



## Editorial

It is remarkable how quickly the next issue of Findings comes around. This is something the editorial team are particularly aware of, since work starts on the next issue almost as soon as the last one goes to press. We continue to receive a very healthy amount of contributions – it has so far been a struggle to fit all the available copy into the number of pages at our disposal. These are of course, as somebody once famously remarked, the problems of success, but we would still encourage anybody who feels strongly about any issue related to contemporary jewellery to put their thoughts on paper and send them to us.

For example, most makers have had to deal with the difficulties of the sale or return system – this is surely an issue which needs airing. Or what about the influence of the Artist Jeweller on contemporary jewellery? Or the role of humility in jewellery design? Or what makes jewellery precious, and does it matter? Following on from Holly Belsher's piece in this issue, you might like to tell us how it is for you in your part of the country. Let us hear from you.

An especially welcome development in this issue is the response to Susan May's letter about hard-to-obtain materials. She has clearly touched on something of concern to members, which may well signal a future development for the newsletter. Is there anybody out there who would be interested in taking this on? As we have said before, it is for you to make the Association and its newsletter into what you want them to be.

Copy date for material for the Summer issue will be 22 May.

*Last autumn Susan May was commissioned by the Worshipful Company of Goldsmiths to make a neckpiece and ring for its collection. We show the pieces selected from a range of models and finished work submitted to the Company. The neckpiece is forged from 11x6mm oblong sterling silver wire, and formed into a 250mm diameter hoop of oval section, approx. 12x4.5mm at the widest point, tapering to 4.5x2mm. The gold detail, made from 2mm pieces of 18ct wire, is a typical feature of Susan's current work. The ring is forged into elongated tapers from oval section wire, the gold detail again in 18ct, as tiny grains.*  
*Photo: Joel Degen*



## Chairman's letter

**Since the publication of the last newsletter the full committee has met once and the various sub groups on a number of occasions.**

We have received many further compliments on the quality of the newsletter, particularly on the standard of design and layout. Consequently a number of new members have joined and requests for the newsletter have been received from France, Belgium and the USA.

Recognition of our Association as the national representative of contemporary jewellery and jewellers was, I think, rather confirmed by the Crafts Council recently. The Association was asked by the Crafts Council to send a representative to report on the potential of the Inhorgenta show in Munich as a more focused venue for jewellers and silversmiths in future. (See Jan Hinchliffe's preliminary report elsewhere in this issue).

The Crafts Council has recently made a grant of £750 towards start up costs of the Association and we currently have an application pending on behalf of the first AJC conference in September.

This is of course very much the major event of the year for the Association. Ann Marie Shillito and her team up in Edinburgh have put in a tremendous amount of work to organise it and I am delighted to say that financial aid has already been promised by the Scottish Arts Council, the City of Edinburgh, the Incorporation of Goldsmiths of the City of Edinburgh, and the Inches Carr Trust.

Details of the conference programme should reach you very soon. Meanwhile block out the 10-13 September in your diaries. Norman Cherry

## The Gilian Packard Scholarship

**The primary aim of this new postgraduate award is to reinforce active and direct links between industry and education through the provision of financial support to deserving students who wish to pursue the interaction of design and technical development for the Jewellery and Silversmithing Industry.**

There are no mandatory student awards for postgraduate study in this subject at London Guildhall University and as a consequence students have to fund themselves in full. Unless a student has personal resources most are unable to extend their education beyond undergraduate level (BA and HND). This not only discouraging to students but also detrimental to our industry because very few can realise their full potential. The Scholarship appeal is for contributions towards a fund target of £50,000, to provide an annual award. Cheques should be made payable to 'The Gilian Packard Fund', and sent to: Wendy Tunnell, The Young Musicians Trust, East Court, Newton, Broxburn, West Lothian, EH52 6QH. tel: 0131 331 5071

## Events

### Art in action 1998

Dates for this summer are 16-19 July and the venue, as ever, the ample grounds of Waterperry House, near Wheatley in Oxfordshire (just off the M40). Jewellers participating this time, with stands or demonstrating, are: **Michael Bolton, Stella Campion, Gabriella Lane, Joan Mackarell, Claudia Petley and Paul Shepherd, Alison Richards, and Irena Maria Varey.**

A hugely popular family event, it is well worth a visit, if only to judge whether it is the right kind of showcase for your own work, and to consider applying for next year. Further information from Art in Action Press Office, 96 Sedlescombe Road, London SW6 1RB. Tel: 0171 381 3192, Fax: 0171 381 0605.

### National Eisteddfod of Wales

**Bro Ogwr** (Bridgend) 1-8 August 1998

The Arts and Crafts Exhibition, for artists born or living in Wales, will include jewellery. Closing date was in mid-February but the event had been widely advertised in Wales and beyond. Details of venues and related events from the Eisteddfod Office, 4th Floor, Brackla House, Brackla Street, Bridgend, CF3 11BZ.

### New prizes at Chelsea

Jewellery heads the list of craft fields represented at Chelsea Crafts Fair 1998 in the Crafts Council's Press Release – last year there was a total of 52 jewellers showing, out of over 200 makers overall, making the Fair a major opportunity for jewellers. This year will see three brand new awards, of which the most relevant is the Janet Fitch Jewellery Award for the jeweller demonstrating the most innovative design skills in production and excellent creativity of presentation.

Other awards are the George Little Management sponsorship of an award for export with a prize given for the best new body of work appropriate to the US market, and the Three Bags Full Knitwear Award. These are in addition to the established Carroll Foundation Award for an outstanding maker under 30, and the Crafts Council's own awards for Best First Time Exhibitors in each week.

Chelsea Craft Fair, Chelsea Town Hall, 13-25 Oct 1998 (closed Monday 19 Oct.). Further details from Joanna Scott on tel: 0171 255 2272 fax: 0171 255 2292.

**Findings** would like good black and white photographs of pieces of jewellery, or jewellery being worn, to select for use on the cover and on inside pages. Images linked to current or forthcoming exhibitions are most welcome, and should be clearly captioned. Prints will be returned to sender. Please send to **Muriel Wilson**, 215 Addison House, Grove End Road, London NW8 9EJ.

