



Alice Highet. Kimono ring,
2005. Silver, polypropylene.
Shown at Top Drawer
in January.
Photo Steven Landles

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Chairman's letter

An ACJ conference year is always a significant event in our calendar and 2006 promises to be a special year indeed for our Association. *Carry the Can*, from 5 to 8 July this year, is a highlight for all our diaries. The list of speakers has been finalised alongside a programme of exhibitions, workshops and events that will accompany the conference. The main event will be at the lavish venue of the 18th Century brewery building situated a few minutes walk from the Barbican, Goldsmiths' Hall will generously host a gala opening at its impressive building near St Paul's Cathedral. But for the conference to be a true success your participation is needed!

I clearly remember the first ACJ conference I attended was the 2000 one at Birmingham – 'A Sense of Wonder'. Those memories are worth every single penny of the registration fee that I struggled to find whilst then studying at the Royal College of Art. The event was both educational and entertaining, with opportunities to talk to leading designer/makers and figures in our field and to discuss ideas and attend the Association's AGM. The social events are important too; meeting old friends and colleagues, making new contacts, dancing the last night away, the free food and enjoying regular 'tea breaks', (which have always been a feature of our conferences)! London promises all this and far more. Word is spreading and a seminar held at the V&A during COLLECT raised a great deal of national and international interest.

The members' exhibition: *Heirlooms*, instigated and coordinated by Elizabeth Callinicos, is an event that will proudly encapsulate the spirit of the conference. All our members are invited to submit a ring made along the conference's well-publicised themes. The deadline for submission is 12 April 2006 and we really hope that you will rise to the challenge and participate in this exciting exhibition.

Carry the Can is an ambitious, and expensive, event in our capital city, informing a new approach by employing the conference organiser Metal Events Ltd. Its Director

Rachel Carnac has worked closely with the conference directors Helen Carnac and Heidi Yeo and with our new and effective CEO Margaret Woodhead. We look forward to seeing you there!

On a separate, personal note, I am deeply concerned by the news that the Crafts Council is to close the gallery and shop at Pentonville road, ending speculation as to what was happening within the organisation (see News and Events). As a result the Jerwood Prize for Jewellery will put back a year to 2007. I intend to ensure that questions are asked as to how this decision was reached and the implications for the crafts of the future lack of dedicated educational gallery space.

Stephen Bottomley



Editorial

It's only rarely that we feature articles which deal with techniques and materials, but Tim McCreight sent us his interesting update on recent developments in the world of Precious Metal Clay, and also in this issue we have Lynne Bartlett's transcript of the lecture on her favourite metal, Titanium, that she gave to the Society of Jewellery Historians in November, which was attended by several ACJ members by invitation of the SJH. We welcome articles on processes and materials, which even if they are necessarily only a short introduction to the subject, nonetheless provide insights into areas that may be new to readers and could stimulate deeper exploration.

More members turned up to hear Cynthia Cousens' lecture on her work to SJH in January, and Clara Breen reports on it here. The generosity of SJH in inviting our members to the more relevant of its lectures is much appreciated, and the response has been excellent. We shall certainly draw member's attention to other such opportunities in the future.

This time we have three profiles, including one of our new CEO, Margaret Woodhead, who is enjoying getting to know the organisation and its members. Already she is formulating fresh ideas for development, and we have invited her to share these with us, in the next issue of *Findings*.

No travellers' tales this time from Travel Grant recipients (these seem to be mainly for events taking place in the summer months), but in the headline for Lynne Kirstin Murray's report on her trip to Turnov in our December issue we wrongly said she had been assisted by an ACJ grant. Inhorgenta and the SNAG conference in Chicago are on the horizon, and we shall have reports on these next time, along with fuller news of our own Conference. Have you registered yet?

Please remember *Findings* depends on you to offer material for publication, and that we welcome feedback on any issue from members – for instance, what do you think about the Crafts Council's new plans? *Muriel Wilson*

Copydate for the June issue will be 10 April. Please send your contributions to murielwilson@tiscali.co.uk.

The DACS Payback Scheme Sarah Macrae tells us what we're missing.

I am sure that many of you will already know about the Design and Artists Copyright Society (DACS) and have happily received your cheques recently for last year. But I am frequently surprised when talking to people how many are unaware of the society and that they could be claiming under the Payback Scheme for a share of the money collected. Any of you who have images of your work in books or magazines or have had a piece used in a television programme or film can claim.

DACS is a not-for-profit organisation established in 1984 which promotes and protects the copyright of visual creators in the UK and worldwide.

The money is collected from various licensing schemes for photocopying or reproducing work in other ways such as making slides for lectures. Those who teach students will all be aware that we have to estimate how many new slides we make each year and then colleges pay a fee to cover the copyright, a proportion of which is received by DACS to distribute among Artists, Designers and Makers. You can claim for any image of your work as long as it is published in a book or magazine that has an ISBN or ISSN number. If you have more than one image in a book or magazine you count the number of images not the number of publications. You can go on claiming each year for the same images, adding to your list any newly published images. There are some things you can't claim for: flyers, leaflets, brochures, newspapers or colour supplements. Exhibition catalogues can however be

claimed as long as they have an ISBN number. If you are involved in producing an exhibition catalogue, make sure you apply for an ISBN number for it. For further information on this, go to www.nbdrs.com/isbn_agency.htm.

Some people I have spoken to have groaned "not another form to fill in!" but the Payback form seems to have been designed with people who hate forms in mind and it really is very simple and straightforward to complete. The biggest hassle is finding all the various images and the relevant ISBN and ISSN numbers. Take heed all those of you newly out of college, and start making a list and file it somewhere sensible now! Once you have found and logged all the information, it is there for the following year and as long as you have made a note of any images printed subsequently it takes no time at all to fill in the form and post it off.

To register with the DACS Payback Scheme go to www.dacs.org.uk or phone 020 7553 9062 or email your details to them at payback@dacs.org.uk. The forms are usually sent out in the spring, have to be returned in the autumn and they aim to distribute the money before Christmas. So if you register now a form will be sent to you as soon as payback 06 is launched with plenty of time to fill it in. Once you are on their list they will send you a form automatically each year.

