



## Edinburgh Festival exhibitions

Jewellery is set to dominate the visual arts element of the Edinburgh Festival this summer, with at least two exhibitions in important venues.

**Jewellery Moves** (Royal Museum of Scotland, 15 August 1998 to 4 January 1999) is a vastly ambitious survey of contemporary work, selected from a world-wide range of jewellery designers from 25 countries. A total of 132 designers will be represented, some already international icons – names like **Junger, Babetto, Bakker, Vigeland, Hiramatsu, Fisch, Flockinger, Ramshaw** and **Watkins** leap out of the lists – and others still making their reputations but already attracting attention. A healthy percentage are chosen from within UK.

Every conceivable material will be on show, demonstrating yet again that intrinsic value is less relevant than quality of design, ideas and technical accomplishment. Exhibits will be grouped thematically, focussing on Material, Form, Idea and Image, and the innovative display will be enhanced by light, sound and movement.

Running concurrently during the Festival, **British Gold – Italian Gold** (Scottish Gallery, 7 August to 2 September) is fielding around 11 jewellers from each country, all of whom are known for their work in gold. Coming after **50 Pieces of Gold** at CAA, and last winter's **Au Couture** staged at Garrards by the World Gold Council, the exhibition will further reinforce the assertion that the best designer jewellers here compete on equal terms with their 'commercial' counterparts, and at the same time demonstrate the quality of design and skill associated with Italian jewellery. Following the Edinburgh showing, the exhibition will be shown at Studio GR20 in Padua, Italy's major gold centre, in October and November 1998.

We're sure you have of course, but if you still haven't booked up for the **ACJ CONFERENCE**, do so NOW. Contact: Association for Applied Arts, 6 Darnaway St, Edinburgh EH3 6BG. Fax: 0131 225 5660

*Brooch by Jacqueline Mina, 18ct yellow gold with platinum fragments fusion-inlay. 1998. 64x32mm. This piece will be shown in 'Jewellery Moves' at the Royal Museum of Scotland from 15th August 1998.*

*Photo: Joël Degen.*

### Become an ACJ member

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.*

## Chairman's letter

It has been a busy period for us all since the last issue. The Committee met on 13 May when we discussed the pros and cons of applying for charitable status, current membership, forthcoming and future events, the AGM, funding applications, etc, and received reports from Jan Hinchliffe on her visit to Inhorgenta (see p 3) and from Nick Aikman on his trip to Poland (report in our Autumn issue). There – a five-hour meeting condensed into a single sentence.

For me, one of the highlights of the short Easter break was attendance at the Society of North American Goldsmiths' conference in Seattle. Other ACJ members present were Jane Adam (whose report is on p 6), Roger Millar and Charon Kransen, who had his book stand in the Traders' Room. This was one of the best conferences I have attended. The content was stimulating and of an even quality; there were 650 delegates from all over N America and beyond, which made it hard work to meet and speak to everyone we wanted to; and the sun shone some of the time, too.

## Editorial

In this issue, Jennifer Mason's fourth piece for us concerns proposed changes to the hall-marking regulations, designed to bring us more into line with Europe. This raises the whole subject of hall-marking, which has been something of a *bête noire* for many jewellers in Britain over the last 30 or so years. The current regulations force us into using the terms 'white metal' and 'yellow metal' in a 'nudge-nudge, wink-wink' kind of way in order to stay legal when combining precious and non-precious metals.

Most western countries have some kind of marking system for precious metals, and some of these have exemption clauses for 'art'. Others have trades description legislation similar to our own (from which, I think I am right in saying, precious metals are excluded in this country). Do you suffer under the

**Findings** would like good black and white photographs 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. Please send to **Muriel Wilson**, 215 Addison House, Grove End Road, London NW8 9EJ.

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One of the most exciting aspects of the conference was the groundswell of opinion from members of SNAG as well as from its Board that they should join with our Association for a joint event in the future. More of that in due course.

In the meantime our own big event of 1998 is the Edinburgh Conference **Feel It, Wear It** to take place between 10 and 13 September. Well over 1500 brochures have been mailed out and a good number of bookings already received. This promises to be a vigorous and intense event. Ann Marie Shillito and her energetic team have put together a very thoughtful and stimulating programme of speakers. They have also built in plenty of time for informal discussion. The AGM will take place on the morning of Sunday 13 September. Don't miss out on the occasion of the year. I look forward to meeting you there. Please remember that this is your newsletter and should reflect your views, thoughts and concerns. So do send us information and contributions – it is not by any means a closed shop. *Norman Cherry*

present regulations? Do you have any proposals for sensible change? How important is hall-marking to your sales? Please let us have your views.

As our Chairman says in his Letter, Findings is intended as a sounding-board for opinions and news about jewellery. Don't just sit there muttering about a jewellery related issue that irritates you, sit down at the keyboard and share it with your fellow jewellers. We need material, either immediately for topical items, or for future use as discussion material, and there seem to be plenty of themes that need airing. Don't say to us – 'I was going to write you about it, but...', put it on paper (or disk) while it's bubbling there, and we'll print it. *Mike Pinder*



*Karen Whiterod, collar (see page 10).*



Inhorgenta  
München 98



*Neue Messe München International Building, which will house Inhorgenta '99 in February.*

## Inhorgenta, Munich, February 1998

**Inhorgenta is one of the principal trade fairs for jewellery, watches and clocks. Messe München International organises the fair, now well established in its 25th year. Companies from all sectors of the trade are divided between five broad categories – watches and clocks, jewellery and silverware, precious and semi-precious stones and pearls, manufacturing equipment and tools, and related services. These include specialist consultancies, bullion dealers, technical books and trade journals, packaging and display products. Jewellery and Silverware is grouped into manufacturing jewellers, small design companies, and designer jewellers and silversmiths. This last group is given a separate identity in the Sonderschau, the special exhibition for contemporary design.**

The industry in Idar Oberstein showed the superiority of its cut gems, featured in a small exhibition of precious jewellery and objets from the winners of the Benvenuto Cellini Award 1997. Excellence in craftsmanship using top quality gems and large quantities of precious metals is the main objective of this competition. In contrast are the products of the small design companies from Germany and Switzerland who prize contemporary design above material value. Jewellery of machined precision in stainless steel, rubber and diamonds was one example from this group.

