



*Necklace by Brigitte Turba,
in recycled plastic bottles
and silver. Shown in
'Jewellery Moves' at the
National Museum of Scotland.
Worn by Jane, a choreographer.
Photo: Carol Gordon*

Editorial

As some of you may know, major changes to the arts funding system are being mooted by the government. The Secretary of State, Chris Smith, has issued a set of proposals which imply a radical shake-up of the sector. Among his proposals is the incorporation of the work of the Crafts Council into that of the Arts Council. It is not clear whether the Crafts element would retain any autonomy, indeed, much detail needs to be clarified, as Tony Ford says in the Crafts Council's own press release of 26th August. If members wish to express an opinion to the Secretary of State, they can do so by sending them to Strategy Unit, DCMS, 2-4 Cockspur Street, London, SW1P 5DH (Email: csrconsult@culture.gov.uk) Unfortunately, the deadline was October 2nd, but doubtless late comments will not be ignored.

On page 3, you will note that we have a review of the exhibition 'Jewellery Moves' from Marina Vaizey. We are very pleased to have a contribution from one of the country's leading writers on the arts – perhaps an indication of the seriousness with which our Association is taken.

As you read this, the conference will be a fresh memory for most of us – we plan to carry a special report in the January issue of Findings.

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

By far the most important preoccupations since the last newsletter have been preparations for 'Feel it, Wear it' and the Association's first Annual General Meeting in Edinburgh in September.

It does seem hardly possible that in the sixteen months since the ACJ was formed our membership has grown to over 250, we have a newsletter the envy of most other craft makers' organisations, and have just held our first biennial conference which was a sell out.

Findings truly is a superb publication. Its success is largely due to the editorial team led by Muriel Wilson and the design and layout undertaken by Lyn Medcalf. However, Muriel's energy and organisational skills and Lyn's visual sensibilities would be to no avail were it not for the quality of the writing. Thanks are due to everyone who has contributed to these first five issues. We look forward to more from you and also to offerings from new contributors in the future.

'Feel it Wear it' was a resounding success. In my last letter I said that the SNAG conference in Seattle had been one of the best I had ever attended; to that list Edinburgh must be added. What a stimulating few days we had. The mediaeval, neo-classical and contemporary architectural melange of the city was in itself an inspirational background, while the ambience of Edinburgh College of Art seemed perfect for a serious yet informally presented event like this. I am sure that in years to come many of us will reflect on this as one of the seminal events in the development of the ACJ. Thanks and congratulations are due to Ann Marie Shillito and to her team for the hard work and dedication which made it all possible, and to Roger Millar for firm Chairmanship with a light touch.

63 members turned out for the AGM on the morning of 13th September. The officers and existing committee members were all re-elected, with the addition of Jane MacFadyen, Jennifer Mason and Jan Springer. We all look forward to contributing to the further development of the Association over the next year. Norman Cherry

News from the East

Sarah Parker Eaton has the details

I have been working as a jeweller in Bedfordshire since 1990 – initially in my parents' attic, later moving to my own space in Luton. I sometimes have daydreams about Luton getting its own assay mark and hundreds of jewellers setting up group studios here (producing an intriguing 'spirit of Luton' style) However, like many people who don't live in a city I have made a room in my home into a workshop. This suits me, it is cheap, and when the door is closed at night I find it blissfully easy to forget about all those hours spent with a Water of Ayr stone.

Being in Bedfordshire places me in an ideal position. Forty minutes from London on the train and yet still under the wing of Eastern Arts, who have been a huge help and support. The staff there responsible for the crafts are very approachable and give good advice. I am on a register of regional crafts people containing slides and information on makers' work. I also regularly receive news on forthcoming seminars, grants, local events and competitions. Getting hold of supplies is never a problem. If I am not up to a day trip to the capital, braving the sweaty tube, I pick up the phone. Blundells and Exchange Findings regularly oblige – sending me all manner of bits and bobs, from emery paper to silver sheets.

East Anglia is bursting with outlets for contemporary work, far too many to mention them all. Here are a few that I like or have had dealings with: nearest is Fenny Lodge Gallery in Bletchley showing mixed crafts and changing exhibitions. I recently saw Jane Adam's new gauzily-textured work there as well as colourful bugs and dogs by Carol Mather. In Cambridge, Primavera rules. Mixed crafts again, and lots of jewellery. On my last visit they had a well-displayed showcase of Heidi Yeo's work and another of Pamela Rawnsley with her distinctive punched textures. In Hertfordshire the Gowan Gallery stocks a wide range of jewellery including colourful enamelled creatures by Jane Moore and Alison McCulloch's cool marble pierced with precious metals. Lincolnshire has the Pearoom Centre for Contemporary Craft with an emphasis on regional makers, and in Essex the Pam Schomberg Gallery sells jewellery by leading makers.

There are loads of jewellers working in East Anglia. Two whose work I find interesting have only recently set up their businesses. Nick Gillespie is entirely self-taught. He began by using basic smithing techniques in silver and now works with reticulation and semi-precious stones. He sells mainly at the All Saints Craft Market in Cambridge. This bug-shaped brooch is set with labradorite. Renée Spierdijk creates Elizabethan-inspired jewellery from recycled materials. She gives bottle tops a serious bashing and an antique patina, then adds pieces of recycled glass and beads found in charity shops. I hope you have enjoyed this view of life as a jeweller working and writing from the western part of the east.

Nick Gillespie. Silver brooch



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Jewellery Moves by Marina Vaizey

The major exhibition gallery at the National Museum of Scotland is glittering with silver, copper, gold, fluorescent plastics and gleaming perspex, and further teases the eye with organic materials from oyster shell to wood, horsehair to rice paper. Practically any material known to us that is malleable and usable is to hand. All are part of Jewellery Moves – 400 wearable pieces of jewellery, by 120 jewellers from 24 countries – in an exhibition that is breathtakingly ambitious in scope.