Now all we have to do is persuade Muriel to get an ISSN number for *Findings* and then send her lots of pictures! (OK, OK, it's in hand – Ed. Sarah's work is illustrated on p.8).

RUTH ROBINSON: Full Circle – Fate and Chance

Jane Adam interviews a remarkable jeweller

Ruth Robinson's life has been an extraordinary story of determination, courage, resourcefulness and luck, combined with openness to experiences and other cultures, and a devotion to what she believes to be right. These qualities are inherent in her work as a jeweller.

Her early years saw her escaping from the Nazis twice (she was both a Communist and Jewish), once from her native Germany whilst she was still in her teens; working with Arabs in a collective in the orange groves of Palestine; and training in Vienna and London to be a Montessori teacher. She spent some thirteen years in the Middle East and it was there that she met her husband Robbie, then a Major in the British army. After more adventures and a narrow brush with the plague in Egypt, she joined him in England in 1947. She was to spend the next twenty-two years in comparative peace, working as a kindergarten teacher and bringing up her son Bruce, who was born in 1953.

Her first experience of craft was through pottery. She had a Japanese teacher, and made 'families of coffee cups, all different'. Ruth became quite a good potter, but when she had filled their home with casseroles with lids that didn't really fit, she found herself looking for a new challenge. Mrs Hatori suggested she made some beads, and then took Ruth, and a tray of them, to the jewellery class next door. Thus Ruth made her first jewellery in 1969. She was hooked.

She was lucky to have some inspirational teachers – Rod Edwards and Bernard Kidd at the Cass; and later on such luminaries as Arlene Fisch. Her experiences in the Middle East influenced her work and she drew inspiration from later travels too. In 1971 she went to Mexico to study Navajo jewellery, then just beginning to be appreciated by a modern audience. A trip to China taught her about jade and embroidery techniques, but more importantly led to an understanding of the nature of jewellery in a country where, historically, metal had only been worn by the Emperor in the Forbidden City. She also visited to Poland to find amber (travelling from London to Gdansk by bus), went to Africa and made a world tour in 1988.



Ruth Robinson. Photo Tony Lumb

These travels provided her with materials she could use in her work – a Chinese jade button is stitched with metal wire; beads from Mexico, Africa or the Middle East are threaded onto necklaces or studded with smaller beads and mounted; a large metal hand (originally perhaps an amulet) becomes a dramatic pendant. They also taught her an awareness of different attitudes, which lends a great freedom of expression to her work.

Characteristic of her jewellery, and indeed of Ruth as a person, is a technique which she has devised of weaving metal wire. Undeterred by finding that fine silver was too soft to hold its shape and that Sterling was too brittle to weave, she worked with the firm Johnson Matthey to develop a special silver alloy for her work.

It is almost unbelievable that this beautiful, passionate and energetic woman has just celebrated her ninetieth birthday. *Full Circle*, the title of her recent solo exhibition in Berlin, refers to her return there after a lifetime of travels. She claims that the circle is now closed and her making days are over – a claim belied by the work in progress on her workbench. But then, as she says, her friends will keep giving her things she can use...

Ruth Robinson: Full Circle – Fate and Chance was shown at the Martina Dempf Gallery in Berlin, 28-30 October 2005; and Simon Harrison's studio in London, 1-5 December 2005. A catalogue is available free from Simon Harrison Ltd., 18 Stukeley Street, London WC2B 5LR.

Margaret Woodhead

In our last issue, the Chairman announced the welcome appointment of ACJ's first Chief Executive Officer. Allow us to introduce her to you



Margaret Woodhead

The accelerated development of the Association as a major player in the UK jewellery scene, with its growing links to overseas bodies, has in recent years made it difficult for the ACJ officers and committee to keep up with the increased volume of work, let alone launch new initiatives. Thus the appointment of a part time paid professional to undertake the implementation of policies agreed by the committee (who will now be seen more as an advisory body) comes none too soon. Sue Hyams, our very able and diligent Administrator, will continue to carry out the vital clerical work she has been doing for many years, but Margaret is our first senior employee.

The role of a CEO is to carry out the decisions made in committee discussions, including the oversight of the organisation's financial management, working closely with the officers, who form the Policy sub-committee. Margaret will use her considerable experience and professional skills to offer advice on how best to implement the committee's decisions, and her career is just about tailor-made for ACJ's needs. Over the last 15 years she has worked for a wide spectrum of arts administration bodies such as Southern Arts, as its Assistant Visual Arts and Crafts Officer, and following her qualification in management, at Walford Mill Crafts Centre in Dorset as its full-time Executive Director, undertaking short-term consultancy work during her annual leave. At the Womens'Art Library in Fulham she was an executive director, and from 1999 to 2002 worked as Managing Director of the Beatrice Royal Galleries in Eastleigh, diversifying then into more extended consultancy projects in visual arts, crafts and the voluntary sector, specialising in mentoring emerging practitioners, and in fundraising and development for organisational start-ups. Most of this has been on a part time basis, dovetailing responsibilities between different organisations, and her

success has proved her multi-tasking skills. She presently combines her ACJ work with being Development Co-ordinator at Aspex Visual Arts Trust in Portsmouth.

Margaret brings to ACJ a long and varied experience of working with similar bodies, where passionate but overloaded volunteers are struggling to reconcile their commitment to such organisations with the demands of their own professional lives. Her guidance through the thickets of financial management, strategic planning, fund-raising, marketing and development will provide a new impetus for the Association. She was attracted to the post by the prospect of working with a respected organisation and the developmental potential it offered. Already she has proposed ideas for new initiatives for consideration by the committee, and for revitalising projects that have languished. She sees ACJ's membership as its greatest strength and coming as she does from a non-London location is keen to work on the encouragement of more active regional groups.

In our June issue Margaret will tell us about her perception of ACJ and its potential, with particular emphasis on the forthcoming organisational review and how members can contribute to this. *Muriel Wilson*

A Sense of Place

This was the title of Cynthia Cousens' lecture to the Society of Jewellery Historians on 24 January, which ACJ members were invited to attend, and it pointed out the influence of landscape in her work.

