of Jewellery, Birmingham

Birmingham School of Jewellery in conjunction with West Midlands Arts is offering a twelve month residency to a jeweller, as from 2 March 1998. There will be a stipend of £12,000 pa, and some materials costs will be covered. The deadline for applications is Friday 16 January 1998. Further information is available in the first instance from: Personnel Department, University of Central England, Perry Barr, Birmingham B42 2SU. Tel: 0121 331 5580. Fax: 0121 331 5567.

Workshops in Italy and Switzerland

The Design Werkstatt directed by Felix Urs Stüssi offers summer workshops in Florence, 10-18 April, and in the mountain village of Braunwald during July and August. Tuition and facilities (including interpreting) are available for beginners, advanced and professional jewellery makers. Details from Felix Urs Stüssi, Design Werkstatt, Zasiusstrasse 106A, D 79102 Freiburg, Germany. Tel: 0049 761 706713, Fax 73814.

The Werkstatt is also organising a Symposium, 7-9 August 1998, with the title 'Recycling and other Circular Patterns', and an international competition based on jewellery using re-cycling. Submission of pieces is open till the end of May, details from the Werkstatt as above.

News

Craft Council collection

Recent purchases have included work by **Dawn Emms**, **Dawn Gulyas**, **Daphne Krinos** and **Wendy Ramshaw**.

Leeds appointment

Amy Donnison is the new Jewellery Co-ordinator at the Craft Centre and Design Gallery in Leeds City Art Gallery.

Conferences

The perception and sensation of jewellery (working title)

ACJ conference, Edinburgh, 10-12 September 1998. The conference theme is the relationship of jewellery to the wearer, with speakers exploring this aspect from different perspectives such as cultural motives, historical antecedents, individualism and identity. Key issues will be the association between the person and the piece (makers, buyers and wearers), and the perception and sensation of creating and wearing jewellery. Key speakers will include **Caroline Broadhead**, **Karl Fritsch**, **Simon Fraser**, **Jacqueline Mina**, and **Elizabeth Goring**. Other invited speakers, to be confirmed, are **Angela Fisher**, **Tone Vigeland** and **Onno Boekhoudt**. Seminars and discussions are planned, with master classes and interaction between makers and the public. Edinburgh College of Art will be the host venue, with accommodation in the nearby Napier University self-catering flats. Information and application forms will be mailed to members at the end of January 1998.

SNAG Conference, Seattle 1998

The society of North American Goldsmiths' 30th annual conference takes place in Seattle from 25-28th March 1998. The theme this year is 'Settings' and speakers include Kiff Slemmons, Philip Baldwin, Otto Kunzli, Lori Talcott and Seymour Rabinovitch. The education world is always well represented as you might expect, but there are plenty of working jewellers too, a sprinkling of gallery owners and, one of the most refreshing features, plenty of keen amateurs and semi-professionals. Joining information can be found in the current issue of *Metalsmith*, or fax Micki Lippe, conference co-chairwoman, on 00 1 206 328 4928.

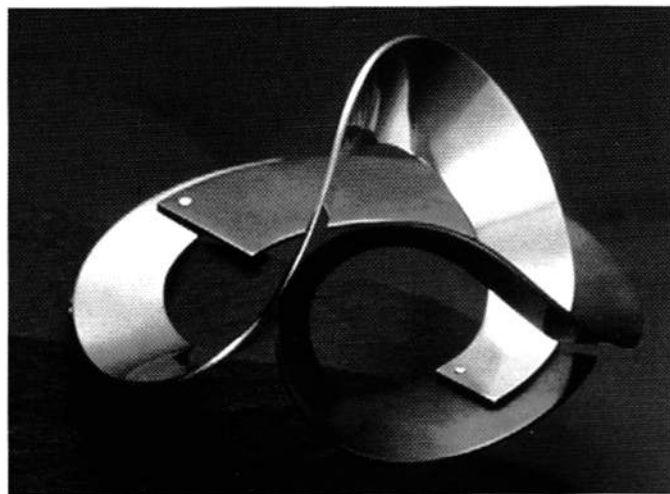
Additionally there will be a number of concurrent exhibitions hosted by city centre galleries, and the Lesley Craze Gallery is promoting 'British Jewellers' at the Facère Gallery.