## Gone West!

**Holly Belsher** talks about life as a jeweller in Bristol

**I** moved to Bristol in 1983. I'd been in London for eight years, first to study jewellery at the Central School of Art (now Central St Martins) and the Royal College of Art. I'd then set up a studio at Clerkenwell, ideally near to the heart of London's jewellery quarter, and the multiple occupancy of the converted furniture depot meant there were numerous other ex-art students all struggling to launch themselves on an unsuspecting world. So, masses of mutual support, exchanging of information, and, most importantly, local services like gold-plating, casting, even carpentry for my bench, all under one roof or round the corner.



*Jewellery by Hot Metal*

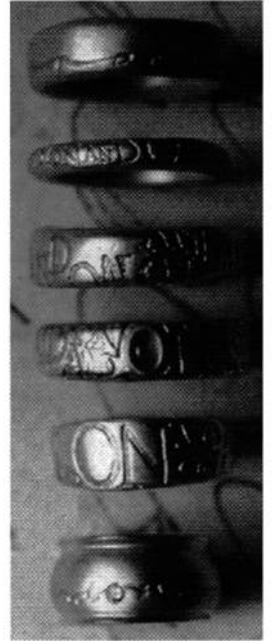
Things were a bit different when I fetched up in the West country. There is a craft centre with available workshops, but not suitable for my requirements. I had to use a corner of the living room until something turned up. Suitable properties are few and far between here. I kept my first workshop for twelve years, but searching

again recently was very frustrating. World War II took out the old centre of Bristol, and rebuilding did not provide spaces suitable for workshops. There is also a complete lack of comprehension of the need for studio spaces for craftworkers. Say 'workshop' to a property agent here and they send you details of oily garages with inspection pits in the floor. If you say 'light industrial' they show you vast warehousing with easy access loading bays on the outskirts of town (I don't drive).

On the plus side it takes only minutes to get anywhere. Suddenly the hours spent in travelling are your own again. I've got over having to do everything by post, as all my suppliers are elsewhere, but I just have to be organised. I have to wait until I have enough, eg. items for plating, to justify the registered post rates, but customers always seem prepared to wait when the reasons are explained. Bristol is, of course, the home of the Arnolfini Gallery, an old docks warehouse converted in 1975. It housed a legendary contemporary jewellery section until the recession closed this in 1984. Now mostly local makers' work is sold from a showcase in the bookshop. These represent a variety of materials and techniques, from Saira Gregory's silver combined with bright recycled

toothbrushes, to mixed metal birds and trees by Gillian Stein. Hilary Bravo uses paper, Matt Benton makes beautiful perspex and silver brooches. There is also work from Jo Mitchell (Hot Metal), Georgie Mortimer and Susan Clough among others. The display aims at the non-precious section of the market, as befits this modern art gallery and its all-too-tempting card and bookshop.

There are several other places to see contemporary jewellery in Bristol. The Ginger Gallery in Hotwells is a generous space full of a wide range of ceramics, sculpture, paintings and original prints, with around twenty jewellers on display, including Jane Adam, Marlene McKibbin, Linda Jolly, Anne Finlay and Karen Whiterod. The 3D Gallery in Perry Road is also a good place for crafts, as well as a selection of mostly silver jewellers, including Paul Preston's tiny oxidised relief figures of birds and sea creatures, Diana Porter's gorgeous rings with inscribed messages, Maria Rivens, Julie Sellars, David Ashby's ceramic pieces and my own work.



*Rings by Diana Porter*

There are other, seasonal, delights, as when Vena Bunker opens her house twice a year having bedecked it with the work of a mixed group of artists of the highest standard. The Bristol Craft Centre has an Open Weekend at Christmas, as do I, along with Dail Behennah, the basket maker with whom I share a work space.

So, that's a brief impression of where I work, what's it like where you are? Holly Belsher

## Trade marks – are they relevant to your business?

By solicitor **Jennifer Mason**

**I**f you are setting yourself up in business as a jeweller, a distinctive brand name or logo for your products and business is important. Ideally, your jewellery should be instantly recognisable in the trade and amongst customers as produced by you, due to your constant and prominent use of that name or logo, otherwise known as your trade mark or brand.

In the UK it is, in theory, possible to register any trade mark which is capable of being represented graphically, provided that it is distinctive of the relevant goods and is not in any way descriptive (for example, an application to register the word 'Silverworks' in respect of silver jewellery

would not be registrable as it is descriptive of those goods). Your trade mark might consist of a word, a collection of words, a design or even your own name. Once registered as the proprietor of such a mark, you will have exclusive rights to apply that mark to the products in respect of which it is registered.

To obtain a UK trade mark registration you must first check that the mark or a similar mark has not already been registered in respect of the same products or services. For example, if you are planning to sell your jewellery under the name 'Humming Bird Designs', first instruct a solicitor or agent to search the Register to ensure that no one else has registered the mark 'Humming Bird Designs' or a similar mark in respect of jewellery.

Once the application has been filed (upon payment of a registration fee of approximately £225) and the Trade Marks Examiner has accepted the mark for registration, having also conducted a search of the Register, the application is advertised and third parties may oppose the registration. If all goes well, however, your mark should be registered between 6 and 9 months of filing the initial application.

Whilst registration of your mark, as described above, will not necessarily prevent the copying of your jewellery designs, it does provide a straightforward means of preventing third parties from advertising, marketing or selling jewellery under your mark or logo. In the absence of a trade mark registration, your only recourse would be to pursue an action for passing off to prevent such use of your trade mark. Such an action would be more time consuming and costly since you would need to obtain evidence of customer confusion in order to succeed.

If you have manufactured a range of jewellery where the shape of each individual item is the same, although each item may vary in size, and where this design has proved popular, the question then arises – can the shape itself be registered as a trade mark, thus preventing third parties from reproducing your design? Unfortunately it would not be possible to register that shape as a trade mark since it may be argued that the value of the product lies in its shape, contrary to the pre-conditions for registration under the Trade Marks Act. You might instead consider registering the shape as a registered design if it is particularly valuable to you and therefore worth protecting. Otherwise, unauthorised reproduction of that design will be governed by the law of copyright and design right.

This does not, however, mean that it would not be possible to register as a trade mark a design, word or logo which is engraved or otherwise affixed to each item of jewellery, provided, again, that it is sufficiently distinctive. For example, Burberrys have obtained trade mark registrations for the tartan patterns of its products.