Cynthia described her work in a chronological way. Her early work, mostly in silver, explored flowing forms, texture and movement. She showed a series of rings where each was a small hollow container, with a concern for volume. The pieces were made using simple band techniques, often showing the marks of their making. Throughout her talk, Cynthia showed visual references alongside actual pieces, thus exposing the creative process.

In 1995 she received South East Arts funding which allowed her to be away from the bench for some months. She walked, spent time observing and drawing, picking out the linear qualities of the landscape, the rhythm of branches, the silhouettes of trees. Drawings led to three-dimensional models using twigs and thread, which in turn led to 'necklace studies' in oxidised silver, textile, twigs and paper.

Cynthia took part in a Year of the Artist residency at the Harley Gallery, Welbeck to study the marks and patterns left on the land by agricultural work. The result of this was an

exhibition where samples of soil, photographs, sketches and wire models were displayed together with brooches in oxidised gold. Using grids and layering, this body of work gives a sense of order and repetition.

She went on to describe work made in response to the west coast of New Zealand, where she did a residency in 1999. She spent time by the sea, observing the transience and movement of the waves and clouds. In this work, Cynthia questions ideas of permanence associated with jewellery. She created an installation exploring movement, light and transience with dyed acetate circles and projected light. This led to jewellery made from dyed monofilament which are discreet smudges of colour scattered onto garments.

In the final part of her talk, Cynthia discussed a project associated with her recent residency in Australia: she made a necklace each day, using only found materials, which she sent back to a friend in England, thus recording and sharing her travels.

Cynthia Cousens gave a fascinating talk, an overview of the development of her practice throughout her career. Bringing together her jewellery with the records of the natural sources of her ideas, she presents it as part of a broader body of work. She has been able constantly to challenge herself, working in this spontaneous and inquisitive way. *Clara Breen*

Titanium the Rainbow Metal

A talk given to the Society of Jewellery Historians by Lynne Bartlett on 25 October 2005

My talk outlined the introduction of titanium to jewellers and traced the history of its use over forty years by exploring how the creativity of key jewellers was stimulated by this novel and unusual metal.

For thousands of years jewellers have used metals with the limited colours of yellow, red and white. Other materials and methods were needed to add colours such as blue and green. Titanium, introduced to the jeweller in the 1960s, was the first new metal to become available in the 20th century and it offered the possibility of a coloured metal surface without painting or enamelling. Although the existence of the new element was established in the late 18th century it was not isolated as a pure metal until the early 20th century and only produced commercially in the 1950s.

The arrival of a new metal in a traditional craft area came at a period of radical change in design and making. Students, influenced by the International Exhibition of Modern Jewellery at Goldsmiths' Hall in 1961, were embarking on courses that encouraged them to experiment with non-traditional materials. The initiative to use titanium came from the metals industry, in



Edward de Large. Brooch, 1978. Titanium and silver. Photo courtesy of Ed de Large.

the person of JB Cotton, a senior researcher at IMI, who in 1964 suggested to Gerald Whiles that students at the School of Jewellery in Birmingham might like to experiment with it.

Ann Marie Shillito, one of the first jewellers to use titanium, made the earliest identifiable piece of designed titanium jewellery in 1967, a belt buckle, machined from thick sheet and coloured by anodising. Her experimentation with the metal continued at the Royal College of Art (RCA) and throughout her career. She has used it in casting with silver, for integral earwires and pins and for forged pieces.

The use of titanium was spread through the jewellery school network in the late 1960s as pieces incorporating the new metal featured in degree shows.

The exhibition at the Electrum Gallery in October 1976, the first to be devoted to the new metal featured three students from the RCA: Edward de Large, who developed his own painstaking heat and anodising techniques to produce exquisite cloudscape brooches, James Brent Ward, who with sponsorship from the Goldsmiths' Company, published a report in 1979 that became the standard guide for jewellers on working with refractory metals, and Kevin Coates, for whom titanium was just one of many materials he chose for visual impact.

Brian Podschies, a Birmingham student in the mid 1970s, became 'bored with just colour' and used hot-forging as a way to achieve more visually 'organic' surfaces.

In the early 1980s Debbie Moxon, inspired by the work of Ed de Large, developed her own method of heat-colouring titanium using precise geometric scoring and a fine flame.

The Goldsmiths' Company's LOOT exhibition touring to Minneapolis in 1978 featured several titanium pieces and

subsequent workshops given in the USA by UK jewellers carried the use of the metal across the Atlantic.

For the first decade of its use, up to the mid 1970s, titanium was regarded as a special material used to produce one-off or limited edition pieces. The second half of the 1970s and the early 1980s saw production move to a more industrial scale. Companies such as Simbol, Prism and Dust produced simple multi-coloured jewellery for the mass-market and the perception of titanium changed.

Artist/craftsmen who found the problems of using titanium too frustrating, both technically and commercially, but liked the colour possibilities moved on to niobium and tantalum, introduced to jewellers in the UK by Peter Gainsbury, then Technical Director with the Goldsmiths' Company.

The lightness of titanium, so important in industry, was seen as a disadvantage in a jewellery market where value is associated with weight, but it has been used for maces, in 1972 for the Open University, (designed by Eric Clements and made by Hamish Bowie) and in 1988 for Birmingham Polytechnic (designed and made by Terry Hunt).

In recent years the strength and lightness of pale grey, uncoloured titanium are familiar features in sports equipment, spectacles and jewellery, particularly for men, including the iconic Apple-Mac Titanium Power Book.

There are however a few early signs of a renewed interest in the colouring of titanium both from designer/makers such as Joel Degen, and in commercial companies. Research has come full circle at Birmingham forty years after its first introduction there, where Ann-Marie Carey is working at the Innovation Centre on laser marking of titanium.

New Developments in Precious Metal Clay

Tim McCreight brings us an update:

In 1992, Mitsubishi Materials Corporation of Japan announced a patented material that had the working properties of modelling clay but the value and appeal of pure silver. Most of us greeted the announcement as something of a tease — it literally seemed too good to be true. Precious Metal Clay, PMC, is contemporary powder metallurgy in which extremely fine particles of pure silver are combined with an organic binder to yield a clay-like substance that can be worked with simple wooden and plastic tools.