The intention is to show not only the best, but the most interesting, of what is happening now. The selection balances thoughtful analysis of themes and techniques with an exuberant enjoyment in the range of work available. Jewellery Moves comes complete with lectures, an international symposium and a clever approachable and witty hands-on educational programme. The flavour of Jewellery Moves is very strong and very immediate. In my view, this is one of the most vital exhibitions of studio jewellery ever held, certainly not only in scope but in the notion that this is an area that is alive, pertinent, of use – domestic use – now. There are two curators, joint authors of the informative, helpful, well-illustrated catalogue. Dr Liz Goring is a Mediterranean archaeologist on the staff of the National Museum of Scotland with a deep personal interest in, and curatorial responsibility for, contemporary jewellery. Amanda Game runs the applied and decorative arts side of the long established Scottish Gallery in Edinburgh. She is very experienced, knowledgeable and well travelled; her taste is adventurous, but she has of course to sell enough to keep her department viable. So in classic government speak we have here a public-private partnership, between the subsidised world of the museum, with its constraints and own conventions, complemented by the commercial gallery – the art shop – with its conventions and constraints.

The title, Jewellery Moves, is neatly expressive of the show's purpose. Jewellery when worn does move with the wearer's body. But jewellery is moving and moving on in another sense. The compilation charts the moves in jewellery that have been taking place in the past few years, the triumphant progress of studio jewellery from the hands of a few dedicated practitioners to a few more dedicated practitioners and an increasing number of clients from private customers to public museums, both of which may buy off the shelf, or commission. The organisers rather helpfully define studio jewellery as 'jewellery produced by individuals, working in their own studios, usually alone, at most with one or two assistants, who deliberately control every aspect of producing a piece of jewellery from original idea to finished work.' Studio jewellery is not dying, but is a thriving arena for making – and debating. The exhibition is extremely well designed on several levels. There is a wall

hung sequence of rather arty photographs of men and women of varying sizes and ages – and genders – wearing pieces that are on view. There is a sequence of slides, ditto, but showing people in movement. There is a series of pristine glowing white cabinets, standard issue museum ware packaged in serrated and textured white plastic to look neutrally futuristic. For once it is possible to see jewellery clearly lit, labelled and displayed. In the centre there is a circle of torsos, wearing great neck pieces by divers hands, the only gesture towards seeing the real jewellery as it might be worn, elegant and convincing. There is clear text on the walls, and a division of themes.

In order to grasp, organise and categorise a vast amount of disparate work, from the classically restrained to the outrageously flamboyant, the political and the domestic, the show has been organised in a circle with cases that fit under various rubrics. Material looks at alchemy, character, colour, cultural value. Form looks at balance, harmony, line, pattern, scale, structure, and volume. Idea and Image contains fantasy, identity, inversion, myth, nature, politics and symbol; and The Body perhaps surprisingly turns out to be the most restrained of categories, only annexing to itself movement and sensuality. Whilst everything can be worn, there is a surprising strand of jewellery as sculpture, having a life as an observed object off the body. The work has all been done within the past seven years or so, and the makers range from the established to the up and coming. What emerges is extraordinary command of various techniques; delight in those techniques; amazing inventiveness of form paralleled by the invigoration of tradition. The display makes us think about the need we have, not only to search out and use personal adornment, but also how we make statements - personal and public – by what contemporary jewellery we wear, and how we wear it. That the exhibition has touched a chord is evidenced by attendance; its first public day broke the museum's own record for a special exhibition.

The appealing, ingenious and slightly ingenuous way in which Jewellery Moves is displayed at the National Museum of Scotland is completely appropriate for a lucid and thrilling look at jewellery today: the scope is important, and the intent and influence of this show will extend far beyond its well-timed showing in Edinburgh.

It is well timed because Jewellery Moves opened on the opening weekend of the Edinburgh Festival, and will extend through the opening – on St Andrews Day – of the new and much anticipated Museum of Scotland next door, and then on through the festive season and the New Year. This is its only showing and the enterprise is a happy act of faith on the part of the National Museum of Scotland and has been used to signal a clear and firm commitment to the support, study and exhibition of contemporary applied arts at the museum.

Teaching in India

Susan Cross describes her recent visit to Birla Academy of Art and Culture, Mumbai.

I arrived at Mumbai airport at 3am armed with a heavily loaded leather case of tools, giving the security staff a field day. The heat and humidity was overwhelming and I was chauffeured to my guest house in a wonderful creamy 50s Ambassador Nova. I had come to conduct a week's workshop on wire and this was my first taste of the world outside Europe.

With only limited information from the British Council, I knew little of what to expect. A fellow-jeweller here gave me vital advice about taking absolutely everything I might need so I could at least demonstrate wire techniques. I even took a bench vice and hand drill, which was just as well, since the art school offered no jewellery-making equipment. Over 30 participants were too many, and most knew almost nothing about jewellery techniques and the tools we use. I had to re-assess the situation and think on my sandals.

In India there is a huge gap between those who design jewellery and those who make it, so the fact that I and other Western jewellers did both was a new concept to grasp. In commercial terms the skill of making is not highly rated, as jewellery is sold by weight with the maker's value only a fraction of the cost. On the course were a number of well-established jewellery designers for whom this was a first introduction to using hand tools and working with metal. I also had tutors from SNDT Women's University which for the last three years has run Asia's first diploma course in Jewellery Design and Manufacture. I gave a slide talk on my work there one evening, against the roar of jets taking off and landing at the airport close by, two jamming projectors and over 80 chattering students. I survived to autograph postcards for them, just like a film-star.

Throughout the week I had constant queues for help and advice and each morning would be shown the previous evening's work. At the end of the week we put on an exhibition of all the work. The enthusiasm and readiness to learn was immense and given the very basic facilities and lack of experience I was extremely impressed by how much everyone had achieved.

My twelve-day Eastern adventure was quickly coming to a close. In the evenings I packed in as much as I could, met welcoming and helpful people, ate fantastic food. I visited an old Hindu temple, busy with people making offerings, the air thick with incense. I bought armfuls of glittering glass bangles and ended up completely dizzy and visually overwhelmed in the main market, a scintillating array of jewellery, textiles, food, flowers and spices.

On my last weekend I flew north to Ahmedabad in the state of Gujarat. I wanted to visit the Calico Museum, the world's finest collection of Indian textiles, exquisite examples of embroidery, batik, tie-dye, appliqué and ikat weaving, so impressive I needed to go round twice. In temperatures over 40C (much hotter than Mumbai but with none of the humidity) I managed to eat in the well known Vishala restaurant which has a spectacular collection of vessels and domestic utensils, visit Gandhi's Sabarmati Ashram, walk down inside one of Gujarat's famous step-wells, see beautiful old houses and visit more temples, ending up scorching the soles of my feet.