#### Points to Note:

- Think of a distinctive name or logo for your products and business
- Remember that what is worth copying is generally worth protecting – consider protecting your brand name or logo as a registered trade mark
- Always monitor use by third parties of your registered or unregistered trade mark and act accordingly – consider bringing an action for trade mark infringement or passing off and, in the first instance, write (or instruct a solicitor to write) notifying that party of your rights in the trade mark.

Jennifer Mason

**If you have any legal queries which might be addressed in the next edition of the newsletter, please write care of the editors before 8 May 1998.**

### Opportunities

#### Do you work in pewter?

Taylor Burgess Consulting, a design and educational consultancy based in Birmingham's Jewellery Quarter, offer a free 12-month package of support aimed at designer/makers who plan to become self-employed. Recipients must be prepared to work primarily in pewter and to relocate to Birmingham. The recipient is expected to fund all living expenses. Application forms from Taylor Burgess Consulting, tel: 0121 236 9745.

#### Symposium in Sweden

##### Ars Ornata Europeana – Stockholm 26-28 June 1998

The 5th International Contemporary Jewellery Symposium forms part of the celebration of Stockholm as this year's Cultural Capital of Europe. The programme will include lectures, group discussions, visits to museums and studios, presentations of current projects, and a performance. For further details contact the Symposium Office at Konstfackwerkcentrum, Box 175. 67, 11891 Stockholm, tel: 00 46 8 720 5959, fax: 00 46 8 720 5905.

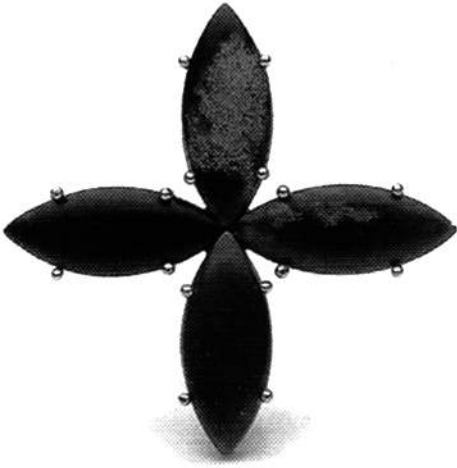
#### Workshops in Ireland

A series of two-week residential workshops in silver smithing and jewellery is held each year from June to September in Ballinacash, Rathdrum, (next village to Ballykissangel) Co Wicklow. They are led by Brian Clarke and include field trips to Dublin Museums and Kilkenny. Details from Brian Clarke, tel: 00 353 4044 6385 fax: 00353 4044 6060.

#### Symposium in Switzerland

**Recycling and other patterns** 7-9 August Workshops and an international jewellery design symposium will take place in Braunwald, central Switzerland throughout August. Details (until 15 June) from Design Werkstatt Felix Urs Stüssi, tel: 00 49 761 706713 fax: 00 49 761 73814.





## Peripheral Vision

9th Biennial and 5th International Conference of the Jewellers and Metalsmiths Group of Australia.

Hobart, Tasmania, January 1998.

**T**he conference title was intended to focus on the edge, geographically, metaphysically, technologically and artistically. The geographical focus was centred on the island nations of New Zealand, Japan, Britain and Australia. The event was well organised by Hobart-based Phill Mason who has an established workshop and gallery there. Running concurrently were no fewer than six exhibitions of metal and jewellery from Australia and New Zealand, including 'Graduate Metal VII', the Australian equivalent of our 'Passing Out'.

The keynote address, given by Dr Kevin Murray, a writer and curator based in Melbourne, was an atmospheric and thought-provoking lecture that examined what is precious and valued in an information age.

The New Zealand viewpoint was expressed by Warwick Freeman and Alan Preston. Both work in paua shell and other materials traditionally associated with NZ. Grant Thompson, also from NZ, conducted a workshop in the Hobart Lapidary Club immediately after the Conference.

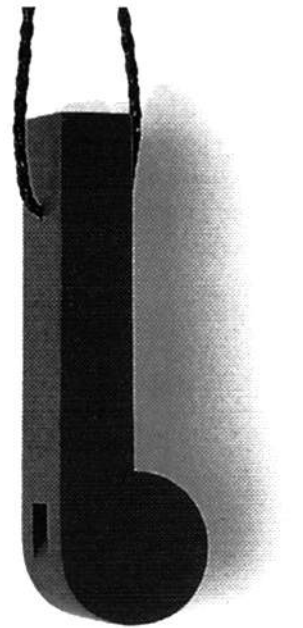
From Japan Hiko Mizuno, President of the world's largest private jewellery college in Tokyo, talked of the significance of the traditional skills of swordmaking and their effect on contemporary metalworking. He also showed exciting images of land-art oriented jewellery projects by his students. Then Noriko Takagi, editor of the major Japanese jewellery journal 'Four Seasons of Jewellery' and champion of contemporary jewellery in Japan, showed a huge selection of the work of recent graduates and of established makers such as Hiramatsu

and Itoh. The Australian speakers included Yuri Kawanabe a Tokyo graduate now resident in Australia who illustrated her talk with images of bold and beautiful jewellery developed from the word 'oru' meaning 'to fold'. Robert Baines is a lecturer in Melbourne and an expert in historical metal bonding techniques whose work is highly individual and strangely disquieting. The V&A has recently purchased his filigree 'Red Trumpet' (on display in the Silver Galleries), and his recent exhibition at the Gallery Biro in Munich was titled 'The Intervention of Red'. Also speaking was Pierre Cavalan, a French Australian – Bijoutier sans Frontières – whose work is based on bricolage, the putting together of found objects. This improvised work and his improvised lecture were irresistible.

The final section was devoted to two metalsmiths: Robert Foster whose beautiful tableware in anodised aluminium is well respected in Australia and beyond, and Andrew Last whose large wall lights and vessels were influenced by 'a childish response to flying things'.

I was invited to speak about Scottish Contemporary Jewellery and my own work. I presented the work of jewellers who received their art education in Scotland and those who did not but who are resident there. The reaction was enthusiastic, and cultural historian Dr Norris Ioannou commented that the work I had shown looked international and could not be identified as 'Scottish'. This highlighted an Australian preoccupation with the issue of cultural identity.

I was very impressed by the work, the energy and the commitment of the Australian makers I met and would be happy to pass on contacts to anyone contemplating a visit there. Dorothy Hogg



Warwick Freeman, (above left) Greenstar, 1991. (Above) Koru Whistle 1993.