As wonderful as it was, the first version of PMC had some drawbacks. The relatively high shrinkage rate of 28% allowed great detail but made sizing tricky. The material, now called *Original PMC* also required firing at a relatively high temperature of 900°C (1650° F) for two hours. A few years after the first product was announced, the scientists at Mitsubishi delivered a new material that was given the name

PMC+. In this version, particles of two sizes were combined (think soccer balls and tennis balls) with the resulting much denser material that could be fired faster and at lower temperatures. This was dramatic. We now had a material with strength approaching cast sterling that could be fired as quickly as ten minutes, or as low as 800° C (1470° F). This lower temperature meant that some natural stones could be fired in place, as could sterling findings. The new material was also denser, which improved strength, wear resistance, and ease of soldering. You'd think that might be good enough...

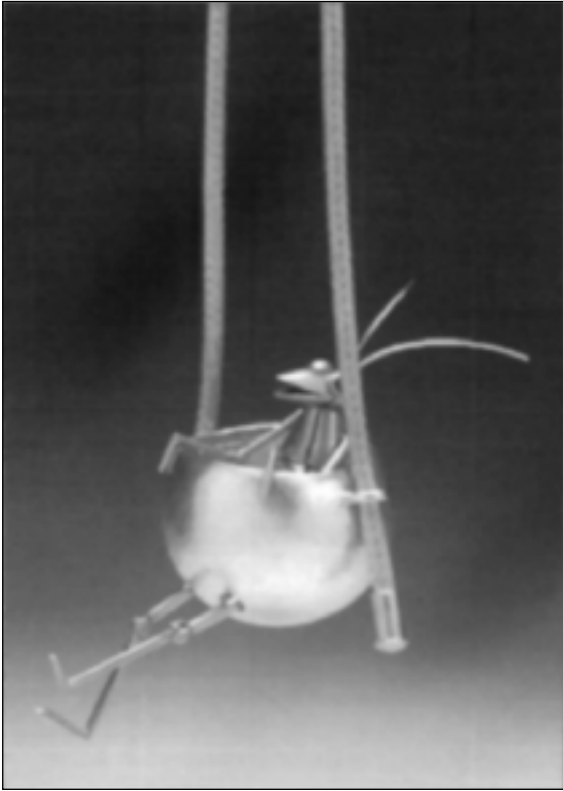
A few years later, the scientists at Mitsubishi did one better, creating a still denser material that earned the name PMC3. Same idea, smaller particles — think tennis balls and marbles — again increasing strength as it lowered and shortened the firing sequence. The new material can be fired with a torch in two minutes. Each of the three versions of PMC has its benefits, so all three continue to thrive in the marketplace.

At the second PMC Conference, which was held in Albuquerque, New Mexico in July, 2004, Mitsubishi announced its newest product, a gold appliqué material called Aura 22. This viscous paste is a 22 carat material with the consistency of nail varnish. It can be painted onto fine or sterling silver and heated to bond, creating an important new way to layer gold onto silver. Unlike electroplating, Aura 22 requires no special equipment, and it is much thicker and therefore more durable. Unlike the Korean technique called keum-boo, Aura 22 allows for painterly, gestural applications. Was it popular? The original shipment of 100 packages sold out within the first two hours it was available. Not only PMC artists, but jewellers working in conventional fabrication techniques have found a place for this in their work.

You might think that the scientists in Japan would take a break, but that was not the case. When PMC3 came out in 2002, artists started saying, "It would be great to have a gold version of PMC3." In December of last year, they got their wish. The newest development in the PMC world is the release of PMC Gold, a 22 carat material with the ease of use, low firing temperature, and strength of PMC3. It has already caught the attention of many commercial jewellers, for whom silver PMC held little interest. They report watching PMC developments from the sidelines, but said their customers demand gold. Well, it's time to get into the game!

Tim McCreight was a tutor at the creative retreat held at the Mid Cornwall School of Jewellery last October.

Encourage your friends and colleagues to join ACJ. The association welcomes as members anyone with an interest in contemporary jewellery. Annual subscription rate is £40, and £15 for students and those one year out of college. For application forms send sae to PO Box 37807 London SE23 1XJ.



Rie Taniguchi. Brooch and pendant, 2006. Mr Prawn takes his ease.
Photo Joel Degen.

Rie Taniguchi

Shelby Fitzpatrick contributes a profile.

As I interviewed Rie Taniguchi a 20cm gold stick insect strode across her black dress. It is one of the latest in a collection of articulated insects she has recently created.

Nothing unusual in that. Over the years Rie has delighted us with her endless progression of fascinating creatures. They might divide into pendants, earrings and rings existing independently, or reuniting as a larger piece. With Rie, nothing is as it initially appears.

An exhibition at the Arai Atelier-Gallery in Tokyo became the genesis of the insect phase, and over the last two years Rie has explored the concept of insects which metamorphose into different forms. They first appear to be part of a leaf, then open wings to become a colourful enamelled butterfly, or they have detachable wings, each segment wearable as a brooch. These sections detach, or turn, or crawl, and often they are only revealed when the piece is worn and explored.

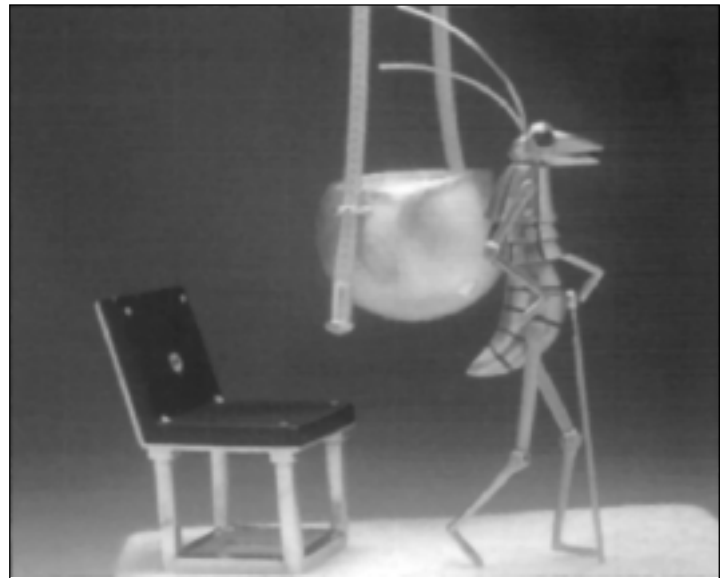
The concept of segmenting parts becoming a whole is applied to her other work based on architecture, as in a piece done to mark the anniversary of Guy Fawkes, in which a Houses of Parliament brooch explodes into five separate pieces.