Although the majority of companies exhibiting were from Germany, a large number were from France, Greece, Israel, Switzerland and the People's Republic of China. With the exception of the British stand in the Sonderschau, representation from Britain was minuscule – three pearl dealers and one firm producing antique jewellery.

The Sonderschau is an important feature at Inhorgenta. It has developed over twelve years to provide a strong identity for contemporary jewellery and silversmithing. Again, the majority

of exhibitors were from within Germany while others as individuals or groups were from across Europe. The exhibition was not easy to find within the trade fair but well worth seeking out. Approximately 100 stands were positioned in three small pavilions set apart from the main halls. In contrast to much of Inhorgenta the well ordered layout offered little distraction from viewing the work on display. Individual stands were a modest size but not cramped, and designed to be financially accessible to small businesses. A typical stand had two glass display cases each with a frontage of around 1.25m. The space behind was sufficient for hospitality for one or two visitors at a time.

Many exhibitors designed impressive displays which drew attention to their work. Two of the most memorable were from Finland and from a Korean based in Germany. The Finnish stand showed work by two designers: Maija Pitz exhibiting large necklaces of porcelain and silver, and Pekka Koponen presenting fluid, asymmetrical silver and enamel vessels. A lightweight structure in layers of blue waxed paper and serving no practical function emphasised the colour of the porcelain. One case was devoted solely to rows of long-stemmed red flowers. The impact was tremendous and signalled confidence. Resulting press interest from leading design journals proved the success of this display. Kyung-Shin-Kim from Pforzheim complemented her large colourful jewellery in electroformed hand-made rice paper with props of similar form and substance in white. The qualities of these display structures were as considered as the pieces of jewellery.

Much of the German jewellery included simple forms, linear structures and ingenious repeat link chains. These designers often used silver with gold or gold plate in combinations of satin, brushed and roller-printed surfaces. Mixed materials were evident: precious metals complemented aluminium, rubber, plastics, ceramics and paper. Semi-precious stones provided focal points within pieces of jewellery and enamel

featured as flat areas of colour inlaid into silver. The general impression was of work closely associated with German production jewellery in both techniques and visual aesthetic. In contrast many of the non-German exhibitors had a noticeably different style. Some were less concerned with efficient production and pieces were individually made in order to express their personal symbolism.

1998 is the second year for a British group to exhibit in the Sonderschau, with support from the Crafts Council and the Department of Trade and Industry. Seventeen silversmiths, including members of the Association of British Designer Silversmiths, and two jewellers occupied the equivalent of six individual stands. The silversmiths had a clear advantage as currently there is little work of similar quality in the Sonderschau. This year the response to the jewellery designs of Heidi Yeo and Marlene McKibbin was very encouraging, attracting buyers from many parts of the world. The British stand demonstrated a noticeably high level of professionalism within the Sonderschau. Contributory factors were the design and quality of the work; the unified display; an excellent brochure and the services of an interpreter. No other national group had such a level of publicly funded support.

It is recognised that Inhorgenta has outgrown its present location, and in 1999 it will move to the New Munich Trade Fair Centre in Munich-Reim, on the site of the old Munich airport. Dates for 1999 are 26 February to 1 March. This new, Danish designed, centre has the largest solar powered system in the world, providing power for all the telecommunications within it. Two rows of exhibition halls are linked by the central landscaped Atrium space. The immense halls are designed to be fully practical and multi-functional, and the whole of Inhorgenta will occupy approximately two of these. The Sonderschau will be sited within the main body of Inhorgenta, and although this has advantages over the previous location, measures should be taken to ensure that the unique identity is retained.

Inhorgenta 98 attracted around 21,000 trade visitors from 62 countries. Statistics show that interest from foreign buyers, including those from Eastern Europe, is rising. This increase is encouraging, particularly in view of the current caution in the German market. There is evidence that some foreign buyers see Inhorgenta as a platform for viewing international jewellery. A number of the German jewellers stressed the importance of reaching a wider audience and not relying exclusively on the home market. Buyers are not deterred by price, and will consider jewellery made from a variety of materials and accept prices reflecting the quality of production and design and not purely the intrinsic value of materials.

For 1999, Sales Development at the Crafts Council is eager to assist more jewellers to exhibit in the Sonderschau. Although strong competition exists for jewellers, work that is well resolved and forward thinking stands a good chance of commercial success. In order to draw public attention to

British jewellery there are plans to mount an exhibition in a Munich Gallery to run concurrently with Inhorgenta. These opportunities are a positive step towards a larger British presence in a centrally located European market.

**The Crafts Council is organising an Open Day for all jewellery designers interested in participation in Inhorgenta 99, to be held at the Department of Trade and Industry, 14 Victoria Street, SW1 on 17 July. Details from Karen Turner on 0171 806 2512. Jan Hinchliffe McCutcheon**

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## New hallmarking regulations

By Jennifer Mason, Solicitor, Simmons & Simmons

**A** ruling of the European Court of Justice in 1994 made clear the desirability of a unified system of hallmarks throughout Europe. There has been a proposal for a European Directive on this issue, but agreement had not yet been reached on its terms.

In the meantime, a new set of UK regulations under the existing Hallmarking Act of 1973 will soon be put before Parliament. What will be the practical effect of these regulations on manufacturers and retailers in the UK?

The proposed regulations include the following provisions:

- An increase in the range of finenesses (ie the percentage ratios of precious metal to alloy) to which articles containing precious metals can be hallmarked in the UK. This will include the levels of fineness which are currently accepted in other EU countries, for example, it will be possible to hallmark items of silver in the UK with only 800 parts of fine silver in 1,000 parts of alloy.
- The hallmarks of certain other EU countries will be recognised in the UK. The British Hallmarking Council will soon be publishing official guidelines identifying those foreign hallmarks which may be considered equivalent to the UK hallmarks and which should therefore be recognised in the UK under the regulations.
- It will be obligatory for levels of fineness to be expressed by a series of digits, for example, '916' for 22 carat gold, '958' for Britannia silver instead of the traditional marks of the crown, the lion and the figure of Britannia, respectively. These series of digits are known as millesimal marks.
- The date letter mark will no longer be compulsory and the UK will be obliged to accept articles which have not been date marked from outside the UK. The traditional quality marks (eg the crown and the lion marks) and the date letter mark may however be applied in addition to the millesimal mark, on a voluntary basis.