### 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.

Copies of Findings will henceforth be distributed principally to members – if you can use further supplies in your college, school, gallery, workshop or wherever, please apply to the School of Jewellery, as above.

## Feel it Wear it

The perception and sensation of jewellery

ACJ Conference, Edinburgh, 10-12 September 1998

**T**he Conference at Edinburgh College of Art opens with an evening Reception and a Private View of the major international exhibition 'Jewellery Moves' at the Royal Museum of Scotland.

Caroline Broadhead, 1997 Jerwood Award recipient, will be the first speaker in the Friday/Saturday programme. Her talk about her work and on ideas around the changing nature of an object when worn or when not worn will invite delegates to consider conference themes in an expanding context. The contribution from German jeweller Karl Fritsch will be observations on conventional jewellery in the context of his own work, and Jacqueline Mina will speak on her approach and the importance to her of wearability, suitability and durability. No doubt Simon Fraser's talk will be provocative and pertinent. Other contributors are Dr Elizabeth Goring, on the themes and issues involved in curating 'Jewellery Moves', an exhibition which will provide further strands of visual and cerebral stimulation. Giovanni Corvaja and Onno Boekhoudt will report on their work and the masterclasses each will be holding at Edinburgh College of Art prior to the conference. There will be a good range of trade stands – stones, applicable technology, books and catalogues, etc – with time in the conference schedule to visit these as well as to enjoy the opportunities for contact, information and the ethos that is essential for the success of an event like this.

Conference fees for ACJ members will be £125, for non-members £145 and students £50. This will include attendance at all lectures and seminars, evening social events (reception, private view, and ceilidh) as well as coffees, lunches and teas. A special rate has been negotiated for accommodation in self-catering flats at Napier University within walking distance. Some flats have wheelchair access. Ann Marie Shillito

### Exhibitions

#### American Metalanguage

Barbican Centre Grd Floor Foyer Part 1: 10 April-7 June  
Arline Fisch, Boris Bally. Part 2: 13 June-2 August  
Harriette Estel Berman, Rachelle Thiewes

This follows on from the Metalanguage series to look at four very different contemporary approaches to the craft of metalsmithing and jewellery in the United States. As a survey of different methods of fabrication, the work ranges

across traditional skills such as casting, fusing, joining metal by prolonged direct heat, or using a molten flux as in soldering, through industrial techniques of rivetting, press-moulding and latheforming to traditional textiles techniques from cottage industry like knitting, crochet and weaving.

The work of these four jewellers and metalsmiths demonstrates the capacity of the medium to be used as a vehicle to address modern issues such as recycling, consumer culture, body language. Metal becomes a field for the interplay between the distinctions of functional, decorative and sculptural. Finally, the work expresses, by implication in some cases, the value of precious metal itself and what that means. Dinah Pyatt

#### Made to Wear: Creativity in contemporary jewellery

The exhibition will take place at the Lethaby Gallery, Central St Martins, Southampton Row, London WC1 20 Apr-22 May. 10-5pm. Free, tel: 0171 514 7000.20

The exhibition brings together the work of over fifty jewellers from all areas of jewellery practice, from precious jewellery to performance and from fashion jewellery to experimental work. The unifying element is that they are all connected in some way with the jewellery course started by Brian Wood at the then Central School of Art and Design in 1966. This has allowed us to use the course as a case study in contemporary jewellery and include the work of such varied artists and designers as Jane Adam,

Caroline Broadhead, Barbara Christie, Ros Conway, de Vroomen Design, Gerda Flockinger CBE, Georgina Follett, Simon Fraser, Dinny Hall, Susanna Heron, Nuala Jamison, Julia Manheim, Elizabeth Olver, Reema Pachachi, Peter Page, Wendy Ramshaw, Fred Rich, Jane Short, Skeates and McIntyre, Scilla Speet and Brian Wood.

The exhibition is accompanied by a fully illustrated book, 'Made to wear: Creativity in Contemporary Jewellery', with an introduction by Barbara Cartledge, based on material gathered from interviews with over fifty jewellers. Published by Lund Humphries, £25 hardback through booksellers, £19 paperback available only at the exhibition. Janice West



Elizabeth Olver, 18ct gold ring. One of her pieces to be shown in the landmark exhibition 'Made to Wear' at Central St. Martins.

## Findings interview: Tony Gordon

Last December, there were two major exhibitions of contemporary jewellery in Manchester at once: at the Righton Gallery in All Saints was 'Passing Out', the annual show of work by graduates sponsored by the Goldsmiths' Company and this year organised by Manchester Metropolitan University; and just up the road in the Town Hall was 'Dazzle'.

Tony Gordon and Christine Bola, the organisers of 'Dazzle', take jewellery into theatres and festivals, and thus to an audience interested in the arts but not necessarily familiar with the gallery scene. This formula has been phenomenally successful: since 1981, they have sold over £5.5 million worth of jewellery and they have recently whittled down their national database of jewellery buyers and collectors to 29,000!

As Tony and Christine have reputations as keen talent spotters - the names **Kathie Murphy, Emma Gale** and **Anna Gordon** spring to mind - the coincidence of the two exhibitions in Manchester presented a perfect opportunity to ask Tony what he thought of 'Passing Out' this year, and what he looked for from new jewellers.

He felt that the exhibition was well-presented, supports 'Passing Out' as a good chance for students to see what they are competing with, and appreciates that colleges and the students themselves are under pressure. However, he was 'angry', 'upset' and 'insulted' by much of what he saw. With certain notable exceptions, he felt the standards of selection by colleges were such that work by competent and talented designers got lost in the 'garbage'. There was a 'statement of non-talent', a 'celebration of tack'. Similarly, he felt that too many students had not themselves been rigorous enough in their analysis of their own work, showing good pieces alongside bad, and work that was either 'conceptually good but badly made', or 'all hype and no quality', with no real substance.

He is adamant that he does not expect graduate work to be commercial, and indeed is not looking for that. For 'Dazzle' to move on and grow, he says, it must be exciting and take risks. What he is looking for is a 'spark': in other words, a demonstration of intelligence, awareness, style, innovation and personality, based on a level of technical skill.