Over time Rie's use of materials has enlarged to include glass, rocks, gold, enamel and precious stones. Great success at last year's COLLECT, where she exhibited with the Crafts Council, has given her the opportunity to work with gold.

When asked about her inspiration and its application to her work, Rie gave this response: "Machines and animals large and small are fused/mixed up. Graphic symbols and characters from TV programmes, especially from my childhood, come to my mind unconsciously and come out through my pencil on the paper. My new piece, which consists of three parts, is called Prawn Cracker. Mr Prawn is a creature made with gold, enamel and rubies and is articulated. He can be worn on his own as a pin. A chair, made from silver and ebony, which Mr Prawn can sit upon, is a ring. A silver swing, which Mr Prawn can also sit in, is a pendant. Although I often make up names for my creatures, the name Prawn Cracker attracted me because it suggests something Japanese and cracker can mean different things."

Here in UK we are fortunate to have several dynamic Japanese jewellers contributing to the pool of cross-cultural ideas in our field. Each comes with a different aspect of their Japanese backgrounds and each gives a richer dimension to our contemporary scene. From the art of folding cloth inspiring Yoko Izawa's wrapping and uniting of exteriors and interiors of her Veiled Jewellery, to Kayo Saito's delicate fibre work, to Rie's images of popular culture interpreted with a sense of fun and skilled exploration we broaden our connection not only to their worlds but to our own ideas and possibilities.

A visit to Rie's website, www.rietan.com, is the best introduction to the exciting arena behind her quiet façade.



Rie Taniguchi. Brooch, ring and pendant. Prawn Cracker.
Mr Prawn takes a walk. 2005. Pin: 18ct yellow gold, enamel, ruby,
stainless steel spring, 18ct white pin. Ring (chair): silver, ebony.
Pendant (swing): silver. Photo Joel Degen.

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Members News

Norman Cherry, Head of the School of Jewellery at UCE in Birmingham, ACJ's first Chairman and the man who first developed the idea of a national association of designer jewellers, has sent a copy of the elegant little catalogue for his exhibition, *The Space Within*, an exploration of shell-forms, firstly as hand-held objects and then developed into subtly textured brooches. The exhibition was shown at Hipotesi Gallery in Barcelona, 16 November-8 December 2005.

Last year we reported **Janice Derrick's** ambitious exhibition in Trinidad, *Flux and Fire: Five Jewellers and their Art*, and she too has sent us a copy of the richly coloured catalogue, giving a fascinating picture of jewellery design in Trinidad. **Tamara Gomez, Tina Lilienthal and Anastasia Young** were among the winners of the Holts Jewellery and Design Awards in November.

Alice Hight, winner of the Export Award at last October's Chelsea Crafts Fair, was in **Janet Fitch's** admirable selection of young makers at Top Drawer Spring in Earls Court in the new year, along with **Cathy Newell Price, Lindsay Mann, Louise Miller** and others. Alice tells us she has won a bursary for a placement with Designed and Made, to experiment with working within industrial processes. **Janet** (who is a Member) was invited for a second year to choose makers for a special centrally positioned jewellery pavilion at the fair.

Two ACJ members, **Laura McDonagh** and **Mandana Oskoui**, with two more jeweller friends, were the initiators of an exhibition last November at MOJO in Notting Hill. They produced an excellent press pack with statements, cvs and images from each maker, plus CD and other promotional material, and the private view was packed with customers.

Gill Forsbrook took part in the exhibition *Metal Element – Beyond* at Takumi Studios in Gifu, Japan, 12 January-2 February, and then in Gallery Gac in South Korea. The exhibition was curated by Tomoyo Hiraiwa and showed the work of 29 jewellers from eight countries.

Fiona Wright reports that her work is being shown at the Plumblin Gallery in St Ives, and in Kath Libbert's Christmas show, *Cracker*. Fiona's jewellery was also at the New Academy Gallery, Windmill Street in its Cancer Charity Week exhibition in late November.

Jivan Astfalck held an exhibition, *Love Zoo*, at Gabriela Felgentrager's Raum fur Schmuck in Cologne, 26 November-18 December. In it she explored themes of memory and association, using 1960s soft toys wearing 'made again' pieces of traditional jewellery, to convey issues of childhood and the pains of growing up. ACJ's present Vice-Chairman, **Heather Skowood** will be featured in Moore College of Art and Design's Alumnae Show in Philadelphia, 24 February-19 March. The exhibition, titled *Light*, will give Heather a chance to show her

architecturally-inspired *I-Beam* and *Girder* bracelets which interpret light as weight. Yorkshire Sculpture Park will also host a showcase of her work this summer.

We are grateful to members for telling us of their activities, particularly awards, solo exhibitions and special projects.



Sarah Macrae. Penannular brooch, 2005. Silver, acrylic.

News from the Regions

Edited by Melanie Eddy

ACJ-Manchester (Manchester Jewellers Network)

Eve Redmond reports:

The Manchester group is very busy planning their summer exhibition, *Architectonics*, which is to coincide with Architecture Week in June. They are also planning a conceptual photography satellite exhibition to complement this. For further details contact Sam Mills our exhibitions coordinator on 07932 509622.

Limited Edition, last summer's successful exhibition has started its tour this month at the Atkinson Gallery in Southport with its second stop at the fantastic Goldigger '79 Gallery in Belfast, dates yet to be confirmed. The group continues to grow. For our latest news and for details about ACJ-Manchester and how to join please visit our website: www.manchesterjewellersnetwork.co.uk

ACJ-Bristol

Jessica Turrell reports:

Along side its regular monthly meetings, ACJ-Bristol held the first session of the Transformation Project in mid January. The 23 members taking part each presented an outline proposal for work on the theme of Transformation. The Project will consist of a further three peer-mentoring sessions to discuss the progress of the proposed work before a final meeting in November, where the group will select the pieces that will make up the *Transformation* exhibition at the Royal West of England Academy in December 2006.