The Association is a definite step forward, encouraging a great deal of positive possibilities on a international scale. I wish it the very best in its future developments. It has already inspired me to set up major exhibitions to promote the work of talented jewellers internationally.

Lesley Craze, Clerkenwell.

Rokusho colouring of copper, shibuichi and shakudo

Workshop session held at Morley College, London.



Reiko Ishimura, brooch, photo courtesy of Lesley Craze Gallery.

Reiko Ichimura, participant in, and co-organiser of 'Japanese Contemporaries' at the Lesley Craze Gallery, ran a special workshop on colouring shibuichi, shakudo and copper at Morley College. She arrived with her suitcase full of surprises, including a daikon radish, special sharp grater and magnolia charcoal. She also brought a human hair brush (exquisite); as the hairs get worn down in use, more can be exposed by removing the wood which holds it all together (like sharpening a pencil).

Equipment needed:

- copper pan or pyrex dish
- wooden chopsticks, copper sieve, copper tongs and copper wire to make whatever jigs/holders you need to handle pieces and move them around. Only wood or copper should be used in the boiling solution
- fine grade wet-and-dry paper, glass brush (works as well as human hair brush, and easier to obtain)
- hog hair toothbrush
- bicarbonate of soda
- Rokusho, cupric sulphate, alum
- umeboshi (salt-pickled plum)

Rokusho mixture for shibuichi, shakudo and copper colouring:

- 4g 'Motokyo' brand rokusho
- 3g cupric sulphate
- 0.03g alum

add this mixture to 1 litre boiling water (not the other way round) in a pyrex dish.

Daikon: grate a daikon radish, squeeze the juice in a cloth and have the juice in a container large enough for the pieces of metal to be coloured.

Preparing the metal: have pieces all finished but not polished with anything which leaves a greasy residue, then

- a) use wet-and-dry paper from grades 600 down to 1500
- b) rub with hardwood charcoal (preferably magnolia)
- c) rub some charcoal onto the wet abrasive (wet-and-dry) paper with the human hair or glass brush, and work the brush over the surface of the piece
- d) using the hog hair toothbrush and Colgate white (not gel) toothpaste, brush the piece totally clean and wash with very warm to hot water
- e) rub bicarbonate of soda into the piece, scrub and wash
- f) repeat b) to e) at least three times
- g) when sure the piece is totally clean with no residues, dip into the daikon juice (using only copper or wooden tools), and then...
- h) into the boiling rokusho mixture, keeping the piece moving – either attach a copper wire, or use a copper sieve to do this)

To achieve a red colour on copper, add one umeboshi (salt pickled plum) to the boiling rokusho mixture, leaving it in for the duration. If the plum disintegrates, it will leave blemishes on the metal so, if it looks as if the skin is about to break, remove the plum, replace it when adding more hot water.

To check progress, take the metal out, and plunge it into cold water. This will stop water marks forming. Put back into the solution if necessary. The whole process could take from ten minutes to three hours, so it may be necessary to add boiling water to the solution, to replace that lost through evaporation. Finally, use baby oil, mineral oil or wax over the surface to fix the finish.

Having tried various other methods before which have only partially succeeded, this one was easy, provided the preparation of the surface was done thoroughly. If you have any additions or improvements, please let me know. Ruth A. Fisher.

Working in isolation as a jeweller in rural Wales or in a busy town or city is not easy. There is a need for a 'voice', a focal point for ideas and the dissemination of information, in short, networking. My congratulations to the Association for stepping in to fill this important role.