He takes a rightful pride in his own ability, and that of his staff (all jewellers themselves) to sell good, innovative, contemporary work, even when it is expensive or conceptually demanding. In order to go on doing so, and so to go on developing and increasing the market for contemporary jewellery, they need to show work by new makers that shows the same talent and commitment that they have in selling it. Tony Gordon did not find it easily at 'Passing Out'. Jane Adam

### Book reviews

#### Textile Techniques in metal, for jewellers, textile artists and sculptors

**Arline Fisch** Robert Hale, London, 1997. £20

Originally published in 1975, this book has been revised for the new edition. It begins with a short historical and cultural survey of the use of metal in conjunction with textiles, and textiles techniques using metal, suggesting a long and varied history of textiles techniques used in metal occurring through many cultures. The work illustrated ranges from delicate, intricate jewellery to large sculptures and hangings.

The author says she does not deal in great detail with the many different methods of working covered in the book because this information is available elsewhere, but there are many black and white photographs showing methods, tools and finished examples. These, with the diagrams, are very clear and easily understood. There are sections for each process such as weaving, crocheting and braiding, with subsections for different aspects of each, eg: needle, spool or machine knitting.

The processes will be of great interest to those wishing to work in metal who lack knowledge of, or access to

metalworking technology. They also hold many possibilities for students ready to develop these processes further and use them as the basis of their creative development together with other metalworking processes.

It is a pity that the large section of colour illustrations of contemporary work is at the back of the book and not arranged to support the instructive sections. However to anyone interested in the subject, particularly students, this is outweighed by the usefulness of the book. There is a bibliography at the back, along with other information such as measurement conversions and names of suppliers of tools and materials. The information on metalworking is fairly basic, since the book is about textiles techniques. There are however plenty of useful tips on the qualities of metals and ways of handling them to best advantage.

I have reservations about some of the work illustrated, such as the strawberries crocheted in red coated copper wire in a strip woven silver basket. Comments from students and professional jewellers alike were however universally enthusiastic. The book was variously described as very informative, wonderfully inspiring and worth its weight in gold. As Arline Fisch demonstrates in



her anecdote about the beginnings of her interest as she experiments with a spool of copper wire on the deck of a freighter – it is possible to create imaginative work in metal for little cost, with no tools except one's hands and no specialist metalworking skills. This book will be useful for anyone at any level of experience looking for practical suggestions for exciting new departures. Wally Gilbert

### **Unclasped: Contemporary British Jewellery**

**Derren Gilhooley and Simon Costin**, edited by **Alexandra Bradley and Gavin Fernandes**. Black Dog Publishing, 1997. £19.99

As a non-jeweller, I approach jewellery from the viewpoint of a passionate wearer and spectator. Aged eight I stumbled into the pool of light and enchantment that was the jewellery counter at Woolworths in Leamington Spa. I was fascinated by what Aldous Huxley called the 'numinous' quality of jewellery. It was the simple spectacle of jewellery which entranced me then, and this book's appeal is on the same level.

At first glance the book is a welcome attempt to break away from the self-referential, almost hermetic world of most books on jewellery. But Derren Gilhooley's text over-emphasizes jewellery's debt to other areas of art and design and the effect is to make it appear derivative rather than an exciting discipline in its own right. All Simon Costin's text tells us is that he is no longer a jeweller – we don't even learn why he has changed direction. Few clues are given as to the materials or construction of the work illustrated. The emphasis is on jewellery worn on the body, which I can only applaud. Too many books neglect the bodies on which jewellery is worn - yet who would contemplate a book on fashion without bodies? But the connection between fashion and jewellery is perhaps overstated here. Of course it's good to see jewellery for the catwalk recorded, but the reader is given little insight into the way jewellers respond to or create fashion, or anything else. The finished products are worn by the faces and bodies of 1997, though on reflection it is less a case of wearing, rather that of suffering the jewellery in silence, the models deadpan, dead-eyed, the jewellery seemingly a burden on their frail forms.

My real complaint about the book is this: it is full of styled and stylish photographs which go some way – though not far enough – to hide the paucity of ideas. Too much of the work looks like something else – prosthetic devices, film props, a telephonist's headset and hats by Philip Treacy. All this fills me with what Gilhooley calls 'millennial anxiety', because, as Susan Sontag wrote in her essay 'On Style': 'Stylisation' in a work of art as distinct from style, reflects an ambivalence (affection contradicted by contempt, obsession

contradicted by irony) towards the subject matter. This ambivalence is handled by maintaining, through the rhetorical overlay that is stylisation, a special distance from the subject' This stylisation is further reinforced by the decision to print the text in silver, making it elusive almost to the point of illegibility. Janice West

### **Jewelry – Fundamentals of Metalsmithing**

**Tim McCreight**, Hand Books Press (USA)

UK price £19.99

Many people with an interest in contemporary jewellery who read or collect technical books on the subject will be aware of work previously published by American author Tim McCreight. His previous effort 'The Complete Metalsmith', revised in 1991 is widely known on this side of the Atlantic.

This volume is really an updated version of 'The Complete Metalsmith', but whereas that book was characterised by amateurish presentation and naive line drawings, this one is much slicker and enticing and would not be out of place atop a gleaming designer coffee table. In fact, the earlier book contains more information, in greater depth and on a wider range of processes and techniques. To compensate, 'Jewelry – Fundamentals of Metalsmithing' is crammed full of high quality photographs, both of finished pieces and also in logical 'how to' sequences.

This book is very much aimed at the beginner and it certainly has much to offer anyone who has negotiated the pretentious introduction successfully. Looking at the photographs en masse, certain key design themes appear. Figurative whimsy abounds, as does the inclusion of found objects in many jewels which are often given formal titles. The scatter-gun approach is also well represented, where disparate materials, forms, textures and colours agglomerate with varying degrees of success. To me, the overall effect is slightly dated given my limited knowledge of recent American work.

My main criticism is therefore that the crucial issues of design and aesthetics are never touched upon and the novice in particular is left to look at finished pieces with no explanation as to why they were included from a creative perspective. Tim McCreight may well argue that the design issue is outside the scope of this new book but personally I believe that technical excellence and understanding are most worthwhile when used to articulate exciting concepts. An opportunity has been missed. Nick Aikman

### **Onno Boekhout/Why not Jewellery?**

Essays by **David Watkins** and others. Published by the Groninger Museum, Groningen, on the occasion of the exhibition of the same title held at the Museum, November 1997 to February 1998. ISBN90-71691-37-3. £12.95.