The initial invitation to take part allowed for the submission of work other than jewellery, with the expectation that a small number of members whose practice also involves work in other fields of art and design might want to choose a different approach to the project. Interestingly, approximately two thirds of the initial proposals are for work that is not jewellery based and includes textile pieces, installations, sculpture, drawing, and enamels. The proposals varied widely in concept, material, technique and outcome so it will be fascinating to see how the project progresses.

The members are busy making work for the upcoming *Rings* exhibition that will take place in the crypt of St George's, on Brandon Hill, between 17 April and early July 2006.

ACJ-Bristol now has a venue to display commercially biased work, within the shop area of the Royal West of England Academy. The scheme is being trialed for a year, with displays changing on a monthly basis. This should allow all local members the opportunity to show their jewellery in a prestigious historical venue. January's inaugural display is of work by Matt Benton, Vivica Hunter, Kathy Reeves and Chris Pate.

ACJ Members in Wiltshire, Hampshire and Dorset

There is an initiative underway in your area to start a regional group. If you are interested in this development and would like more information please register your interest by contacting Ruth Facey, E: rfacey@waitrose.com (She will be away for the first two weeks of March so please bear that in mind when awaiting a response).

International News

Spain

Cami amb Solitari (Solitary Journey)
Artesania de Catalunya, Barcelona.
October 2005

A series of discussions surrounding this exhibition were held by the JORGC, the Official School of Jewellers, Goldsmiths, Watchmakers and Gemmologists of Barcelona. **Sarah O'Hana**, lecturer in Jewellery and Applied Arts at City College Manchester, contributed to their events.

What is the ideal programme for a jewellery design course?

Choosing an art and design course in Spain frequently leads students to Barcelona, renowned for its energy and historically rich production of world class artists. But signing up for a university level jewellery qualification is not so simple. Only one official school exists where students wanting a title must apply and sit a final exam that is substantially theoretical.

In Britain, specialist B.A courses are so plentiful it is easy to forget how far we have come in establishing jewellery as an art form in its own right. We do not dwell on theory, and design is integral to the practice. For these reasons I was invited by JORGC to talk about our own model of jewellery

and applied arts education at City College in Manchester. "Particularly important is the question of work experience" they said, "How do you prepare students for the industry?"

I highlighted the experimental nature of the students' work which addressed several materials and responded to challenging projects including one set by Camper for shoe design and manufacture. Material handling is more crucial now than ever as new technologies such as laser processing and CAD are integrated into the working practice. In addition City College has set up an innovative retail and business incubation initiative at the Manchester Craft and Design Centre, in the heart of the creative industries quarter. Students have access there to two artists in residence available for mentoring and business advice on commercial projects as well as the opportunity of selling work even after leaving.

This presentation was followed by contributions from a panel of jewellery professionals, composed of Xavier Ruestes (director of JORGC), Sonia Serrano (gemology teacher), Jaime Díaz (jeweller and teacher), Isabel Herrero (regional government education representative) and Nicolas Estrada (student) and chaired by Carles Codina, goldsmith, teacher and author of three jewellery books. The debate commented on the English model but gave no clear answer to the audience which was quick to ask how long it might be before Spain offered university qualifications in art and design. There was no shortage either of those insisting in apprenticeship-style training.

The wonderful exhibition *Camí amb Solitari* (Solitary Journey) was at the epicentre of the events and took its inspiration from the solitaire diamond ring. It opened in the newly inaugurated galleries of Artesania de Catalunya, the Crafts Council of Catalonia. *Sarah O'Hana*

Italy

Pensieri Preziosi 2, Gioielli senza confini

Precious Thoughts 2, Jewellery without Boundaries, opened on 16 December 2005 at the Oratorio di San Rocco in Padova, and continued until 28 February 2006.

Susan Cross reports.

The first edition of *Pensieri Preziosi* took place a year ago and met with an enthusiastic response. The city of Padova (Padua) is well known for its long-established tradition of jewellery making, principally through the goldsmithing school at the P Selvatico Institute of Art.

This series of exhibitions is organised by Mirella Cisotto, head of Exhibitions and Cultural Activities in the Comune di Padova. The setting is a very beautiful renaissance building with stunning frescoes in the centre of mediaeval Padova. Eight artists were invited to participate: Helen Britton (Australia), Susan Cross (GB), Cristiane Forester (Germany), Mari Ishikawa (Japan), Karen Pontoppidan (Denmark), and Roberta Bernabei, Alessia Semerano and Maria Zanella, all from Italy.



Overhead view of *Peusieri Preziosi*.

What I found most interesting was that we were asked to show work from the beginning of our careers, mid-career work and more recent pieces. As most exhibitions focus on new work, this was an opportunity to look back over one's career and select seminal pieces. Another interesting aspect was that *Pensieri Preziosi 2* focused on artists in their late 30s and early 40s, whereas the first exhibition showed the earlier generation, those around 50, and that all are female.

Each artist had a group of three showcases, arranged on round islands of dark blue carpet, defining the space. The work was well displayed, but not in a chronological sequence, which would have made it easier to understand the development of the work. Also, because of the allocation of cases, Karen Pontoppidan's small scale, sensitive work seemed lost in far too much space whilst Mari Ishikawa's visually strong pieces were fighting for it.

There is a very handsome full colour catalogue to support the exhibition with critical essays, biographies, and a generous quantity of images. A requirement for the catalogue was that the work featured had to be included in the exhibition, which was restricting as it meant you had either to have the piece to hand or be able to locate it for borrowing – not always possible.

It was very exciting travelling to Italy (I hadn't been for a long time) for the opening. On the Friday was a press conference, a visit to Giotto's Scrovegni Chapel, then after the PV a

dinner. Next day a slide talk by Bruno Martinazzi followed by visits to the Marijke Studio, where there were works by Giampaolo Babetto and Manfred Bischoff. This was followed by an invitation to view a touring exhibition, *Minimal Art* hosted by Graziella Folchini Grassetto of Studio GR20 including work by Therese Hilbert, Francesco Pavan and David Watkins.