My memorable visit was almost over. Two hours before I left for the airport a Mendi artist came and decorated my hands and arms with traditional henna patterns, a very cooling experience. I would love to return one day.

Commentary

Show me, show me by Simon Fraser

The display and presentation of jewellery is of great seriousness and concern to makers. How does one present work in ways not too traditional but not too alarming to customers, or sufficiently radical to make uninspired work look bold and fresh? Certainly I'm sure every jeweller has on occasion overdone it and totally overwhelmed the work. This is not something to be repeated.

So our watchword tends to be 'simplicity', playing safe. It's better to be clear. So we get acceptable 'neutral' modernist presentations in muted tones and textures, on a single colour or glass, or fine art presentations of the 'unique object' or 'curated' objects (sorry Mr Hirst, we got there first). Over the past 40 years jewellers have flirted with mannequins, live models, even film, but this often errs on the boring side of

caution. This is partly because the whole display issue is difficult and partly because it gets right to the unsure heart of how we want to be perceived.

Something of the confusion surrounding the status of our work, both personally and publicly, is expressed in the way we present objects. In fact we can tell a lot about a jeweller by the way the work is displayed. The interface between the work and its consumption, or appropriation, call it what you like, is at this point. 'If I am willing to take a risk with my work then I should be conservative about its presentation', is the mantra, a feeling that it might all be a little too much, that it might offend the impoverished modernist canon of taste. The resulting 'showcase' still too often signifies the value of what we have done. Its 19th century department-store language, 'Yes Madam, it's a lovely piece, isn't it?' continues to define us

(I'm perfectly aware of the security issues but it doesn't alter the argument). If it seems to be the buying public's reluctance to engage, then just look at how fast fashion and IT have been embraced in the past ten years.

Increasingly jewellers are trying to enliven their presentation, but it is a slow process. Makers seem willing to invest boundless energy into the work and then dish it up like a quick chef. Here it is still very rare to see strong contemporary jewellery worn with confidence at a party by ordinary people. Is this because we so rarely present it as worn in public? Do we need herds of jewellers decked in challenging work to invade openings, film previews, royal visits? Yesss! you hear me cry.

Another tack is to look at how other professions present ideas. For example in cardiac-medical research our parties, conferences, exhibitions would attract what are called poster sites. These are temporary displays (about 6 A4 sheets with images and a synopsis of the work, mounted on boards) presented for a few hours each day. We could offer a cheap moveable feast this way without needing showcases, security or even heating - we could wear it. Guerrilla jewellery shows - anyone interested?

Droit de Suite by Jennifer Mason, solicitor, Simmons and Simmons

Droit de suite may be defined as the right of artists to receive, in advance, a percentage on the resale price of their works. This right is not currently recognised in the UK, but does exist in a number of Member States of the European Community such as France, where the right was introduced in the 1920's. However, the European Commission recently put forward proposals for a new law creating a Europe-wide right for artists to claim royalties on certain works of art resold in auctions and galleries.

Bodies such as the British Art Market Federation (BAMF) strongly oppose the directive on the grounds that it will damage the UK market in 20th century art. BAMF argue that the threat to introduce a levy on modern art sales would add a charge of between 2% and 4% of the price of the majority of 20th century pictures making the UK art market vulnerable to competition from outside the EU. To what extent (if at all) will this new right affect the jewellery industry in the UK?

I consider below two categories of jewellery: the one-off item which might have been specifically commissioned such as the jewels of the Duchess of York; and items which have been reproduced for commercial sales such as those items found in any high street jewellers.

The one-off item of jewellery

The first draft of the Directive limited the categories of works to which the resale right will apply to works of 'graphic or plastic

art'. Works of 'applied art' were expressly excluded thus, it would seem, excluding items such as jewellery, regardless of the purpose for which any particular item was created. As Tony Ford of the Craft Council has aptly stated: 'the rule will muddy the long running debate over what divides art and craft.' Whilst auction houses in decorative arts sales do sometimes include pieces by, for example, Wendy Ramshaw, they do not generally categorise jewellery as 'decorative arts' or 'works of plastic art'.

The European Parliament has suggested amending the definition of the categories of work to which the right will apply to 'works intended to be viewed such as pictures, collages, paintings, drawings, engravings, prints, lithographs, sculptures, glass, tapestries, ceramics and photographs'. The amended wording suggests a move towards the principle that artists who create one-off pieces of jewellery intended for display and not necessarily to be worn or reproduced on a commercial basis should also be entitled to such resale payments. However, the specific exclusion of applied art still remains.

It would seem that one-off items of jewellery would therefore have to be specifically included in the list of examples of categories of works to which the right will apply to avoid total exclusion. Representatives of the jewellery industry might consider taking steps to protect the interests of such jewellers by taking the lead of the Contemporary Glass Society which, after intensive lobbying, persuaded the European Parliament to propose the inclusion of glass in the list of works.

Jewellery intended for mass production

The underlying principle behind the proposed Directive is the fostering of creativity amongst Europe's artists by enabling those artists to share in the economic success of their original works of art. It is hoped that the directive will redress the balance between the economic situation of authors of original works of art and that of other creators who benefit from successive exploitations of their works.

At present, the creators of, for example, books and plays are entitled to royalties in respect of each reproduction or performance of their work. However, the creators of works of art such as paintings or sculptures have no further entitlement to any form of payment in respect of their work following the first sale of the work by the artist. Any such benefit accrues to the professional art dealers and not to the original artist. On this basis, the majority of jewellers should not in any event be entitled to protection since they are able to benefit from their work by the production of a number of copies and the commercial exploitation of their works. Member States will be obliged to implement the new regulations by 1 January 1999.

Learning in luxury – West Dean College by Felicity Denby

It would be true to say that West Dean changed my life. My first visit was a Life Drawing Weekend and I admit I approached it in the rather dilettante spirit I had taken to local evening classes. I even took my knitting. This attitude was soon changed by the uncompromisingly high standards of both tutor and students, many of whom were professionals from other disciplines, jewellers and photographers as well as painters.

I had expected to carry home a show-off 'Look what I made' finished drawing to hang on the wall. Instead I took back a bundle of sketches and exercises and a completely reworked attitude. I had learned more in a short weekend than in many weary years of evening classes. By the Sunday evening I had decided to 'double or quit', I knew I wanted to study full time. Four years later I graduated from Sir John Cass with a BA in Silversmithing and Jewellery Design.