## Conference? Who needs it?

**N**ow is the time to be booking your places and accommodation for September's conference in Edinburgh (see page 6). Here in Britain the arts world employs a certain reserve when the subject of a conference arises. Perhaps as an event it seems too aspirational in an academic sort of way, not a proper 'Makers' sort of thing, or even, is 'class' rearing its ugly head? Frankly I think it is very important that you go.

As jewellers, alone in our workshops with our Radio 4 addiction, reserve can easily be strengthened into isolation. This is not something you truly realise until you have sat in a hall with 200 other jewellers (and interested others – Ed). There was an apprehension last time, in Newcastle, that it might be a hellish experience, although in fact we all have so much in common. A sense of humour for one thing. All those jewellery jokes we explain laboriously to our nearest and dearest, who shake their heads in bemusement. It was quite shocking to see the hall respond as one, sometimes simply to an allusion. If humour united us then our shared unity of purpose cemented friendships between people, many of whom knew each other's work but had never had a chance to talk. Information was happily shared and particular problems like 'Where do you get Water of Ayr stone these days?' to 'When your Gallery is looking at work what in particular do you need?' became quickly resolved. Paradoxically if you chose to you could argue over nuance without having endlessly to explain the context. We hold among us a world class reservoir of skills and erudition.

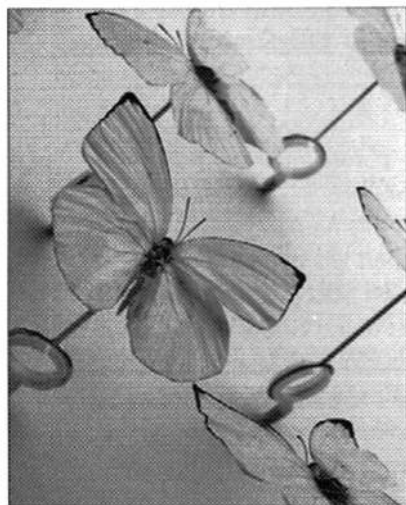
At Newcastle our sense of pride not only in our heritage but in the development of a fantastically diverse, successful and important creative movement (let's say it frankly, studio jewellers are no longer a curiosity but a sizeable part of this country's jewellery industry) was empowering entirely beyond most peoples' expectations. An idea ventured could quickly become a reality as the immense value of endorsement by one's peers produced a surge of energy to push it forward.

Certainly the great strength there was the diversity of participants. Not only were all sorts of genres amongst contemporary work represented (leading interestingly to a rapid realisation that, for example, not only were explorers of precious metals valuing the work of, say, plastics enthusiasts, but that the reverse was also true) but that the other people, from curators to gallery-owners, collectors to students, writers to plain enthusiasts were there too. Shoulder to shoulder and just as daft as we are. Finally and not least, the sight of all those jewellers letting their hair down on Saturday night was unexpectedly awesome. We are not only creative professionally but also it seems when it comes to having a good time.

**Conference? Who needs it? You do. I do. We do. Book now or leave the country.** Simon Fraser

## Fifty pieces of gold

Contemporary Applied Arts 15 May-20 June '98



*Mah Rana, 25 gold rings (made from 2nd-hand wedding rings) with 25 butterflies (detail). 1998. The butterflies died of natural causes.*

The exhibition forms part of the CAA's year-long celebration of its 50 year history, during which each major crafts area will be brought into focus. Furniture, ceramics and textiles have been shown earlier in the year and glass takes centre stage at the end of June. In May and for most of June it is the turn of jewellery.

The brief was 'Design and make a celebration piece, 50% of which must be in 18ct gold'.

In all 40 makers will be on show, from the widest range of generations and specialist skills. Most will be exhibiting pieces made specially for the show. Among them are jewellers well known for their work in gold – **Jacqueline Mina, Gerda Flockinger, Wendy Ramshaw** and **Catherine Martin**, but for others this has been an opportunity to experiment with a metal perhaps not normally associated with their work, or to incorporate gold in some way into a new piece. Among the more unlikely and intriguing of these will be **Peter Chang** and **Kate Hackney**. **Mah Rana's** butterfly rings will be fluttering behind the main window of the gallery.

### 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, Jan Hinchliffe, McCutcheon, Jacqueline Mina, Michael Pinder, Alison Richards.

## British Contemporary Jewellery study day

V&A Museum, 24 January 1998

**O**ne of life's all too rare pleasures is to walk into the Victoria and Albert Museum when it first opens. Greater delights are in store in finding that reaching the lecture theatre is a long leisurely walk through pristine galleries with display cabinets full of unexpected delights. Happily the lecture theatre was packed – two hundred and ninety five people wanted to learn more about contemporary jewellery. They included college groups, jewellers, retailers like myself and others in connected fields – like the lecturer in History of Art I met who said she didn't know enough about jewellery and wanted to learn more. I was delighted also to see well known faces like Clare Beck from the Crafts Council, Yvonne Kulagowski of Contemporary Applied Arts, Julia Manheim with her student group, and Mah Rana.

We were welcomed by Francis Pugh from the V&A's Education Department, to whom all credit is due for instigating, master-minding and organising this event. Clare Philips of the Metalwork Department, which includes the Jewellery Collection, took us through 'Collecting the Twentieth Century', a fascinating trawl through the V&A's acquisitions since the year 1900, when contemporary pieces were bought, with a lapse in collecting until the 1950s, then an active acquisitions policy up to the present day. This was illustrated with excellent slides on the V&A's huge screens which made watching slides a far greater pleasure than usual, and providing a better view of the workmanship of each piece.

In 1960 a necklace was commissioned from Gerda Flockinger, and we saw specially commissioned jewellery by artists like Elisabeth Frink and Terry Frost, from the 1961 Goldsmiths' Hall exhibition. There is work from other well known names such as Wendy Ramshaw, Gijs Bakker, and Peter Chang, giving a glimpse of what a truly eclectic, wide-ranging and comprehensive collection this is.

Caroline Broadhead is best defined I think as 'jeweller conceptualist' by Margot Coatts in her review (Crafts Jan/Feb 1998) of the Jerwood Prize for Applied Arts 1997: Textiles, of which Caroline was the winner. She showed bold images of her earlier jewellery and of her exquisite white nylon garments which are an unique cross between art, clothing and a form of adornment. Her explanations of how she explores the boundaries of how fabric is used with the body were thought-provoking, and I hope provided much food for thought for jewellers who are attempting to do the same with their work.