All this gave the exhibition the feeling of an event not dissimilar to *Schmuck*, attracting not only jewellers but also collectors and galleries from further afield. Throughout the exhibition further jewellery events were organised, including guided tours, the launch of a book on Italian Jewellery, Robert Smit in conversation and an AGC (ACJ equivalent) symposium. A thoroughly enjoyable experience which was followed by a sojourn in Venice. Ciao!

South Africa

The Third Design Indaba Expo took place in Cape Town International Convention Centre from 24-26 February. It covered a broad spectrum of art, craft and design forms, and this time boasted 'one of the biggest contemporary jewellery exhibitions ever held in South Africa, featuring the crème of designers from across the country'. No details available yet, but we hope to find out more about it.

United States

The Edges of Grace: Provocative, Uncommon Craft, was an exhibition curated by Gail M Brown for the Fuller Craft

Museum in Brockton, MA, showing until 30 April. Among the 84 artists were over 20 jewellers, including such luminaries as Marjorie Schick, Jan Jager and others. Gail says "The exhibition illuminates the visual ideas of those who confront provocative issues and unexpected content with the creation of highly individualized objects and forms."

Jacqueline Mina sends us notices about exhibitions in Europe: in the **Netherlands**, at the Stedelijk Museum in s'Hertogenbosch was *Tall Stories* with Iris Eichenberg, Truike Verdegaal, Lucy Sarneel, Robert Smit, Gijs Bakker, Ted Noten, Dinie Besems and Manon van Kouswijk. In **Belgium**, the Galerie Pont & Plas showed *jmo_jma*, with 25 Belgian, Dutch, German and French jewellers, plus our very own Kathleen Bailey as the sole British representative. VecteurExpo in **Paris** is seeking applicants for 'KARA, Les Journées des Joailliers Créateurs' which will take place 12-15 May. The closing date has passed, but a report from anyone who visits the event would be welcome. Finally, the Espace Solidor in **Cagnes-sur-Mer**, which holds an annual jewellery exhibition, has been showing its collection of the acquisitions made from these shows each year. Over 30 makers were represented, including many distinguished names, but sadly, no Brits.

ACJ Officers and Committee Members
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Administrator Sue Hyams. ACJ address: PO Box 37807, London SE23 1XJ, E: enquiries@acj.org.uk

Website: www.acj.org.uk



carry the can

Association for Contemporary Jewellery Conference

The Brewery, Chiswell Street,
London EC1

5-8 July 2006

The Association for Contemporary Jewellery is holding its major biennial event in London on 5-8 July 2006 in association with London Metropolitan University.

The conference begins on Wednesday 5 July with registration and a reception at Goldsmiths' Hall, which is being hosted by The Worshipful Company of Goldsmiths.

The main conference proceedings will be held at The Brewery in Chiswell Street near the Barbican in the City of London on 6 and 7 July, with sessions on Saturday 8 July at various venues before finishing with a gala evening.

The theme of the event will focus on issues of:

- Value/values and responsibility within an ecological, ethical and sustainability framework
- The application and relationship to the global contemporary jewellery design and arts arena
- What responsibilities does the maker/designer have in terms of sourcing materials, providing a legacy, understanding the value of our work?

Carry the Can is expected to attract an international audience of designer makers, collectors, gallery owners, educators and students.

To register, either fill out the form in this newsletter and fax it to Metal Events Ltd (the conference organiser) at +44 (0)20 7659 2111 or call +44 (0)20 7659 2276 for more information. You can also register online at W: www.metalevents.com or by downloading a registration form. Visit www.acj.org.uk/pages/conferences or www.metalevents.com for more information and details on how you can book.

Conference rates are: ACJ members £295 (+VAT).
Non-members £350 (+VAT).

Once you have registered we will send you details of accommodation options in London that are available at a variety of price ranges.



Buckinghamshire Chilterns
UNIVERSITY COLLEGE



LONDON
metropolitan
UNIVERSITY



ACJ
COUNCIL
ENGLAND



Evert Nijland. Neckpiece. Glass, silver, silk.

Wearing Glass 2

OXO Tower Gallery, London
28 October-13 November 2005

The theme of glass jewellery was promoted by the first *Wearing Glass* exhibition at the Glass Art Gallery London in November 2000, and this new exhibition developed the idea.

Motivated by the response to the first exhibition the curator Candice-Elena Evans wanted to present a current international overview of glass jewellery and body adornment. Candice-Elena's ambition was shared with her co-curators: Anna Hazelden, Clare Gutteridge and Marie Worre Hastrup Holm and their efforts were rewarded with a professional interpretation for the exhibition. Featuring the work of 39 designers from 12 countries, the exhibition presented a variety of styles, scale and technique and there just was not sufficient time to enjoy trying them all on.

As I looked around the exhibition a number of questions came to mind. Were there any references to cultural identity? Which pieces challenged the idea of glass as a cold, hard and sharp material? How could one interpret the work with regard to wearing?

The most striking example of cultural reference was in the brooches by Annette Paskiewicz, for example the Los Angeles brooch of fused and cut glass. Her pieces were large with bold metallic colours portraying iconic symbols from America.

Two designers who collaborated on a series of necklaces produced beautiful and wearable pieces each exploiting the qualities of their chosen material. Keike Mukaide made large lamp worked cocoon beads that were suspended on finely detailed steel cables by Susan Cross. The textured construction of the cocoons had a tactile appeal and conveyed their strength.

Evert Nijland had formed glass into small smooth pods for his *Guirlandes Grey-Blue* necklace. He makes reference in the catalogue to the contradictory nature of glass, "...often it looks soft while actually being hard... it is a great challenge to give it soul." The soft appeal is accentuated by the repetition and flexibility in the piece.

Yoko Kuramoto showed a group of small brooches in translucent colours of fused and slumped glass and gold and silver leaf. These brooches could be worn individually or in a group to create a striking illusion of three-dimensional shapes.

The designer who gave a unique interpretation of her work was Moa Anderson. Her kiln cast animal figures drawn from toys and nostalgia were individually displayed on parts of garments, each framed and to be sold as a complete piece (see Findings 33, p.20). The clothing, a child's skirt or grandfather's jacket lapel made reference to her childhood and family and the positioning of the pieces on the garments provided alternative views on how one may wear jewellery.