West Dean provides an environment in which it is possible to focus completely on your chosen discipline, to get totally involved with a process or technique, and to benefit from the expertise of tutors without the pressures often inescapable in

a commercial or home workshop or at college. The jewellery workshop is well equipped and the classes never overcrowded, though towards the end of a course a certain urgency builds up which can lead to collisions!

A word of advice when choosing a course: if the brochure says 'for those with experience', it is wise to believe it. During my first year I took such a course, arrogantly assuming my single semester would suffice. My confidence took a knock when I discovered my fellow students averaged as many years in experience as I had actually lived. Although everyone was kind and willing to share expertise, it was frustrating, especially when on the last day I melted my piece (in a world as small as ours, this will never be forgotten). An 'all levels' course was much more comfortable.

At West Dean I have made enduring friendships, but have also acquired a taste for life in a stately home, lounging in a deep leather sofa with the papers and a drink by the fire in winter, and similarly under a striped umbrella in the summer. The combination of total concentration on work, with complete relaxation in like-minded company is a true holiday, though the feeling of entitlement to luxury is hard to lose.

Contemporary Polish Jewellery II by Nick Aikman

I first met Jacek Rochacki in the summer of 1997 at the Ars Ornata Europea Conference in Strasbourg. Jacek is representative for foreign contacts for STFZ, the Polish Goldsmithing Artists Association. We continued contact and I suggested the possibility of an exhibition in Poland by staff and students from our Silversmithing & Jewellery Degree Course at Loughborough University School of Art and Design. The idea quickly developed into the potential for a touring show and in April 1998 I flew out to Poland on a six day 'fact finding' mission as a guest of STFZ.

Jacek had arranged a full programme of visits to museums and galleries, along with meetings with curators, officials and jewellers in their own workshops. My trip took in Warsaw, Kazimierz, Krakow and Wroclaw and I stayed with STFZ committee members overnight. Jacek kindly acted as guide, interpreter, chauffeur, historian and humorist and I gained a fascinating insight into many aspects of Polish life and culture that would otherwise have been impossible.

STFZ is a modest but ambitious organisation with roughly 100 members. Activities are funded entirely through subscription fees with some sponsorship from companies and individuals. I believe that there is virtually no state sponsorship for crafts because financial priorities lie elsewhere.

Most of the members of STFZ that I met are designer/makers, running small workshops either alone or with several others in shared facilities. Committee members Jacek Byczewski and

Andrej Bielek both run slightly larger enterprises employing several people with support from outworkers. Several workshops were situated within typical communist built accommodation blocks, either in basements or on upper floors where surprisingly, noise levels generated did not seem to produce complaints from irate neighbours.

I was very impressed by the professional layout and quality of equipment that I saw. Casting is very rarely used for batch production but many simple components are replicated by mechanical means. Poland has a history of excellent engineering skills and in one workshop Jacek Wysokinski demonstrated a series of ingenious spring loaded fly press dies with interchangeable components that were used to stamp out different sized flat ring blanks, complete with 1 mm diameter holes ready for rivetting. The dies were produced by a University Professor to boost his income. Most makers are self taught, although this is beginning to change now that travel outside Poland is unrestricted.

In Warsaw, Jacek took me to ARMA, the main trade toolshop where the range of goods available compared favourably with anything in the UK. High quality was evident along with remarkably low prices. Much of the larger machinery is Polish and made to a high standard while other items are imported, mainly from Germany. Commenting on the meagre range of hammers on display, Jacek informed me that there is now no large metalsmithing executed in Poland. This is the direct result of the old communist regime which forced makers to apply for a permit to work in silver each year. Anyone granted

the privilege received only between one and three kilos and so all work was on a modest scale. I saw only one contemporary piece of base metal hollow-ware, produced by spinning.

Work made for sale in general is necessarily fairly conservative in scale and philosophical in intention. Works with more challenging content are fostered by several major jewellery competitions where selected pieces are exhibited and prizes awarded. The two most important such events are Srebo and Camelot, both now held bi-annually and both due next in the year 2000. These events are becoming better known internationally, with increasing participation from Europe and elsewhere. In future, details of these and other Polish initiatives should appear in 'Findings' now that the ACJ Committee has recently voted to formally exchange memberships with STFZ.

Limited space only allows mention of a few highlights of the trip. The medieval 'stage set' town of Kazimierz has a beautiful museum housing a collection of historical religious and secular metalwork that is equal to anything elsewhere. In Wroclaw, a fine renaissance building fronting the historic town square contains a stunning museum of the History of

Polish Medalmaking. Many of the contemporary examples are masterpieces of pure artistic expression on a small scale. Just around the corner is the Stanko Gallery which shows the best contemporary jewellery in refined, spacious surroundings.

I was impressed by the determination and quiet sense of optimism among people that I met. There is no doubt that the Poles are proud of their own cultural heritage, but equally aware of the need to continue to establish new international links and that some catching up is needed to take advantage of increasing trade opportunities. Some Polish jewellers already export to Europe and America using agents or buyers and in coming years opportunities for British makers to sell and exhibit in Poland will increase dramatically.

Finally, I intend to return to Warsaw in late October and would like to take images of work by as many ACJ members as possible. Therefore, I invite you all to send any publicity, postcards, catalogues or other images to me at the Department of Silversmithing and Jewellery, Loughborough University School of Art and Design, Loughborough University, Loughborough, Leics, LE11 3TU.

Urban Jewellery by Natasha Heaslip

Sign of the times, or just freedom of expression? Actually a bit of both. Living in London for the past four years has given me a different outlook on life. After studying fine art and sculpture in the West of Ireland for a few years and then odd-jobbing for a couple more, I thought I'd try my hand at something more sensible and commercial. Little did I know what I was letting myself in for. Two years on the HND in jewellery and silversmithing opened up a whole new area of concepts which I simply had to explore.

Tribal culture and its body adornment was one of my main areas of undergraduate research. My fascination with the subject has had a great influence on my own work both conceptually and visually. I find it soul-searching to compare their way of life with ours, wondering what it would be like to have been born into an 'untouched world'. My curiosity led me to question my own urban living.