These new regulations are unlikely to have a significant effect on current practices – only about 50% of all items are currently stamped with a traditional quality mark in any event, with many manufacturers opting for millesimal marks to be

stamped since these are recognised in various countries under an international convention. These 'Convention Marks' enable manufacturers and retailers to export all their stock if necessary without additional hallmarking formalities.

Once the regulations are in place, the decision of whether or not to have the traditional quality mark stamped in addition to the millesimal mark will partly depend upon the size of the article in question – a silver article will now have a total of six panels if it is to bear the traditional lion/Britannia symbol, the date letter stamp and the millesimal stamp together with the obligatory sponsor's stamp, the relevant assay office stamp and the new Commemorative Millennium Mark which is being offered for all items submitted for stamping during 1999 and the year 2000. On a small article, this could be considered a little excessive.

There does not appear to have been an overwhelming response to the regulations proposed by the DTI. However, the DTI claims to have taken into account those views which had been expressed. In particular, many respondents had been anxious that we do not lose the traditional marks which are recognised worldwide as a British standard of quality. The DTI have therefore been keen to ensure that these will be retained on a voluntary basis. *The new regulations are likely to come into force early next year.*

## Contemporary Polish jewellery

**At New Year I visited the Stanko Gallery in Wroclaw. It has generous space in a good location off the Central Market Square, one of two galleries selling contemporary jewellery. This ranges from clean, well-designed 'functional' pieces to the adventurous and experimental, displayed in simple steel and glass cases. Janusz Stanko and his wife were friendly and interested in showing work from outside Poland, for exhibition or commercial purposes.**

They introduced me by telephone to Jacek Rochacki, the representative for foreign contacts of Poland's Goldsmithing Association. Jacek was already setting up a tightly-scheduled programme for Nick Aikman from Loughborough for a visit at Easter, and invited me to join in all or some of this.

At Easter I met Jacek first in Warsaw on a fleeting visit during which he arranged for me to be shown both the 'Milano' gallery and two of the public art galleries. The 'Milano' shows contemporary jewellery with drawings and sculpture on the walls. The very friendly gallery lies outside the centre of Warsaw, but near the diplomatic quarter, which brings them good business. My guide was Andrzej who with his wife worked as a journalist until the troubles of the early 80s, when they lost their jobs and became jewellers. Andrzej made it sound like the most natural and straightforward transition; I should have liked to hear something of the dramas that must lie behind such a story.

Later in the week I met up with Nick and Jacek in Krakow. There are three modern jewellery galleries, with the same owner, who has other business interests in the city. Many galleries in Poland are run as a tax loss and to enhance social standing. When I commented on the large number of visitors I was told this was quiet, that in the busy season they would be queueing beyond the door, and buying. It is apparently now easier for a jeweller to make a living in Poland than elsewhere in Europe. Jacek is afraid this will change on entry to the European Community. He explains the favourable conditions partly by the lack of competition from foreign imports and by the relative cheapness of silver, in which Poland is self-sufficient.

There seems to be less of a hold on the market by the manufacturing industry and more openness to buying designer jewellery by the public than in Britain. Jewellery is generally seen as expressing individual taste rather than wealth. There is the showy and, to my eyes rather gross, jewellery of the 'molten' silver with Baltic amber type first designed in the late 60s, originally developed by artists seeking new ways of working but lacking craft skills. It was soon rejected by more 'progressive' artist-jewellers whose work today is innovative and displays a wide range of skills, some of it on an exceedingly high level.

Jacek traces the roots of 20th century Polish jewellery and goldsmithing to the influence of Morris and the Arts and Crafts movement during the period of Polish independence between 1918 and 39. Between 1945-90 the technician or craftsperson was administratively distinct from the artist. This meant differentiated tax systems, legislation, administration, purchase of material and sale and exhibition of work. Craftspeople were trained in the old guild system. Artists received no technical training and worked without knowledge of even basic techniques. Use of platinum and gold was forbidden to artists until 1991 and the new term 'metalplastyka' or 'metal visual art' was coined. Until the mid 1950s the official dogma of Socialist Realism took the form in jewellery of references to traditional and folkloric styles. From then the development of jewellery design parallels that in Britain, encouraged by the formation of groups such as the Warsaw UFO Group in 1975. Members made contact with galleries such as Electrum, and brought back Ralph Turner's book on 'Contemporary Jewellery' (Studio Vista 1976), which was very influential. Martial law in 1981 disbanded all artists' groups until 1991 when the Goldsmithing Association was formed.

It is in Krakow that Jacek is helping to establish the first School of Jewellery in Poland. This private school, small but well-designed and with new equipment, opened in April. Poland has only four public or State Art Colleges, and none of these offers jewellery design courses.

Poland has for a decade or more been changing rapidly. Specialist private schools such as the Photography School in Wroclaw are being set up to fill the gaps left by state-funded art education. While Krakow's new jewellery school is the first

of its kind, there have always been jewellery groups in cities such as Warsaw, Gdansk, Krakow and Poznan, holding regular discussion meetings and workshops. The 'Museum' group in Warsaw, for instance, was founded in 1980 to include not only jewellers but art historians and critics, and held annual symposia at the Kasimierz Museum of Goldsmithing. These groups have enabled jewellers to work cooperatively, learning skills and ideas from each other. The history of jewellery in Poland is the history of ideas disseminated across frontiers despite all the barriers erected by politics and bureaucracy.

The Goldsmithing Association is actively interested in establishing contacts abroad with individuals or groups. Its links with Germany are growing rapidly and there is a great deal of energy and optimism about the future evident amongst Polish jewellers. *Wally Gilbert*

**Nick Aikman**, who was visiting Poland seeking to set up educational exchanges, will report in our Autumn issue.

## SNAG Conference 1998

Seattle, Washington 26-28 March

**SNAG – formerly the Society of North American Goldsmiths - holds a conference every year in a different city. This is organised by a local guild, this year the Seattle Metals Guild, led by the indefatigable Micki Lippe. The scale of the event is staggering – SNAG has over three thousand members, of whom some 650 were in Seattle. The whole city must have known that SNAG was in town, with some twenty exhibitions held concurrently, from Lesley Craze's selection of British jewellery at the small but impressive Facere Jewelry Art in the City Center mall, artist-made lighting, and a special opening of Seymour Rabinovitch's silver servers at the Art Museum – half American and half British, so lots of friends on show there too – to a large juried exhibition of student work at the University of Washington.**

I went out early so I could attend some of the pre-conference workshops. These were short demonstrations by different makers. I saw stone-cutting (using a pendant drill set horizontally, a drip feed of water from a bucket, and a Tupperware box), spinning, and alloying metals – imagine having the freedom to create your own gold and silver alloys! I lusted after two pieces of equipment which are standard in American colleges – the hydraulic press and gear reduction rolling mills. However, my heart was lost to the American pioneering spirit which lives on in the anvil – a length of polished railroad rail. How the West Was Won.