Jane Adam also showed excellent slides of her outstanding and unusual work in anodised aluminium (the colours are dyed on after anodising). Her talk was based on three main elements: a practical response to the problems of making and function, a response to the material, and the work as an expression of what as a maker she wants to say in her time and culture, which reflects a response to what she is seeing round her. As a retailer I was particularly pleased to hear her emphasise how important she finds it to make work that sells well and how much she enjoys creating her 'production' range, as well as one-off pieces. As she rightly pointed out, making art can be easier but there are challenges to be found and enjoyed in making work that sells.

After the lunch break we were again stimulated by a lively discussion between the knowledgeable Norman Cherry and the very articulate Amanda Game, director of the crafts department of Edinburgh's Scottish Gallery.

The final speaker of the day was the flamboyant and witty Simon Fraser, jeweller and lecturer. If anyone was in danger of falling asleep towards the end of the day, his amusing slide-show and descriptions of what I translated as making jewellery from found objects (in this case a piano) certainly kept us all awake. He has a keen sense of fashion and an eye for the surreal which gave me lots to think about on the way home. I look forward to more days like this and hope to be able to go to the ACJ Conference in Edinburgh in September. Janet Fitch

Janet Fitch is a writer, author of 'The Art and Craft of Jewellery' (Mitchell Beazley, 1992) and a director of the three Janet Fitch shops in Covent Garden, Soho and Kings Road, which sell the work of contemporary jewellery designer/makers.

### Inhorgenta 98

**In February I was invited on behalf of the ACJ to visit the Inhorgenta Jewellery Trade Fair in Munich.**

The fact-finding weekend was initiated by the Crafts Council and funded by Messe München International. The brief was to research contemporary jewellery featured at Inhorgenta and in Munich galleries, in order to provide information on the viability of this market for British jewellery designers. A full report will be in the next Findings. An 'Open Day' will be held in London in the summer, with representatives of the Crafts Council, the Department of Trade and Industry and Messe München International. This will outline the potential for British jewellers and silversmiths to exhibit at Inhorgenta. It is hoped that many ACJ members will attend.

Jan Hincliffe McCutcheon

Further information from Karen Turner, Head of Sales Development, Crafts Council, 44a Pentonville Road, London N1 9BY, Tel: 0171 806 2512, Fax: 0171 837 6891.



## Letters

### Response to Susan May's letter in winter Findings

Dear Editors:

Yes, it is a very good idea. Perhaps setting up a panel of experts whose duty could be to research technical information may prove more difficult and time-consuming for any 'volunteers'. Why doesn't 'Findings' introduce a quarterly technical subject which could be announced in advance, so people can send in, by a certain date, addresses they have found useful or a short article on the chosen area. The editorial work required should not then prove to be such a mammoth task. There should be no shortage of technical subjects such as the one Susan suggested and many more. This could prove to be immensely useful to all of us working alone or in groups and I cannot help but think would be more constructive than inundating poor Simon Fraser with our horror copying stories. I am sure we all have hundreds of these to tell, and there are a lot of us around..Daphne Krinos.

Dear Editors:

I felt sorry for Susan May who wondered where she could obtain a certain substance described only via a trivial name viz. Pariser Oxid solution. Recipe books, such as Hughes and Rowe's 'The Colouring, Bronzing and Patination of Metals' don't explain what to do when a certain substance cannot be found or why things work at all. Perhaps the study of the chemistry of black-and-white photography could provide a starting place for a rational approach to colouring silver.

Silver chloride when exposed to light produces an intense black; silver bromide a warm brown and silver iodide a yellow. Thus by making a solution of, say, a teaspoonful of potassium – or sodium chloride (common salt) in a litre of water, suspending a silver article in it attached to one terminal of a battery, with the other terminal attached to a piece of immersed metal (silver or titanium, say) it is possible to deposit silver chloride. If done in bright sunlight the coating will turn black. If sunshine is not available try using an electronic photoflash (around £15 secondhand). By using sodium – or potassium bromide or iodide solutions the colour can be varied. Coatings grown slowly and not too thickly (low voltage, low temperature. low salt concentration and with the electrodes well separated rather than closer together) are likely to adhere; coatings grown quickly and thickly are likely to fall off.

Perhaps some of the Universities which have jewellery departments and also have chemistry departments might investigate systematically how to produce colourful surfaces by oxidation and extend the investigation to include silver chromates (red, orange and intense yellow) and sulphides. Don Hawthorn.

I too use a lot of charcoal blocks and it's getting harder to find – and more expensive. I got some, willow I believe, from Exchange Findings, (Tel: 0171 831 7574). I can't help thinking there's an opportunity here for the revival of a traditional trade and that someone could start up a business to supply a real need. Holly Belsher.

Charcoal blocks (willow, 140x70x34cm £10.75 + VAT) can be bought from Thomas Sutton, 37 Frederick Street, Birmingham B1 3HN, tel: 0121 236 7139.

### Sheffield Assay Office Millenium awards

The Sheffield Assay Office and Marks and Spencer plc. are offering two awards to young designers (under thirty on 31 December 1998). One is for a sterling silver commemorative piece and the other for a piece of jewellery in 9ct gold suitable for production as an M&S stock item. All entrants must fill in a registration form by 30 April 1998.

These are available from: Sheffield Assay Office, 137 Portobello Street, Sheffield S1 4DS.

### Designyard

The Dublin gallery Designyard has entered into a strategic alliance with the Crafts Council of Ireland with the aim of creating a 'department store' of quality craft and design. Following refurbishment, it reopened in mid-March, with Designyard's collection of contemporary jewellery from Ireland and Europe shown on the ground floor, and the Crafts Council's gallery on the first floor.

Designyard, 12 East Essex Street, Dublin 2, Ireland, tel: 00 353 1 677 8453.

### The Metalsmith's Book of Boxes

The author Tim McCreight is seeking work for a new book, which will focus exclusively on boxes, including lockets. It will be in colour and will feature at least 250 photographs, both demonstration sequences and examples of work. First deadline for submission of slides is 15 May 1998.

Details form from: Tim McCreight, 33 Woodland Road, Cape Elizabeth, Maine 04107, USA.