London is an exciting and happening place, but in any urban environment you have to put up with a constant invasion of natural space when travelling from A to B. This can cause a lot of hostility, and I needed to express my feelings on urban living. Hence Urban Jewellery, a concept I have been developing over two years of studying for MA in Visual Culture and Applied Arts at London Guildhall University. My jewellery, or sculpture for the body, is a form of body language, the wearer is conveying a message of aggression and defiance as if trying to protect herself. At the same time it appears only too easy to inflict some self-damage by the wrong movement.

Urban jewellery is my interpretation of what I imagine a psychological barrier to be, in physical form. We all create invisible barriers around ourselves, each time we get hurt we build up another wall, becoming ever more protective and defensive, not letting anyone get close, which in turn means the likelihood of further hurt.

Having said that, the pieces are actually quite comfortable to wear.

Made from stainless steel or acrylic sheet, each piece remains light and flexible after being worked. But when not being worn, Urban Jewellery is a sculptural object in its own right. Now I have expressed my feelings on urban aggression and its ramifications, we should perhaps move on to a gentler persuasion.



Neckpiece

Natasha Heaslip

If you would like to contribute an article, letter or comment on Findings the copy date for the winter issue is 15 November 1998. Please address any correspondence to:

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Spirit in Stockholm - Ars Ornata Europeana Conference

26-28 June 1998. By Gun Thor

The theme was Spirit – The Past, Present and Future of Jewellery. It took place in a spacious airy auditorium in the newly built Museum of Modern Art, located on the island of Skeppsholmen, right in the heart of the city.

The event was organised by several national organisations and art colleges and hosted by Konstantverkcentrum, a leading Swedish crafts organisation. The organisers, remembering Strasbourg last year, chose English as the official language. This meant that many of the delegates were presenting talks not in their mother tongue, and it is important to stress that most of them did so very well. A high proportion of the 130 delegates was from Scandinavia, but there were familiar faces from FORUM in Germany, CORPUS in France, and six of us from the ACJ.

On Day One, after Prof Crister Johnsson's introduction and a chronological survey of body ornamentation by Kerstin Wickman of Konstfack, Stockholm's College of Applied Arts, the customary swop party got into full swing. Most people brought trinkets for this purpose – a nice custom, but I missed the exhibition of a sample of each delegate's work, as at Newcastle in 1996, and hope this idea will be taken up in the future. Then followed a brief talk by representatives of each of the European jewellery associations present, and finally a visit to the magnificent collection of ancient gold artefacts, beautifully displayed in the Gold Room at the Museum of National Antiquities. The day was rounded off by 'Jewellery in Public', a performance in the busy Central Railway Station by students in body paint and inventive hairstyles modelling to loud rock, and well received by the travelling public.

The morning of Day Two consisted mostly of group seminars, a choice of four: Charon Kransen, an American curator and introducer of European jewellery to the USA, on 'How to manifest our personal strengths in our work'; Bernd Stahlhacke on 'The possibilities for goldsmiths on the Internet'; Brigitte Moser on 'European jewellery in Berlin in 2000', and Christoph Burger of CORPUS on experiences gained from Strasbourg last year. I opted for Stahlhacke's promised specially created web-exhibition, but sadly the computers were not functioning. Kransen, who seems to enjoy near guru status in Stockholm art schools, was over-subscribed and his seminar lasted till the following day. In the afternoon we could talk to resident jewellers in their studios and workshops, which were all impressively immaculate and light.

The third day offered two excellent lectures. Matti Bergström, Professor of Physiology at Helsinki University, talked about his lifelong research into the human brain and creativity. He succeeded, in simple language and by projecting many appealing homemade drawings and diagrams, in involving us

completely in his passionate pursuit of the paths of the creative process through the 'possibility clouds' of our brains. A truly inspiring and moving lecture. James Woudhuysen, a physicist, futurologist and IT expert, gave a dynamic talk on 'The Future of the Body', making a convincing case for the need to study future-forecasts, to back up our work. He summed up with 'The future of design is innovation that changes perception'. Terry Hunt of Birmingham Institute's School of Jewellery did a presentation on information technology developed at the School, demonstrating samples of CD Rom catalogues of students' work.

This was also the day when the Polish group from STFZ staged its happening. Delegates were asked to mount some little object they happened to have with them onto a card, which was then linked into a long chain which will be brought along to the next conference. A surprising number of the mounted objects turned out to be aspirins. The day also featured contributions by Scandinavian students, including a current project about lending jewellery to factory workers for daily wear and then collecting feedback from the wearers. We finished with a ferry-ride to a craft exhibition in a garden setting on an island.

The conference was well worth attending, and the event ran smoothly with only a few hiccups. As this was only my second Ars Ornata Europeana, Newcastle 96 was my yardstick: the organisation was not quite as efficient, but the programme here was as coherent and the presentations interesting.

The Virtual Exhibition, created in honour of the Conference from images contributed by delegates, can be found on web site www.aostockholm.com

Artisan 1998 – Festival of Contemporary Crafts

Edinburgh International Conference Centre, 19-23 August.

Artisan 1998 was certainly a much improved event from 1997 where there were just too many jewellers showing similar work – 47 out of 128 exhibitors.

This year struck a much happier balance with 38 of the 155 exhibitors working in jewellery and another 14 or so in metalwork, and from the clean geometric lines of Sonia Rae's elegant building-site inspired neckpieces to the tactile pebble pins of Jessica Briggs, and the funky bright accessories by Katie Clarke, the work on show reflected the sheer range and variety available to the consumer today. Creative and innovative use of materials, and adventurous techniques combined with, in the main, beautiful craftsmanship revealed wearable creations in fused, engraved, reticulated silver and gold sitting happily alongside work in feathers, elastic,

precious and semi-precious stones, bone, resin, slate, nylon, glass and aluminium.

It is to Artisan's credit that lessons have been learned from last year. The layout was similar but had more of the 'buzz' necessary for a conducive viewing and buying atmosphere, and the whole event was much more welcoming and structured, with information and helpers easily available. Excellent catering by Leiths, stands for the Crafts Council, The Scottish Arts Council and the National Museums of Scotland were all well-sited to help diversify the somewhat difficult space of the reception area. I should like to see this area developed further in the future, with more input from other crafts outlets and organisations.

Lectures and workshops accompanied the fair, with two jewellery-related events, 'Collecting Contemporary Jewellery' by Dr Elizabeth Moignard and 'The Silversmith at Work' given by Yvonne Renouf-Smith of the Association of British Designer Silversmiths. Relocating these events in the Conference Centre itself was a great improvement, allowing far better access for exhibitors and visitors alike.