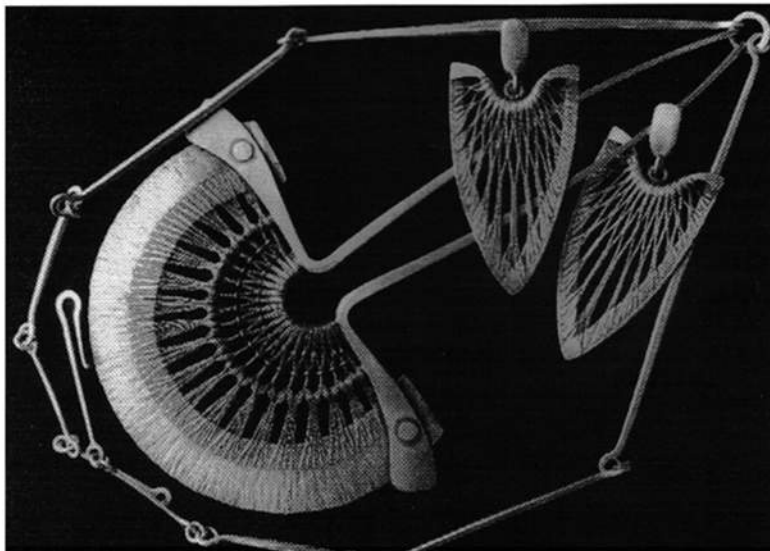
Sandra Bosanquet, Crafts Officer, The Arts Council of Wales.

ALLOY – Jewellers in Herefordshire

In July 1993 the Craftspace Touring jewellery exhibition 'Your Heart in a Box' was coming to Hereford, and Natalia Silver, Hereford City Council's Arts Officer, decided to augment it with jewellery made in the county, together with participatory workshops. An advertisement brought together 22 jewellers, producing a fascinating range of work, from papier mâché to ceramic jewellery, lots of gold, silver and gemstones, and a magnificent silver head-dress. The resounding success brought the participants together to try to build on it. A small steering committee was formed, and eventually ALLOY was born in February 1994.

Alloy's aims include helping jewellers work together non-competitively to promote and market their work and to encourage each other by social contact - although we have Officers, meetings are open to all members; to effect the interchange of skills between members (and others); to show designer jewellery to a wider public; and in doing so, to promote Hereford as a centre of excellence for both jewellery and other crafts.

We achieved a great deal over the first couple of years. We held many exhibitions and notably were the first group to show in the exhibition area at Birmingham's Jewellery Discovery Centre. We needed showcases: one member designed a very distinctive triangular case and with money from commissions on sales, and some donations we gained two beautiful oak cases made by a local craftsman. These have been in use constantly. Having purchased the cases we were encouraged to make a Lottery application. We made a joint bid with Hereford City Council, for our own project and for other crafts projects in the city. Our initial budget of £5000 soon increased and eventually our share was £45,000 out of the successful bid of £83,000.



We are currently 22 members, many of whom are very interested in joining the ACJ. Our next project is a Touring Exhibition, for which we have received a A4E Express Grant in our own right. Many other exhibitions and activities are planned, and there are many meetings, as much social as formal as we have become a group of friends as well as of jewellers. Mike Gell

Pendant and earrings by Wally Gilbert, a member of Alloy. Fine silver wire flashed with copper and fused in structure of 925 silver. No solder except on earring loops and posts, and chain. Photo Wally Gilbert.

Cartier 1900-1939

by Judy Rudoë. British Museum Publications 1997. Hardback £50, softback £25 (during exhibition only). This is the book of the show, the superlatively well-researched catalogue of the dazzling exhibition, at the British Museum until 15 February. It is a substantial volume, representing years of exhaustive study in Cartier archives and elsewhere and illustrating all 300 exhibits. Introductory chapters reflect the affluent world of the firm and its clients, particularly during the period between the World Wars. The extravagance of Cartier's customers - Parisian and English aristocrats, fabulously wealthy Americans, Indian Maharajahs (see Oppi Untracht's book reviewed in our Autumn Findings) - takes the breath away, but the jewels made for these connoisseurs have a level of style not perhaps matched in their post-War equivalents. Cartier began in the 19th century as simply a retailer, buying in stock from suppliers, but from about 1900 the firm created its own designs, maintaining first in Paris and then in New York and London large workshops employing skilled craftsmen (but few women). A fascinating chapter here discusses design and production methods, workshop practice - including the use of plaster casts of finished pieces, for reference in case of alterations or repairs - and dealings with clients. The three branches have each an extensive archive of job record books, drawings and business papers, and these provided an invaluable resource for the exhibition. This is evident in the catalogue section where each piece is discussed and its purchaser identified, from dated accounts and designs, often using archive photographs showing remodellings or alternative ways of wearing, and the mechanisms of fittings. For its fashionable clients, Cartier exploited the taste for Egyptian archaeology, especially post-Tutankhamun, often incorporating ancient fragments. Similarly Indian, Persian, Chinese and Japanese motifs appear throughout the period, skilfully adapted to the frivolous lifestyle of the bon ton of the day. Thus 'Egyptian' and 'Chinese' vanity cases and cigarette cases appear, along with the jewelled clocks and watches based on exotic antiques. Aside from the lavish use of diamonds, particularly in the 1930s, Cartier emphasised the use of sophisticated colours in its jewellery, with precious stones, often carved, in the tuttifrutti floral designs, or combinations of coral, onyx, jade and rock crystal, exploiting both colour and texture. The book/catalogue is a summation of existing knowledge of the firm of Cartier, and whatever reservations the reader or visitor to the exhibition may harbour about the extravagance and hedonism of the jewellery and its wearers, including the use of single diamonds artfully clipped to an eyebrow, the story of a successful firm