### Tiffany Parbs

Australian jeweller Tiffany Parbs is making a research visit to Britain for a year from the end of June 1998. She is keen to make contacts with British jewellers, and would like to share a workshop space in exchange for rent or work skills.

T. Parbs, c/o Gray Street Workshop, 10 Sydney Place, Adelaide, South Australia 5000, fax: 00 61 8 8223 089.

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.

## Noticeboard

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

### Events

#### The Craft Movement Craft Fairs

24-26 Apr. Battersea Town Hall  
23-25 May The Queen Charlotte Hall  
Richmond upon Thames  
The Craft Movement PO Box 1641  
Frome Somerset BA11 1YXY  
01373 813333

### Exhibitions

#### Barbican Centre

##### American Metalanguage

10 Apr-7 Jun.

##### Part 1 Arline Fisch and Boris Bally

13 Jun-2 Aug.

##### Part 2 Harriete Estel Berman and Rachelle Thiewes

Mon-Sat 10-7.30, Sun 12-7.30.

Silk St London EC2Y 8DS

0171 638 4141

#### The Scottish Gallery

4-27 May. Mon-Fri 10-6 Sat 10-4

##### Molly Bullick, Emma Gale and Diana Greenwood

16 Dundas St Edinburgh EH3 6HZ

0131 558 1200

#### Roger Billcliffe Fine Art

4-28 Apr. Mon-Fri 9.30-5.30 Sat 10-1

##### Wally Gilbert, Jill Newbrook and Deborah Edwards

2 - 26 May Mon-Fri 9.30-5.30 Sat 10-1

##### Norman Cherry - New Directions

134 Blythswood St. Glasgow

0141 332 4027

#### Oriel Mostyn

21 Feb-18 Apr. Mon-Sat 10-1 1.30-5

##### Beyond Material - the New Craft

of the 90's including Gavin Fraser-

Williams, Cynthia Cousens, Anna

Gordon, catalogue by Martina Margetts

12 Vaughan Street Llandudno LL30 1AB

01492 879201

#### Crafts Council Shop at the V&A

13 May-14 Jun. Dorothy Hogg

17 Jun-19 Jul. New Faces

Mon 12-5.30 Tues-Sat 10-5.30

Victoria & Albert Museum South

Kensington London SW7

0171 589 5070

#### Craft Centre and Design Gallery

3 Mar-30 Apr. Tues-Fri 10-5 Sat 10-4

##### The Story of Oxidization - James

Griffin and Anna Gordon

1 May - 30 Jun. Tues-Fri 10-5 Sat 10-4

##### Matt and Polished Finishes - Amanda

Doughty and Diana Greenwood

City Art Gallery The Headrow Leeds

0113 247 8241

#### Contemporary Applied Arts

3 Apr - 9 May Mon-Sat 10.30- 5.30

##### Showcase - Christoph Zellweger

15 May - 20 Jun. Mon-Sat 10.30- 5.30

##### Fifty Pieces of Gold - work by all 40

precious jewellery members including

Gerda Flockinger, Jacqueline Mina,

Breon O'Casey, Wendy Ramshaw,

David Watkins and Mah Rana

26 Jun-1 Aug. Mon-Sat 10.30- 5.30

##### Showcase - Nuala Jamison

2 Percy St London W1

0171 436 2344

#### Electrum

1-16 May Mon-Fri 10-6 Sat 10-1

Recent work from the staff of the

Jewellery and Metalwork Department at

Duncan of Jordanstone College of Art -

Susan Barr, Roger Morris, Ann Marie

Shillito and Teena Ramsay

22 May - 13 Jun. Mon -Fri 10-6 Sat 10-1

##### Norbert Muerrle

21 South Molton Street London W1

0171 629 6325

#### Lesley Craze Gallery

13 Apr-14 May Mon- Sat 10-5.30

##### Sakurako Matsushima - Body

Ornament

28 Apr-28 May Mon- Sat 10-5.30

##### Philip Hughes - miniature paintings/brooches

17 Jun-16 Jul. Mon- Sat 10-5.30

##### Silver Polished and Patinated

34 Clerkenwell Green London E1C

0171 608 0393

#### Dazzle Glasgow

18 Apr-9 May

Glasgow Royal Concert Hall

#### Oxford Gallery

23 Mar-22 Apr. Mon- Sat 10-1 1.30-5

##### New Generation Glass including

Yvonne Coffey and Emi Fujita

23 High St Oxford OX1 4AH

01865 242731

#### Worcester City Museum and Art Gallery

2 May-13 Jun. Mon-Fri 9.30-6

(closed Thur) Sat 9.30-5.

##### Beyond Material

Foregate Street Worcester WR1 1DT

01905 25371

### International

#### Society of North American Goldsmiths Conference

25 Mar-14 Apr..

British Jewellers organized by Lesley

Craze. Jacqueline Mina, Heidi Yeo,

Catherine Martin, Kate Wilkinson,

Anna Gordon, Cynthia Cousens,

Anne Finlay, Alison Evans, Esther

Ward, Elizabeth Callinicos, Marc

Tafler, Wendy Ramshaw, Peter Chang,

Grainne Morton, Elizabeth Bone,

Emma Gale, Joanne Thompson, Gail

Klevan, Dorothy Hogg, Nuala Jamison

and Norman Cherry.

Facere Jewelry Gallery, Seattle City

Center 1420 5th Avenue 108 apt. WA

98101 USA

#### Society of Arts and Crafts

7 Mar-26 Apr.

##### Introducing Contemporary British

Jewellery - work of about 30 jewellers

including Vicki Ambery Smith, Chatwin

and Martin, Elizabeth Callinicos, and

Peter Chang. Boston USA.

### Gallery News

If you are taking part in an exhibition, organizing an event or have heard of a new sales space, let us know.

### For Sale:

**Findings**-base metal, various types.

Beads-lots of tiny glass, Chinese

enamel, tiny gold and silver metallic, etc.

tel: 0117 942 8905.

**Jeweller's bench** for sale. Open to offers. Buyer collects from the Cardigan area, West Wales, tel: 01239 851702.

**NOTICEBOARD** Information for next issue by 22 May. '98, to: **Muriel Wilson, 215 Addison Hse, Grove End Rd, London NW8 9EJ Tel/Fax 0171 289 6105**