The makers I spoke to thought Artisan 98 was going well, but bemoaned the lack of actual sales – trade orders were healthy but individual sales had not developed as anticipated. Some makers will of course have made significant sales, but others will have struggled to cover the costs of their stands - but such is the nature of these fairs. A number of makers have expressed concern at the considerable level of financial support given by The Scottish Arts Council to this primarily commercial event, particularly since only 30 of the 155 participants were Scottish – but that concern aside, any event which brings good quality local and international craftspeople together in a well designed, accessible, non-gallery context must be encouraged. Artisan is a welcome addition to Edinburgh's Festivals. M J Lee

Exhibitions

Gijs Bakker in Brick Lane

'Chi ha paura... del gioiello contemporaneo?' (Who's afraid... of contemporary jewellery?) at The Bridge@Same, 146 Brick Lane, London E1. 3 July-31 August 1998

This small but select collection of pieces, brought together by renowned jeweller and product designer Gijs Bakker and partner Marijke Vallanzasca was the first exhibition of the Chi ha Paura...? Foundation (CHPF), which aims to challenge accepted views of design across a wide range of disciplines.

Four international designers working in the fields of interior and product design were each invited to create a piece of conceptual jewellery in unusual materials, compelling the wearer to look at the objects in a different way. These were displayed in combination with the work of four jewellers, including Bakker himself. All the pieces had been produced using industrial processes rather than hand craftsmanship, with the economic aim of breaking through the elitist barrier,

creating new markets and making contemporary jewellery accessible to a wider public.

Each piece of jewellery set out to present a semantic question to the viewer or the wearer. Many involved cast, tubular or simple wire construction, although certain items seemed rather tame when set against the ground-breaking agenda which had inspired them. I was not totally convinced that the non-jewellers had contributed any novel insights, but, as Bakker asserted, these are intended as 'interactive' pieces, each offering a provocative and often subtle juxtaposition with the part of the body on which they are placed. In Bakker's own words, 'They are pieces that ask questions'.

An important dimension was the refreshing mode of display and presentation, eschewing the traditional glass case in favour of a series of life-size resin hands at eye-level, supporting the pieces. This arrangement allowed the work to be seen, touched and explored in the round, making the exhibition authentically interactive. If our perceptions and understanding are to be challenged in the way this exhibition attempted to do, then this open form of display was a move in the right direction. It is good to know the sense of touch is once again achieving respectability. Mark Lewis

Two views of New Designers July 1998

From Joyce Palmer, Guildhall University

To exhibit or not to exhibit was the question uppermost in many Heads of Departments' minds as institutions contemplated the implications of discipline pavilions at this year's exhibition. Until the organisers are in a position to publish an analysis of the responses to the official questionnaire one cannot prejudge the outcome, however an informal straw poll among colleagues and visitors from the silversmithing and jewellery profession would seem to indicate that a majority is in favour of the new strategy.

The quality and range of innovative work on display was excellent and indicates a renaissance of our craft, with a significant percentage of the exhibitors presenting concepts which challenge the traditional boundaries of silversmithing and jewellery. Most courses now encourage students to address the key issues of materials research; aesthetics in relation to form/structure and function; appropriateness of the manufacturing process to the production cost; relevance to current/future fashion trends; suitable identification of a market niche for the design proposal. In consequence there is a level of sophistication and professionalism evident this year which should raise the profile and reputation of our craft within the highly competitive arena of art and design.

The clarity of the original *raison d'être* of New Designers was in danger of being lost as the larger institutions began to dominate, exploiting the obvious marketing opportunity of participation in an annual high profile event, which provides the ideal 'captive audience', in contrast to the small groups of independent student exhibitors who frequently lacked the appropriate level of finance, expertise and critical judgement

necessary to mount a professional show. 1998 could herald the coming of age of what has become the principal window on the world for the up and coming young silversmiths and jewellers.

From Janet Fitch, Director of Janet Fitch, at Neal Street WC2; Old Compton Street W1; and Kings Road SW3

The Janet Fitch Shops sell work by new designers, so trawling the college shows looking for fresh talent is a must. It is rewarding to find nuggets of talent amongst work either just plain ordinary or so unsaleable that it's hard to take it seriously. For no apparent reason some years are 'better' for colleges than others. This year Edinburgh, Central St Martins and Warrington looked especially promising. Degree show work is rarely 'saleable' in a retail sense, but even if pieces are large scale or uncommercial (lovely paper jewellery, like that by Stephanie S Macleod at Edinburgh, is difficult to retail as it is fragile and its value may not be perceived by a customer who associates jewellery with precious metals and stones), if real talent is there it still shines out.

Jewellery by students which is deliberately safe and commercial is not what we're looking for. Originality is a must. Technical excellence is high on the list. Sloppy or badly executed work doesn't impress, however bright the idea behind it. If I see work I really like I always try to talk to the student. I'm looking for a certain confidence, an open mind and common sense that denotes a character with real determination who will persevere, be willing to listen to positive criticism and be able to organise themselves in the commercial world, whilst still retaining an artistic integrity. I always hope that students will price their work more affordably – I know the materials cost a fortune and it took ages to make it – but there is a lot to learn in the real world about realistic pricing. I also like to see that a designer has an understanding of the importance of good display, like Charlotte Reid's (Edinburgh) New York City skyline and Victoria Morgan's (Loughborough) cufflinks displayed in suits with her own label. I was relieved to see less of what I call 'Ghoul Britannia' jewellery (body piercing). And it remains to wish all of the exhibiting students the very best of success.

Book review

Head, Heart and Hand – and great graphics !

Über den Schmuck und das Machen (About Jewellery and Making) Hermann Jünger. (Text in German and English) Anabas-Verlag with the Bavarian Arts and Crafts Association, 1996. £29.95 ISBN 3-87038-288-0

Hermann Jünger's books and catalogues are in themselves objects to treasure, having a capacity to communicate their subject-matter directly, and this book is no exception. Its allure lies firstly, and firmly, in Jünger's artistry, secondly in the sensitive way his work is presented on the page, and thirdly by the juxtaposition of thought-provoking text (by a variety of

authors, on the humanising effect of making) with satisfying images, which include some quotations in Jünger's own idiosyncratic handwriting. The combination of developmental sketches, paintings and finished pieces on the same page invites an intimacy with the thought process, which is disarming in its honesty. The fact that you have to look twice sometimes to discern which is the sketch and which the piece is a testament to Jünger's total command of his materials and techniques. He manages to realise in intractable metals the free drips and splodges of his watercolour or linear sketches, as if they are interchangeable – which of course they are, in his experienced hands.