The conference itself began with a pin swap and dinner on Wednesday, and ended in a banquet and cabaret on Saturday night. There were side events – discussion groups for students, educators, guilds, and the like. A constant

distraction was the Suppliers' Room, where twenty four stands offered tools, lots of stones in unusual shapes (see above), metal and findings, and books.

The main event was the three action-packed days of lectures and discussions by speakers from the United States and abroad. These varied in standard and content – after a day or two, I discovered that the theme was 'Settings'. Again, whilst enjoying the things we all had in common, it was the contrasts between the American and the British experience which struck me most: firstly the freedom to describe oneself as an artist, and one's work as art – why are we so reluctant to do so? – and the way this must affect the seriousness with which makers view themselves and their work. I wondered how much this was conditioned by market demand – is the American collector more willing to wear jewellery as a statement than her British equivalent?

This leads to the use of narrative and personal expression (or analysis?) as a source – a thread in American work which one rarely sees in jewellery made here. This was the theme for a discussion between Keith Lewis, whose work speaks of his own experience as a gay man in a political context, and Jamie Bennett, who deals with the qualities of pure form and decoration and argued that concentration on the personal could lead to sloppiness of thought. One wondered, however, if the maker learned to question his instincts too much, who then became the judge of the work.

On the first day, Kiff Slemmons had identified her 'lack of culture' as a mid-Westerner. This struck me, particularly given her thoughtful intelligence, and the peculiarly American quality of her work in its eloquent use of narrative and symbol. It took me some time and discussion to appreciate the honesty of her statement – her sense of herself purely as an American, rather than, for example, as an 'eighth generation German'. I found myself surprised by this malaise about what it means to be an American – the sense of insecurity about a lack of a culture and history which surprised me (as an objective outsider, it seems to me that they've got both). This issue was most clearly addressed for me not by the speaker on Asian-American jewellers, who did not identify any unifying, or even disunifying, effects of their shared roots on the jewellery she showed, but by Lane Coulter, Professor at the Institute of American Indian Art in Santa Fe, who spoke of American metalsmithing in the Seventies. The metalsmiths of the South-Western States seemed to have spent much of the decade getting together in unlikely places and getting stoned. Somehow, though, the work that emerged worked exactly at that point where humour becomes incisive truthfulness, and to demonstrate a recognition of what it was to be in that place at that time. Thus it became a celebration of American culture.

Well. What a week. The best bit, of course, was meeting people – those moments when you bump into someone in a lift or loo, who you talk to and who you can really understand – all the more thrilling with people with whom one has so much in common, but who are also so very different! *Jane Adam*

## Enamellers in Conference

**British Society of Enamellers' 4th International Conference** West Dean College, 3-5 April 1998

Since the formation of the Society in 1985 its members have participated in an increasing number of international exhibitions and symposia, and welcome all opportunities to forge closer links with enamellers overseas. The Conference was open to all enamellers, and delegates from all over the world attended, coming from Denmark, the Netherlands, Finland, Israel and Southern Ireland. West Dean was a delightful setting and provided excellent workshop and lecture facilities for what proved to be a very inspirational and exciting weekend.

Joan Mackarell introduced the programme on the Friday evening, followed by a slideshow of work by delegates - three slides each, so we could fit work to names and faces. This proved very useful even if some of us were very nervous in such illustrious company. We were also invited to bring three pieces for exhibition over the weekend. This gave people a valuable opportunity to discuss each others work. During Saturday and Sunday delegates were able to take part in eight fascinating presentations: Innovative Materials and Approaches **Pat Johnson**; Press-forming for Enamellers **Louise O'Neill** and **Bonnie Mackintosh**; Bead-stringing **Alexandra Raphael** and **Sarah Wilson**; Photography and Presentation **Howard Coles**; Enamel Screenprinting **Peggy Hitchcock**; Carving for Enamelling **Phil Barnes**; Precious metal Clay **Jeanne Werge-Hartley**; Creative Surfaces using Liquid Enamel **Elizabeth Turrell**. We also had the pleasure of hearing **Cynthia Cousens'** fascinating talk on her recent work and inspirations. She showed slides of the photographs and sketches of landscapes she has used to formulate and create her new jewellery. **Ros Conway** gave a very informative talk about her work over the years. She spoke especially of her early love of glass, her desire to make enamelled jewellery, and more recently of forms in 'pate de verre' glass, which is a difficult and challenging process to master.

A silent auction was held to raise money for the newly renamed 'Anny's Fund', which assists students to learn the art of enamelling. **Anny Hooton**, who sadly died last year, was a founder member of the Society and keen to educate. Some people very generously gave pieces of their work and others gave books, enamels or tools. Auctioneer Phil Barnes helped to squeeze a few more pounds out of people and £1,326 was raised. From the proceeds of the silent auction at the 1995 Conference four students had been awarded assisted places at this year's event. As part of the scheme they acted as assistants and their enthusiasm was infectious.

Thanks are due to **Joan Mackarell**, **Gudde Skyrme** and **Alexandra Raphael** for organising such an enjoyable and inspirational conference. *Jane Moore*

## Book review

### Dictionary of Enamelling

**Erika Speel**. Ashgate, 1998. £65. ISBN 1 85928 272 5

Erika's scholarly masterpiece includes some 400 entries covering almost every aspect of more than 3000 years of enamelling. This book has long been enthusiastically anticipated by everyone seriously concerned with enamels or enamelling. I can vouch that they will be well rewarded. The Dictionary successfully marries the art and the science of enamelling, in an unambiguous style of English which reflects the thorough understanding of the researcher.

Erika Speel draws on the riches of the enameller's heritage by providing 200 superbly reproduced illustrations, 100 in colour (many by her late husband Stanley Speel), of the most 'dazzling' pieces to illustrate her brilliantly researched evolution of enamelling technique.