sustaining the highest standards of design and craftsmanship over 40 years of its existence is a valuable addition to the literature on jewellery. Muriel Wilson

Textile Techniques in Metal, for Jewellers, Textile Artists and Sculptors

by Arline M Fisch. Robert Hale, London, 1996 £20. This is a new edition of the book first published in 1975, substantially revised and updated. It was promoted to coincide with a major exhibition of new work by **Arline Fisch** at Electrum between 29 October and 15 November 1997. A review will appear in the spring Findings.

Georg Jensen, A Tradition of Splendid Silver

by Janet Drucker. Schiffer, New York, 1997. £50 **Jensen** was the dominant figure in Scandinavian jewellery and silverwork from the early years of the century, and the firm still exists. His workshop nurtured many later craftspeople such as **Henning Koppel**, **Nanna Ditzel** and **Torun Bulow Hube**. The book is the most comprehensive publication yet on Jensen and is aimed principally at collectors, with over 700 illustrations of jewellery, holloware and flatware, including details and marks. Just over half the book deals with jewellery, and the informative text gives an excellent account of the history of the firm, its workshop practice and marketing methods. There is an extensive bibliography and lists of designers associated with the firm, along with various kinds of markings and other data useful to the collector.

Silver Jewellery of Oman

by Jehan S Rajab. Tareq Rajab Museum, Kuwait, 1997 This is predominantly a picture-book, illustrating the quality and range of Omani silver jewellery in the Tareq Rajab Museum, linked by an informative text giving details of the cultural context of the work and the technical processes involved.

Jewellery without Jewels

Catalogue of an exhibition selected by Nick Rands, including work by **Sarah Crawford**, **Dawn Gulyas**, **Val Hunt**, **Nuala Jamison**, **Ann Little**, **Kathie Murphy**, **Sarah Packington**, **Jacqueline Purtill**, **Wendy Jane Smith** and **Kate Wilkinson**. Southern Art Touring Exhibition Service. ISBN 1 873451 288 £4.50

Unclasped - Contemporary British Jewellery

by Derren Gilhooley. Edited by Alexandra Bradley and Gavin Fernandes. Black Dog Publishing, 1997. ISBN 1 901033 35X £14.99. An anthology of mostly new names, using new materials, new techniques and new concepts. A review will appear in the spring Findings.

Commentary

There is nothing more guaranteed to make you feel sick, hot, cold, tearful then livid than someone copying your work. The arts in general are a difficult area to police for 'ownership', as the zeitgeist ensures that there are always people creating similar objects at the same time. Copying is not being influenced or informed. It is clear imitation and there are several companies in Britain who have become extremely successful financially using design ideas, motifs and craft inventiveness from the large and creative pool of studio jewellers. I'm talking precise direct piece by piece copying.

Ask privately any group of working jewellers and the same names come forward, and though it's masked by professional politeness, cordially loathed. Some copy from memory, others buy examples, and one uses histories of studio jewellery to commission a dozen of this or that from trade workshops for overseas sales.

The danger for small businesses is that a market flooded with look-likeys can spell ruin. Unlike fashion where international media coverage ensures credit and recognition for the plagiarised, jewellers are badly documented and often poorly rewarded in terms of turnover. As design moves more into general social consciousness this demand for creative ideas will become even more pressurised.