Without the use of words the images can convey his journey from inspiration to realisation. For example, a double-page spread shows four borderless black and white photographs: a dragonfly in silhouette, a paper cutout of a bird (stuck to a window, presumably in his studio), a worktop with sketched ideas and tools, and a spotty ivory pendant like an inverted T. Thus visual eloquence creates a powerfully evocative effect, just one instance of the superb use of graphic design to convey Jünger's art and intent. The many and varied ideas and pieces are all shown more or less to scale and because the actual jewellery is photographed on a background that includes sketches and writing, and covers the whole page, you feel you could almost pick the pieces up.

Words are of course essential to Jünger the educator, and although they are here used economically – this is, for the most part, a visual treat – the essays and quotations are informative, thoughtful, and in a couple of instances fancifully entertaining, and contribute satisfyingly to the poetic nature of the book as a whole. Jacqueline Mina

My dear little hallmark punches

A response to Jennifer Mason's article last issue on the new hallmarking regulations to be put before parliament in the near future, from Christoph Zellweger

The goldsmith who trained me was Austrian. He had left Vienna, he said, 'to live anywhere where hallmarking is left to the maker'. In Germany and Switzerland we were proud to finish a piece entirely by ourselves, including making the alloys and accurately hallmarking the work. This kept the price down, saved running around, and the hallmarks were where we wanted them.

Random checks by officials were rare. Inaccurate hallmarking could lead to legal proceedings and the immediate closure of a workshop, but the inspectors' main targets were industrial producers dealing with large quantities of precious metals where varying the metal content can mean considerable profits. When the industry promoted 8 and 9ct gold (33%) as gold, I wondered if this was quite truthful: is the customer being protected from fraud by the Assay Office controlled system, or is the industry and the gold lobby using the stamp to help market light-weight products?

Our clients don't come just for the hallmark or the price. The self-employed jewellery maker, gold or silversmith who makes one-off commissions, produces in very small quantities and occasional editions, is concerned with innovative design. There is no advantage for him or her in taking work round to the assay office, which is expensive and time-wasting, and restricts the maker's creative impulse.

An effective distinction of the designer jeweller from the large industrial producers is overdue. It would build confidence if a special hallmarking law for artwork in precious metals were to be established, with registered craftspeople given special status, recognition within the trade, and freedom to use their own marks in their own workshops, while remaining strictly within the regulations of the EU/UK Hallmarking act.

Less bureaucracy, more artistic freedom and distinction from the traders in precious metals. How I miss you, my dear little hallmark punches.

Noticeboard

Information is correct on going to press, but readers are advised to phone, before sending off any work, slides or money. If you want to share any opportunities with members, please phone Patricia on 0181 533 5665 between 7-10pm. Entries are free, and while we include as many as possible, we cannot guarantee insertion. **Copy date for the Winter issue is 15 November 1998.**

Awards and grants

The London Arts Board Awards are given to individuals living in London for researching and developing new work or materials and small equipment. Deadline 16 November 1998. For information send postcard to Visual Arts Awards, London Arts Board, 133 Long Acre, London WC2E 9AF

The Clerkenwell Award has been established for craftspeople who have recently completed training and wish to launch their first business venture within the geographical area of Islington, Hackney, Camden and Tower Hamlets. The Award includes a discounted workshop space and a range of back up services. Applicants will be selected by interview. Information and an application form are available from The Workshops Manager, Clerkenwell Green Association, 33-35 St John's Square, London EC1M 4DS, tel 0171 2510276

Associations

The Guild of Enamellers A national guild for beginners and advanced enamellers, divided in seven geographical regions with their own meetings and activities. Organises an Annual General Meeting and Conference, publishes a quarterly newsletter with tips and technical information, and a library with books and instructional videos that may be borrowed. Annual subscription. Information from Kathleen Kay CGE NDD, 8 Himley Avenue, Dudley, West Midlands DY1 2QP, tel 01384 256438

Call for craft fairs

The Crafts Movement, the contemporary crafts fairs organisers, invite applications from jewellers for their events in 1999. Application deadline 31 October. For details phone 01373 813333.

Conferences and seminars

Craft Futures organised by the V&A and Contemporary Applied Arts, will focus on contemporary applied art as part of our material culture. Talks will include a presentation by Caroline Broadhead. This event marks the 50th anniversary of the founding of the British Craft Centre; CAA's predecessor. At the V&A on Saturday 28 November, 10.30-16.30. For credit card bookings, phone 0171 938 8407.

Short courses

Four day beading workshop by Isabel Stanley in October-November 1998. Techniques will include buttons, fringes, trimmings, beaded lace and 3D wired shapes. Information from Sarah Palmer, Education and Training Officer, Cockpit Art phone 0171 419 1963 (Wed-Fri.)

Books

Order in the UK international jewellery catalogues and books from Galerie Ra, one of the most innovative jewellery galleries in the world. An up-to-date price list is available from: Vijzelstraat 80, 1017 HL Amsterdam phone +31 20 626 5100, fax +31 20 620 4595.

Call for shopping service

Barnacle Goose Ltd is a small company seeking products to market for their home-shopping service, including mail-order catalogue, website, and 'party-plan' sales. Details from Cathryn Bradley, Barnacle Goose Ltd, tel/fax 01590 688 958.

Classified advertisements

Commercial entries in this section are free for individual members. Non-members pay 30p per word, with a minimum of £9.00. Discounts available for multiple insertion. Enquiries for space to Patricia on 0181 533 5665 between 7-10pm. Also rate card for inserts and advertisement available. Copy date for the Winter issue is 15 November 1998.

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, Holly Belsher, Jane MacFadyen, Jan Hinchliffe McCutcheon, Jacqueline Mina, Jennifer Mason, Michael Pinder, Alison Richards, Jan Springer.

Diary

Information is correct on going to press, but readers are advised to check by phone. If you are organising or taking part in an exhibition or event, please phone or fax Patricia on 0181 533 5665. Entries are free, and while we include as many as possible, we cannot guarantee insertion. Copy date for the Winter issue is 15 November 1998.