Whilst the 1977 Penguin Dictionary of Decorative Arts deals with 'Enamels' in a swift circle of factfinding, the Encyclopaedia Britannica on CD tends to give unashamedly misleading information in places and the Macmillan Dictionary of Art is well beyond our pockets. What a relief therefore to find, at last, both accurate and extensive information here, covering scientific, artistic, historical and linguistic topics with equal aplomb. Erika Speel's referencing (flagging related topics in capitals and quoting sources at the end of each entry), leads the reader through a path of fascinating knowledge pertaining to enamel. Cross referencing is excellent, except from the colour plates back to the text and unless you have good near sight you may find the caption point-size too small.

I began by reading the 2-page Introduction and found myself making notes to appreciate fully a distillation of the long history of enamel – the basis of Erika's many lectures and articles on the subject. I then read the section on Acids (as a practising enameller and someone who once read science) but this Dictionary is not meant to be read from Acids to Zincke. So I turned to my own speciality: Painted Enamels. Here I found information which led to English Painted Enamels, Limoges School Enamels, Miniatures, Modern Materials, and Overglazes. Miniatures led to a further 28 references each of which led to many more. This was like exploring a train of thought and was an absorbing fun-way to gather knowledge relevant to one's interests as the topics fan out and interplay.

The Dictionary of Enamelling is described as 'The first book to provide a comprehensive guide to this most diverse of the decorative arts'. Today enamelling has a breadth of techniques and resultant effects never before experienced. Yet whether one is producing portrait miniatures like myself, or jewellery, objets de vertu or architectural panels, we all share the excitement of working with similar materials and using heat to fuse glass to metal. There is a parallel here between

the unique path which each of us has followed, and the many individual ways of exploring the Dictionary.

I should have liked to see a separate entry for the British Society of Enamellers, to reflect the important work achieved over almost 15 years of drawing public attention to contemporary enamelling. Some illustrations from the Society's slide library would have shown truly innovative departures from traditional methods and indicate some future directions for the further evolution of enamelling. Perhaps Erika would be willing to research a new full scale study on the prolific output of Modern Enamels? *Gillie Hoyte Byrom*

## Exhibition reviews

### 50 Pieces of Gold

**Contemporary Applied Arts** 5th May-20th June 1998

Contemporary Applied Arts has 40-odd jewellers on its exhibiting members list. Each was asked to supply a piece containing a minimum of 50% gold; some of the longest-serving and/or more eminent were asked to exhibit a few more. This was conceived as part of CAA's 50th birthday celebrations. A very straightforward idea this, not designed to be an intellectual challenge, but none the worse for that. The list of exhibiting jewellers was representative of the best of those who, over the last thirty years or so, have stuck with metal as a means of expression. There were few serious names missing.

As one might expect, there was a wide range of work, from Mah Rana's 'installation' to Malcolm Betts' deceptively simple ring, and everything from specially conceived pieces through to one or two apparently stock items. It was hard to form any overall impression from so eclectic a mix, but not impossible. One thing that came across clearly was a lack of embarrassment about using gold, either on its own or in combination with other materials. Most of the exhibitors have a mature self-confidence in their use of materials, perhaps a reflection of the more open-minded approach to exhibiting jewellery which we are currently enjoying. They do not seem to feel the need to justify the use of such an expensive material in any other terms than as a fabulously adaptable and seductive metal – the slightly hectoring insecurities of the seventies and eighties seem to have worked themselves out. There were pieces of high sophistication, both conceptually and technically. Gold was used by some as a vehicle for the expression of ideas, while others used it to express its own nature through the means of manipulation they had applied to it. There was often extreme restraint; but there was never vulgar flaunting (this is Britain, after all).

The whole show was well displayed in a very low-key way (although I have a personal dislike of jewellery on glass shelves) within CAA's refined and austere ambience, giving the show a very definite feeling of being Art (note the capital letter). I did wonder, very mischievously, about the pricing in this context, but after allowing for retail mark-up, only one

person seemed to be charging Art prices. Most had a good honest estimation of the worth of their work – no false modesty, but no over-inflated assessments either. I saw the show very late in its run at CAA (it goes to Dublin's Design Yard, 3rd Sept to 3rd Oct) by which time six items had sold, two of which were sadly missing. It is good to know that there are people of perception around with the money to back it up. May they live forever. *Mike Pinder*

### Made to Wear

**Lethaby Gallery, Central St Martins** 20 April-22 May

Serious exhibitions devoted to what has been called 'Our Art' are all too rare, as opposed to selling fairs and shows which seem to have become almost too common these days.

This is a celebratory exhibition for the Centenary of Central St Martins. It focusses on the last 30 years, when the basis of the present course was set up by Brian Wood. There is a great variety of work here, from some of our best known practitioners, all of whom have had a substantial involvement with the School.

The course has a very particular view on the teaching of jewellery. All students do 'the casting project', 'the pressing project', very much as they have always done. This method is rather at variance with the currently more fashionable unitised system, which can cause fragmentation of content and loss of studio culture. To me, 'Our Art' is a broad church and should remain so. This requires a wide range of available approaches in the teaching of what we do.

The exhibition on first impression looks well handled in what is a rather daunting gallery space for small objects. However I found the large flat-topped display cases a problem in really seeing the work properly, preferring to see it at eye level. I would not have wished to be the one to decide who went where, nor who to exhibit and who to leave out.

It was good to see early and recent pieces from some 55 makers, enabling a kind of snapshot of their development. These individual journeys are important for us all to see, especially for those just starting out, who need to appreciate that Design education is for life and not just for the Degree Show. Part of me still finds it extraordinary that even after my 25 years of making, Contemporary Jewellery as a defined subject area exists at all. On top of which hundreds of graduating students expect to make a living from it and people now write books about it.

Janice West in the accompanying book, 'Made to Wear', (with foreword by Barbara Cartledge published by Lund Humphries price £19 paperback) aims to let jewellers speak for themselves. Given the obvious fact of a book published in association with Central St Martins about itself, this could be seen as somewhat self-promotional. The book documents the personalities, ideas, philosophies and process of many in our world. This must be of benefit to all of us, as it helps establish the gravitas of what we do.



I was very interested in the enamelling as Central St Martins has done so much to develop this, especially since I have warm memories of studying part-time with Pat Furse, who has been such an integral figure in its revival and who fought so many battles to keep it going.

There were few surprises for me as I am familiar with much of the work. However this may not be true for many of its visitors. Given the huge increase in student numbers it is good that they have a chance to appreciate that the way things are now has not always been the case.