Big business was watching **Sophie Harley**. Well known for her highly romantic pieces featuring wings, hearts and stars, she was outraged to find a high street fashion chain selling exact base-metal copies of her range, which they

had bought from a far eastern manufacturer: 'the copies were... ugh'. A swift letter from Mishcon de Reya 'the biggest scariest legal firm I could find', and the firm withdrew all stock immediately. 'They acted very honourably once they found out. As I couldn't do anything about the manufacturer, doing something about the retailer made me feel far better'. Coincidentally Sophie was then approached by Marks and Spencer to design a collection. 'I said Yes. I thought I'd better rip myself off before someone else had a try'.

Fully and professionally exploiting your own range is crucial in avoiding serious damage from rip-offs, as is keeping ahead of the field, because it's not only big business that is watching. **Malcolm Betts** has been conspicuously successful with his subtle range of stone-set rings, developing hammered finishes and raised angular bezels. Of the rather too flattering imitations Malcolm says 'Well, it's sad, really', implying both English and American definitions. Blatant, I'd suggest, when customers take his catalogue to other jewellers and ask for a copy, or are offered a pre-prepared Betts clone. 'Very often they are disappointed. Sometimes they come back and ask me to do something about it. I normally say No. To stay ahead Malcolm uses quality: 'the most expensive stones of their grade' and has found that good stores back him. 'They pursue the relationship because they recognise the original and want to support and develop that work' Clearly, developing your work is in the long run your only way of ensuring copyists have limited effect upon you.

Send your worst ever copying stories to me care of the Editor and we'll print any dreadful ones, changing the names to protect the guilty (and ourselves from legal action). Simon Fraser

Letters

Dear Editors

Congratulations and thanks to everyone involved, for all the hard work on our behalf, in organising the Association and producing the newsletter. Now that we have it, I wonder why it didn't exist before...

I am writing to suggest the inclusion of a 'problem page' or similar. For example, there are many items which I and others find difficult to track down, especially in England. Decent non-traditional boxes for instance, for supplying jewellery in; oxidisers have problems with obtaining the (Pariser Oxid?) solution which doesn't need to be heated; good charcoal blocks and water of Ayr stones seem to be disappearing. Perhaps the other jewellers' associations in Europe or USA etc. could be contacted for their recommendations on suppliers, or alternatives for certain materials or products. And vice versa of course.

Technical questions could be especially useful to people who work alone; there must be an absolute fund of knowledge out here between us. The 'enquirer' could publish a fax, phone or Box no. for immediate replies, but there really should be a follow-up in the next newsletter so that we can all see what the best solution turned out to be. Susan May (Fax: 0171 923 9222)

Susan's suggestion is warmly welcomed and could indeed become a valuable feature of the newsletter. At present the editorial team is not equipped to research enquiries but in time a consultative panel of experts (on eg sources of materials, tools and equipment, specialist courses, processes, and so on, volunteers welcome) could be set up. Meanwhile we hope that members will themselves contribute by supplying advice and information in response to queries. Editors.

Noticeboard

Information given is believed to be correct on going to press but readers are advised to check with venues by telephone.

We apologise to the Crafts Council Shop at the V&A for crediting its photograph of Catherine Hills' Three Brooches to Leeds City Art Gallery, where Catherine was also showing.

Events

British Contemporary Jewellery Study Day

24 Jan. 10.30-4.30
This study day will explore and debate examples of the rich variety of contemporary jewellery. Of interest to makers, students, collectors and anyone who wishes to learn more about the state of jewellery making in Britain today. Speakers include **Clare Phillips, Caroline Broadhead, Jane Adam, Norman Cherry, Amanda Game, Simon Fraser.**
Victoria & Albert Museum, South Kensington, London SW7.
0171 938 8407

British Society of Enamellers International Conference
4 Apr. West Dean College, Chichester.