Exhibitions and events

Brighton

Hugo Barclay Gallery

7 East Street T: 01273 321694
 Mon-Sat 10-5.30 Sun 2-5.30
 21 Nov-24 Dec The Jewellery Show
 – 12 jewellers including Jessica Briggs,
 Katzie Hughes, Jane Martin,
 Robert Morris, Linda Robertson

Bristol

Church House Designs

Broad Street T: 01934 833660
 Mon-Sat 10-5.30 Closed Wed
 5-24 Oct Pageant and Plumage –
 Textile jewellery by Janice Gilmore

Edinburgh

Royal Museum

Chambers Street T: 0131 2474219
 Mon-Sat 10-5 Sun 12-5 Tue late till 8
 Until 3 Jan Jewellery Moves: Adornment
 for the 21st Century

The Scottish Gallery

16 Dundas Street T: 0131 5581200
 Mon-Fri 10-6 Sat 10-4
 5 - 28 Oct Maria Hanson
 Nov Pin Up – Sarah Crawford,
 Jack Cunningham, Anne Finlay,
 Esther Knobel, Adam Paxon, Hans Stofer
 Dec Showcase – Geoff Roberts

Fife

Crawford Arts Centre

93 North Street St. Andrews
 T: 01334 474610 Mon-Sat 10-5 Sun 2-5
 Until 8 Nov Sharon McSwiney

Glasgow

Roger Billcliffe Fine Art

134 Blythwood Street T: 0141 3324027
 Mon-Fri 9.30-5.30 Sat 10-1
 3-27 Oct Scottish Women – Work by
 Scottish jewellers, including Sonia Rae,
 Molly Bullick, Shona Fidgett,
 Anna Gordon, and Linda Lewin
 31 Oct - 24 Nov Focus on Four – Jeremy
 Hicks, Sarah Fitzalan Howard,
 Jane Mackintosh, Heidi Yeo
 27 Nov-7 Jan Objects of Desire –
 Jewellery from over 50 leading jewellers

Hove

Hove Museum and Art gallery

19 New Church Road T: 01273 290200
 Tue-Sat 10-5 Sun 2-5
 6 Oct-10 Jan Collecting Craft – Including
 work by Cynthia Cousens

Leeds

City Art Gallery

Craft Centre and Design Gallery
 The Headrow T: 0113 2478241
 Tue-Fri 10-5 Sat 10-4
 7 Nov-16 Jan Jewellery 12 –
 Alison Evans, John Field, Anne Finlay,
 Gillian Finlay, Jan Fryer, Nick Hubbard,
 Sarah King, Debbie Moxon, Kirti Patel,
 Guy Royle, Milly Sin, Syann Van Niftrik,
 Jenny Wild, Kate Wilkinson,
 Annabet Wyndham

London

Barbican

Foyer Level Silk Street T:0171 5889023
 Mon-Sat 12-8 Closed 24-26 Dec
 20 Nov-3 Jan Designer Jewellers Group

Contemporary Applied Arts

2 Percy Street T: 0171 4362344
 Mon-Sat 10.30-5.30
 Until 31 Oct Showcase – Mah Rana

Craft Council Gallery

44a Pentonville Road T: 0171 2787700
 Tue-Sat 11-6 Sun 2-6
 22 Oct-10 Jan Satellites of Fashion –
 The fusion between fashion and craft,
 includes Sarah Crawford and Dai Rees

Craft Council Shop at the V&A

South Kensington T: 0171 5810614
 Mon 12-5.30 Tue-Sun 5.30
 18 Nov-23 Dec Christmas Spice – Mixed
 show including Dawn Emms and
 Kathie Murphy

Electrum

21 South Molton Street
 T: 0171 6296325 Mon-Fri 10-6 Sat 10-2
 8 - 24 Oct Tamar Winter and
 Alistair McCallum
 29 Oct-21 Nov Hilde Leiss

Lesley Craze Gallery

34 Clerkenwell Green T: 0171 6080393
 Mon-Sat 10-5.30
 2-29 Oct Wendy Ramshaw – Past, present
 and future jewellery and maquette of
 recent large-scale work

Victoria and Albert Museum

Cromwell Road T: 0171 9388441
 Mon 12-5.45 Tue-Sun 10-5.45
 Until 15 Feb Picasso's Ladies – 66 pieces
 by Wendy Ramshaw

Oxford

Oxford Gallery

23 High Street T: 01865 242731
 Mon-Sat 10-5
 19 Oct-18 Nov New work by Ann Little

The County Museum

Woodstock
 Mon-Sat 10-5 Sun 2-5
 28 Oct-15 Nov – Jewellery and Silver
 Society of Oxford. Silver jubilee Exhibition

Selling exhibitions and fairs

Chelsea Crafts Fair

Chelsea Old Town Hall King's Road
 London T: 0171 7342677
 13-18 Oct and 20-25 Oct
 Tue-Fri 10-8 Sat-Sun 10-5.30
 Contemporary crafts fair, with jewellers in
 both weeks

Craft Movement Craft Fairs

For general info: T: 01373 813333
Blackheath, The Concert Halls 7-8 Nov
Cheltenham Town Hall 20-22 Nov
Battersea Arts Centre 28-29 Nov
Richmond upon Thames, The Queen
 Charlotte Hall 4-6 Dec

Dazzle

For general info: T : 01580 852503
Royal National Theatre Mon-Sat
 10-Midnight 16 Nov-9 Jan
Manchester Town Hall Mon-Sun 10-6
 16 Nov-9 Jan

Richmond Fellowship

8 Addison Road, London W14
 5-6 Dec 10-5 – 7 jewellers taking part

International

Amsterdam – the Netherlands

Galerie Ra
 Vijzelstraat 80 T: 0031 20 6265100
 Tue-Sat 12-6
 7 Nov-9 Dec Beppe Kessler
 12 Dec-16 Jan Bettina Speckner

Dublin – Ireland

Craft Council of Ireland
 12 East Essex Street T: +353 16778453
 Mon-Sat 10-5.30
 15 Oct-15 Nov Danish Days in Dublin –
 Ten contemporary Danish jewellers

**Helsinki – Finland
 Museum of Art and Design**

25 Sep-8 Nov Narratives 98 – International
 figurative jewellery art exhibition, including
 work by Jivan Astfalck and Lara Bohinc