This was Central St Martins honouring its own, and promoting itself, but by doing so it helps raise the profile of what we all do, for what is still a poorly informed public. I understand that the exhibition was produced entirely in-house and given the constraints of Art School finances it is a remarkable feat by Scilla, Janice and their team. *Alan Craxford*

## Opportunities

### JNWS 1999 International Jewellery Design Competition

The Jewellery Network Society, based in Tokyo, is holding its 4th Annual Competition in February 1999. Prizes of 1 million and 500,000 Yen are offered with other non-monetary prizes for Special Mentions, for a single piece of new and original work not in commercial production.

There are 3 stages of entry: closing date for registration is 31 July 1998, with the entry fee of US\$50 payable by 15 August. Deadline for submission of designs is 31 August, and successful competitors will be notified on 30 September.

Submission of completed work should be by 20 January 1999 and winners will be announced at the end of February.

**Copies of the competition notice and registration form available from Muriel Wilson (address p12)**

### The Commonwealth Arts and Crafts Awards 1998.

This biennial award is intended for craftspeople and artists aged between 22 and 35 who are citizens of a Commonwealth country. Ten awards of £6,000 are made to artists who show promise and initiative in their own country but who have had little experience of working in another Commonwealth country. The 1998 priority areas are printmaking, textile design and jewellery. Applications by 1 September 1998. **Information from:** *Commonwealth Arts and Crafts Awards, The Commonwealth Foundation, Marlborough House, Pall Mall, London SW1Y 5HY. Fax: 0171 839 8157 website: [http://www.oneworld.org/com\\_fnd/](http://www.oneworld.org/com_fnd/).*

### Adorn, Equip and Accessorize

The exhibition is to be held in the Craft Gallery in the City Art Gallery, Leicester in October 1999, followed by a five-venue tour. A joint initiative between Leicester City Art Gallery and East Midlands Shape (an arts development agency working with disabled people), the exhibition aims to challenge

traditional stigmas attached to equipment for disabled people, to show that it can be innovative, design-led and decorative and not just functional. The project will address issues of design, decoration, fashion and creativity.

Proposals should be submitted by 30 November 1998, and a selection of these will be carried out for the exhibition. **Details from Mark Prest, Craft Officer, The Gallery, 90 Granby St. Leicester LE1 1DJ. Tel: 0116 254 0595**

### Summer courses at the UCE School of Jewellery

A full range of short courses is offered during July each year, covering all aspects of jewellery making, valuation, business management and gemmology. Many will be underway by the time Findings is available to members, but a further selection takes place in September. Fees range between £120 and £300, depending on the length of the course. **Details from School of Jewellery, Birmingham Institute of Art and Design, Vittoria St. B1 3PA. Tel: 0121 331 5940 Fax: 0121 331 5943.**

### Courses in Florence

The Florence-based jewellery school 'Le Arti Orafi' has asked the Crafts Council to publicize its vocational training courses to the jewellery constituency in Britain. The school was set up in 1985 and runs courses in jewellery-making, stone-setting, jewellery design, gemmology and art history. There are facilities for up to 70 students, and a staff of 15. Classes, seminars and 'study holidays' are offered to lecturers and students, particularly those from outside Italy and applicants are invited to propose ideas for specialist courses. The school has recently opened a gallery for selling exhibitions. **Details from Le Arti Orafi, via de'Serraglia 124, 50124 Florence. Tel/fax: 00 55 22 80163/80131. E-mail: [aorafi@worldlink.it](mailto:aorafi@worldlink.it).**

## News

### ACJ Annual General Meeting

The Association's AGM will take place on Sunday 13 September in Edinburgh (at the end of the conference). The meeting will receive Chairman's and Treasurer's Reports, and conduct any necessary elections. It will be followed by an opportunity for discussion of issues relevant to the role and function of the Association, and members are invited to submit suggestions for topics, by 31 August. Time and venue for the meeting will be notified in early August.

### Oriel

Oriel (Welsh word for gallery) in Cardiff has closed after nearly 25 years. It was set up in 1974 by the Arts Council of Wales, which has funded it as a Gallery and Bookshop until the recent decision to shut it down. In addition to an admirable programme of major exhibitions, the gallery maintained a changing stock of craft work for sale, including a lively range of jewellery. The gallery's closure deprives Cardiff, and indeed Wales, of a valuable showplace for serious thematic exhibitions, solo shows and international exhibitions, as well

as a regional outlet for contemporary jewellers' work. Jenni Spencer-Davies and her team, assisted by Ralph Turner, can be proud of a remarkable achievement, and it is sad that the gallery has disappeared so far ahead of the completion of the conversion of the Old Library in the city centre, intended to accommodate exhibition space and a craft gallery. The end of Oriel leaves a worrying hiatus for the visual arts in Wales.

### Euro-prize 1998

**Peter Chang** and **Christoph Zellweger** are included in the selection of ten UK makers for the European Prize for Contemporary Art and Design-led Crafts. The choice was made by a panel of the great and good here, and it will go forward to the international selection stage where up to 3 makers from each participating country will be invited to exhibit at the Palais Harrach in Vienna. Six money prizes will be announced at the opening on 20 September.

### Chelsea Crafts Fair 1998

This Summer's Press release notes that around 80% of last year's visitors were women aged between 35 and 54, employed and living in the South, and heading straight for jewellery and ceramics. ACJ's **Dorothy Hogg** was one of this year's selectors, and **Katie Clarke** and **Tina Engell** are starred in the press release. Dates for the event are: Week One 13-18 October, Week Two 20-25 October.

### Design Sourcebook: Jewellery

New Holland Publishers are working on a new series, intended to provide inspiration for artists working in specific fields. The first two titles, **Stained Glass** and **Mosaics** are due out this autumn, with **Jewellery** and **Ceramics** scheduled for next year. The firm has been inviting selected jewellers to submit slides for reproduction in the text, and has assured us that copyright and design rights will be clearly indicated in the captions. David Watkins is to contribute the texts.

### Moving on

Jan Springer leaves the World Gold Council after five years, to become Sales and Marketing Manager at the Birmingham Assay Office.

### A Matter of Materials

This exhibition of European jewellery curated by Charon Kransen, includes work by **Karen Whiterod** and **Katy Hackney**. It will be touring through Canada and USA during 1998. Venues arranged so far are: Prime Gallery, Toronto, 30 April- 23 May; Museum of Decorative Arts, Montreal, 3 June-21 August; Thomas Mann Gallery, New Orleans, 3 October-2 November; and still to be confirmed Stones Gallery, San Francisco.