Exhibitions

Bonhams
29 Jan-4 Feb. Mon-Fri 10-6
Sat-Sun 11-4
Decorative Arts Today/98
Montpelier St. London SW7.
0171 393 3900

British Museum
Cartier
Until 15 Feb. Mon-Sat 10-5 Sun 2.30-6
Great Russell St. London WC1.
0171 636 1555

Contemporary Applied Arts
9 Jan-14 Feb. Mon-Sat 10.30-5.30
Showcase exhibition Yvonne Coffey
20 Feb-28 Mar. Mon-Sat 10.30-5.30
Showcase exhibition Maria Hanson
2 Percy St. London W1.
0171 436 2344

Craft Centre and Design Gallery
1 Nov-10 Jan. Tues-Fri 10-5, Sat 10-4
Back to Life including work by **Helen Smythe, Daphne Krinos, Sheila MacDonald and Nicola Becci**
24 Jan-14 Feb. Tues-Fri 10-5, Sat 10-4
Enamoured inspired by love or liking including work by **Grainne Morton, Pat Issit, Chim(a)e'ra, Rakhi Kapila, Collette Waudby, Sarah Jane Bennett, Annabet Wyndham, and Esther Smith**
3 Mar-30 Apr. Tues-Fri 10-5, Sat 10-4
The Story of Oxidization, James Griffin and Anna Gordon
City Art Gallery, The Headrow, Leeds.

Craft Council Shop at the V&A
Mon 12-5.30, Tues-Sat 10-5.30
Gifts for Valentines including work by **Gillian Finlay, Antje Illner, Janet Perry and Helen Smythe**
Victoria & Albert Museum, South Kensington, London SW7.
0171 589 5070

Goldsmith's Hall
3-6 March
Goldsmith's Crafts Council Awards
Foster Lane, London EC2 .
0171 606 7010

Groningen Museum
Onno Boekhoudt/Why Not Jewellery?
Until 15 Feb. Tues- Sat 10-5
Museumeland 1, 9700 ME Groningen, Netherlands. 050 3666555

Oriel Mostyn
21 Feb-4 Apr. Mon-Sat 10-1 1.30-5
Beyond Material - the New Craft of the 90's including work by **Gavin Fraser-Williams, Cynthia Cousens, and Caroline Broadhead** catalogue by **Martina Margetts.**
12 Vaughan St. Llandudno LL30 1AB.
01492 879201

Oxford Gallery
16 Feb-18 Mar. Mon-Sat. 10-5pm
Alternative Crufts including work by **Judy McCaig**
23 Mar-22 Apr. Mon-Sat 10-5
New Generation Glass including **Yvonne Coffey and Emi Fujita**
23 High St. Oxford OX1 4AH .
01865 242731



Chim(a)e'ra, at Leeds City Art Gallery

Red House Museum
Chain Reaction - Crafts Council Touring Exhibition
16 Jan-17 Feb.
Twenty necklaces from the Craft Council's collection 1973-95
Quay Rd Christchurch
Dorset BH23 1BU . 01962 846334

Roger Billcliffe Fine Art
Feb. Mon-Fri 9.30--5.30 Sat 10 -1
Valentines Show
Mar. Mon-Fri 9.30--5.30 Sat 10 -1
Marianne Forrest
134 Blythswood St. Glasgow
0141 332 4027

The Scottish Gallery
12 Jan-4 Feb. Mon- Fri 10-6 Sat 10-4
New work by Susan May
9 Feb-4 Mar. Mon- Fri 10-6 Sat 10-4
Valentines Show - Clair Underwood and Malcolm Betts
16 Dundas St. Edinburgh EH3 6HZ.
0131 558 1200

Sothebys
5-13 Feb. Mon-Fri 10-4.30
Sat 10-4 Sun 12-4
Contemporary Decorative Arts
35 New Bond St. London W1.
0171 493 8080

Gallery News

Galerie Sofie Lachaert
Is now only at St Paulusstraat 41, Antwerp, Belgium.
tel/fax 0032 3231 4587

Galerie Brits and Carmeliet
Has opened at ZwarteZustersstraat 20, 9000 Ghent, Belgium.
tel/fax 0032 9234 0126

NOTICEBOARD Information for next issue by 15 Feb. '98, to: **Muriel Wilson, 215 Addison Hse, Grove End Rd, London NW8 9EJ**
Tel/Fax 0171 289 6105