### Introducing Contemporary British Jewellery.

Exhibition organised by Gail Brown with the Craft Council (see Spring Findings) will be shown at the Miller Gallery, New York, 23 May-3 July 1998 and at SOFA, Chicago, 8-11 October 1998.

### Cockpit Workshops

Cockpit Workshop's own summer newsletter yields the following items: **Malcom Morris** recently made a tiara for Gwyneth Paltrow to wear in her forthcoming film 'Shakespeare in Love'. **Elizabeth Bone** has been shortlisted for the Foreign and Commonwealth Office New Designers Competition, to design gifts for foreign delegates. **Jane Adam** has become Senior Research Fellow at the School of Jewellery, University of Central England, Birmingham. **Catherine Hills** won the British jewellery Association Award at the British Craft trade Fair in Harrogate in May.

### Letters

#### Shipments

I would love to have comments from other jewellers about how they ship and insure eg exhibitions. Had just had a terrible experience in losing an entire exhibition, shipped to Vienna with Federal Express. FedEx claims that they could trace it to one of the big airports in Paris and from there it just disappeared. Have always sent stuff registered post and have only once encountered problems – I had ordered metal, didn't get it – had paid by Visa/Barclaycard and it was thus insured via Visa.

As for the exhibition to Vienna, I wanted to make sure it arrived on a certain date so sent it FedEx. FedEx said to me 'Couldn't you just send a replacement shipment?' What do others do? You can't always travel yourself with an exhibition.  
*Lilian Busch*

#### Re: Susan May – hard to obtain materials

To oxidize I always use 'Platinol' which doesn't smell as terrible as ammoniapolysulphide, it colours a beautiful black/dark grey but you can get brownish colours by thinning the solution with water. The fumes don't colour i.e. on a dry surface you can actually paint a pattern. Don't let it touch your skin if it does – scrub thoroughly. You can buy half a litre or a tenth of a litre – the latter approx. £6.

You can order Platinol from Engelhard-Cal, Studiestraede 7, PO Box 1154, 1010 Copenhagen K, Denmark.  
Tel: 45 33 12 48 12 fax : 45 33 93 49 93. *Lilian Busch*

#### Dear Editors

In response to the letter about silver oxidizing agents I recommend one made by Oskar Leiber GmbH. Co. Kg. 45024 Essen, Postfach 10 24 61 Henrietenstrasse 14, Germany. Tel/fax: 02 01 820 39 20.

Don Hawthorn's reply to Susan May's letter on this quest was needlessly patronising, and missed the point that many of us have been experimenting with various chemicals for many years to find the best results. *Vicki Ambery-Smith*

**Simon Fraser will resume his Commentary in the next issue of Findings.**

## A Japanese metalsmith in Edinburgh



Mizuko Yamada. Photo: John K. McGregor

**T**wo and a half years ago, Mizuko Yamada visited the Jewellery and Metalsmithing department at Edinburgh College of Art. She showed slides of work by staff and students of Tokyo University of Art Tankin metalwork department. The work she showed was completely different from what I had previously seen of Japanese metalwork. The images were of large sculptural pieces, life-sized figurative chased hollow forms, constructed of raised and chased copper sheets tig welded together to allow for the increased scale.

I was fascinated by the work, the methods and the tools she showed. I wrote to her immediately to ask if she would consider working in the department for a year. Two years later she was able to come to Edinburgh, and has spent this session both teaching and developing her own work. Most of her work is raising based, mainly in copper, but gilding metal and silver are also used. Her method of raising is different from silversmith's raising UK style. Because of the different shape of our stakes she worked in a number of different positions in relation to the stake, but mostly the opening of the vessel faces towards her and the metal is worked towards the body. Sometimes on a low anvil she will sit astride it and work the metal from a high position, sometimes she will sit behind a bench-mounted vice and planish.

The vessel forms she produces are very generous, organic and bone-like. The first pieces were large (h34cm x d23cm). In order to colour some of the slightly smaller pieces with

NIIRO (boiling patination) she raised a copper pan and filled the department with a variety of pungent oriental odours to produce a wonderful orangey colour on the copper.

Mizuko exhibited her work in March in the Andrew Grant Gallery at the College of Art. The work ranged from a mokume box, jewellery composed of tiny raisings, and the larger vessel forms. She ran a project with first year specialist students, where each made a life-size self-portrait mask in copper, hammered from a flat sheet.

In the time she has been with us both staff and students have learned a great deal about the fluidity of metal and about Japan.

On Girls' Day, 3 March, Mizuko made sushi delicacies traditionally eaten on that day for staff and students. Girls' Day is not a public holiday in Japan but Boys' Day (6 May) always is.

Mizuko is showing work at the Scottish Gallery during June. She set a wonderful example in her enthusiasm and work ethic and we shall all miss her sense of fun and sweet nature – as well as the TING, TING, TING of her planishing hammer.

*Dorothy Hogg*

### Advertise in Findings

From the Autumn issue (due out in October) we shall be seeking paid advertising, from suppliers, shops and galleries, schools and courses, open weekends, trade fairs, exhibitions and other events. Classified advertisements are welcome, and will be free to members. This is a chance to advertise equipment for sale, sits vac or wanted, specialist services and so on. **For further information and details of rates please contact Patricia van der Akker 0181 533 5665 (evgs).**

### Classified notices

**FREELANCE JEWELLER** available for short term, long term and out work. **Please contact Sally Andrews, Hertford. Tel: 01992 551099**

**FOR SALE** wall display cabinet (IKEA). Black laquer finish, tempered glass doors, shelves and sides. 2 internal spotlights. h72 x w61 x d25cm. £40. Buyer collects from NW London. 0171 607 9214

### ACJ Officers and committee members

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

## Noticeboard

### Events

#### Artisan '98

27-31 Aug. Details from:- *Artisan, Edinburgh International Conference Centre, 6 Darnaway St. Edinburgh EH3 6BG*

#### The Craft Movement Craft Fairs

29-31 Aug. The Guildhall Winchester  
18-20 Sept. Edinburgh Assembly Rooms  
25-27 Sept. Kensington Town Hall  
Details from:- *PO Box 1641, Frome, Somerset BA11 1YX. 01373 813333*

#### Goldsmith's Fair

28 Sept-4 Oct. Mon-Fri 11-7, Sat Sun 11-5, admission £3. *Goldsmiths' Hall Foster Lane, London EC2. 0171 606 7010*

#### Association for Contemporary Jewellery Conference

10-11 Sept. Edinburgh College of Art  
Cost £125 members, £145 non-members.  
Details from:- *ACJ Edinburgh Conference c/o The Association for the Applied Arts, 6 Darnaway St. Edinburgh EH3 6BG*

### Exhibitions

#### Angel Row Gallery

**Form and Content** – includes work by **Evangelos Pourgouris, Miranda Falkner and Elizabeth Bone**. 15 Aug-19 Sept.  
Mon-Sat 11-6 Weds 11-7. *3 Angel Row, Nottingham NG1. 0115 947 6334*

#### Barbican Centre

**American Metalanguage – Part 2**  
**Harriete Estel Berman and Rachelle Thiewes** 13 June-2 Aug. Mon-Sat 10-7.30, Sun 12-7.30. *Silk St. London EC2. 0171 638 4141*

#### The Bridge

**Chi ha paura - del Gioello Contemporanea?** mixed exhibition.  
4 July-31 Aug. *148 Brick Lane E1. 0171-247 9992/686 0230*

#### Busines Design Centre

**New Designers** – graduates from British Colleges 9-12 July. Details from:- *B D C, Islington, London N1. 0171 359 3535*

#### Contemporary Applied Arts

**Showcase exhibition – Nuala Jamison**  
26 June-1 Aug.  
**Showcase exhibition – Anna Gordon**  
7 Aug-19 Sept.  
**Showcase exhibition – Mah Rana**  
25 Sept-31 Oct. Mon-Sat 10.30-5.30.  
*2 Percy St. London W1. 0171 436 2344*

#### Craft Centre and Design Gallery

**Plastics – Adam Paxon** Wearable pieces of jewellery which has a distinct element of fun, inspired by tropical and deep sea creatures.

**Nuala Jamison** Pebble-like jewellery made from acrylic sheet which is dyed various colours with either a polished or frosted finish. 1 July-29 Aug.

**A Port of Call** The theme of the sea including jewellery by **Alan Vallis, Katie Clarke and Jessica Briggs**. 1 July-31 Oct. Tues-Fri 10-5, Sat 10-4. *City Art Gallery, The Headrow, Leeds LS1. 0113 247 8241*

#### Crafts Council Gallery

**No Picnic** including jewellery by **Naomi Filmer and Shaun Leane**. 8 July-30 Aug.  
**Pitch Fever** – theme of football including jewellery by **Timothy**. 8 July- 6 Sept. Tue-Sat 11-6, Sun 2-6. *44a Pentonville Rd, London N1. 0171 278 7700*

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

**New Faces** – including jewellery by **Emma Gale**, 17 June-19 July

**Summer Show** – including jewellery by **Katy Hackney**. Mon 12-5.30, Tues-Sat 10-5.30. *Victoria and Albert Museum South Kensington, London SW7. 0171 589 5070*

#### Lesley Craze Gallery

**Silver – Polished and Patinated** – Fourteen Silversmiths, 17 June-16 July. Mon-Sat 10-5.30. *34 Clerkenwell Gr. London EC1. 0171 608 0393*

#### Oxford Gallery

**Treasure Beyond Measure** – including **Alistair Mc Callum**, 10 Aug-9 Sept. Mon-Sat 10-5, closed 1-1.30. *23 High St, Oxford OX1. 01865 242731*

#### Roger Billcliffe Fine Art

**1st Summer Exhibition** – including **Wally Gilbert, Mark Nuell, and Deborah Edwards**. 4 July-1 Sept.

**Innovations** – functional pieces in silver, rubber and plastics including, **Kathie Murphy, Dawn Emms, Marlene McKibbin and Sarah Packington**. 4-29 Sept. Fri 9.30-5.30, Sat 10-1. *134 Blythswood St. Glasgow 0141 332 4027*

#### Royal Museum of Scotland

**Jewellery Moves** adornment for the 21st Century. 400 pieces of jewellery from 25 countries. 15 Aug-4 Jan. Mon-Sat 10-5, Sun 12-5, Tues to 8pm. Adults £3 conc. £1.50 children free. *Chambers St. Edinburgh EH1. 0131 247 4219*

#### Ruthin Craft Centre

**Spectacles – a recent history**. Crafts Council touring show. Until 12 July Mon-Sun 10-5.30. *Ruthin Denbighshire North Wales 01824 7054774*

#### The Scottish Gallery

**British Gold – Italian Gold** Including work by **Jacqueline Mina, Catherine Martin, Wendy Ramshaw, Giampaolo Babetto, Giovanni Corvaja and Anna Maria Zanella**. 7 Aug-2 Sept.

**Elizabeth Callinicos** 7-30 Sept. Mon-Fri 10-6, Sat 10-4. *16 Dundas St. Edinburgh EH3. 0131 558 1200*

#### Swansea Arts Workshop Gallery

**Beyond Material – the New Craft of the 90's** including work by **Gavin Fraser-Williams, Cynthia Cousens and Anna Gordon** catalogue by **Martina Margetts** 11 July-6 Sept. *Gloucester Pl. Maritime Quarter, Swansea SA1. 01792 652016*

### International

#### DESIGNyard Dublin

**Fifty Pieces of Gold** – touring from CAA 3 Sept-3 Oct. *12 East Essex St. Temple Bar, Dublin 2, Eire. 00353 1873 3080*

### Gallery News

New Gallery: **Barrett Marsden** representing 13 major applied artists, mainly ceramicists, with regular solo exhibitions. The ground floor is dedicated to a mixture of work by emerging and established makers including **Christoph Zellweger** and **David Watkins**. Open: Tues-Fri 11-6, Sat 11-4. *Barrett Marsden Gallery, 17-18 Great Sutton St. London EC1V 0DN. 0171 366 6396*

New retail gallery has been opened by the Crafts Council of Ireland in March at **DESIGNyard** alongside the existing International Jewellery gallery *12 East Essex St. Temple Bar Dublin 2, Eire. 003353 1873 3080*

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

**NOTICEBOARD** Information for next issue by 15 August. '98, to:

**Muriel Wilson, 215 Addison Hse, Grove End Rd, London NW8 9EJ  
Tel/Fax 0171 289 6105**