The illustrated catalogue includes a statement from each of the designers and a biography including methods and materials. *Jan Hinchliffe McCutcheon*

Wearing Glass will be on show at the National Glass Centre, Sunderland, May 12-9 July 2006.

Andrew Lamb

The Scottish Gallery, Edinburgh
3-24 December 2005

This was Andrew Lamb's second solo show at the Scottish Gallery: a notable achievement for a twenty-seven year old, and a mark of his exceptional talent. The first was in 2001, a year after he graduated from Edinburgh College of Art. Earlier that year Chris Green wrote, 'Andrew Lamb is obviously a rising star of the future' (Findings, April 2001, p.6). Lamb has certainly sustained his early promise, having won numerous prestigious awards, prizes and commissions, presented a memorable graduation show at the RCA and recently featured in *Crafts* (September/October 2005, 32-5).

Lamb delights in tricking the eye. His technical mastery of wire and optical effects produces remarkable illusions of colour change and movement. He excels in using precious metal in playful and surprising ways. This exhibition presented 25 works mainly from his Changing Colour series, where the arrangement of silver, white gold and yellow gold wires makes surfaces appear to change from gold to silver as the wearer or viewer moves. In one ring, not only the metal changes colour: the stone (alexandrite) turns from blue-green in daylight to pink in artificial light. Lamb showed new forms and ideas alongside refinements of previous work. A brooch and pendant using a new arched bow shape demonstrated his formal progression using wire structures. The handling of proportion, perspective, curve and flare alongside the colour change was impressive. The necklace clasp beautifully reflected the pendant's form; and the backplates of both pendant and brooch were meticulously segmented, refining an earlier idea. Such attention to detail was consistent throughout the show.

Subtleties achievable through the intelligent use of burnish, shadow and juxtaposition were sensitively exploited. A signature technique involves burnishing the edges of the wires. This created an illusion of movement on a diamond ring. Sometimes the stone appeared to travel around the hoop; sometimes the hoop looked hollow, with a sparkling backplate, while simultaneously the colours of the wires seemed to change around the circumference. On the new white and yellow gold Ovals Necklace, a simple chain of oval links connected by small rings, the trick is in the links. These are gold-coloured on one side, silver on the other, and their burnished edges sparkle as if gem set. This piece feels particularly unconstrained, perhaps marking a new direction.

A sophisticated short necklace of articulated, graduated elements is the star piece, illustrating Lamb's impressive refinement of his skills and his increasing maturity as a craftsman. Its U-shaped brackets linking the elements allow free movement in all directions, while its beauty and wearability mark a high point in a series of exceptional quality. The least successful piece, for me, is the Purple Feather brooch. Here Lamb uses a wonderful and subtle new combination of silver and white gold wires, but the central band of amethysts breaks up their flow. I also worry about over-enthusiastic wear on the meticulous wire work of some of the rings (and who could own them and not wear them?).

Lamb's career is at a crucial point when he must balance making his living through his craft with allowing time for developing ideas. There are signs here of a more commercial approach which could affect his natural instinct for design and innovation. If he can achieve balance in his output and sustain the quality of the last four years, his place amongst the UK's best goldsmiths is assured. *Elizabeth Goring*



*Andrew Lamb. Necklace, 18ct yellow gold, silver.
Photo Keith Leighton*

Creation

RBSA Gallery, Birmingham,
14 November-24 December 2005.

Brilliantly Birmingham hit Birmingham and the surrounding Midlands area again this year during November and December. The festival successfully brings today's jewellery making to the general public's eye, with an overwhelming amount of free events scattered around the area, becoming quite a tradition now running in its sixth year.



*Dorothy Hogg. Neckpiece, 2005. Silver, textile.
Photo John K McGregor.*

The RBSA Gallery hosts an important exhibition within this contemporary jewellery festival, as it showcases the commissioned piece by the winner of the 2005 Brilliantly Birmingham Award, Dorothy Hogg MBE. The award was created by the RBSA and is sponsored by the Birmingham Assay Office. It is judged by a panel and made for the greatest contribution to the world of designer-maker jewellery.

Dorothy Hogg's winning neckpiece will go on to join the Birmingham Museum & Art Gallery's permanent collection after the RBSA showing, and it was a fantastic piece to see. Critics term Hogg's work as "modernist" and what initially strikes you about the neckpiece is its minimal beauty and the brilliance of the way the connected pieces will move in rhythm with the body's movement, the stunning pieces working in unison to create a piece which moves with ease around the wearer, bringing its internal inspiration to the external body. It is clear to see why she has been chosen for this award, with a long career behind her and the ability to create fantastic series of work both on a large scale, such as this piece, running through to the smaller, saleable pieces also displayed at the exhibition.

The exhibition successfully showcases a stunning range of jewellery designer makers, highlighting the diverse ways that people work and the new and exciting approaches in today's contemporary jewellery world. Work on show included pieces by Beki Dickinson, Joanna Haines, Sarah King and Suzanne Potter to name a few, all with unique styles and approaches.

Beki Dickinson's work is influenced by cartographical drawings of the area that she grew up in; contour lines leading to the creation of delicately textured, distorted circles bringing together the precious and non-precious to create visually pleasing pieces, which are extremely wearable and individual.

Joanna Haines' work, containing antique buttons set within precious metals, bring the discarded trinkets of the past into contemporary jewellery, unleashing a new desire and revealing their value. They are beautifully crafted and a treat to wear.

Overall this was an exciting exhibition and a joy to view, showcasing work of original design and extremely high making skills. *Fiona Harris*

Books

Gijs Bakker and Jewelry

Introduction by Yvonne GJM Joris,
text by Ida van Zijl. Publ. Arnoldsche,
£45. Isbn 3-89790-223-0

Writing a review of a new book is always interesting, even when it isn't something I might choose for myself. This recent publication on the jewellery of Gijs Bakker has been particularly engaging because so many of the images are familiar to me and his work was well established by the time I started my own art and design education. I don't know that his work was any more influential than any one else but because he has been such a force within late 20th century design it is fascinating to stop and look again at the images of this prodigious designer. It may be too soon to know if this will be the definitive word on Gijs Bakker's jewellery but it is the only up to date record devoted solely to his jewellery.

In her introduction Yvonne GJM Joris comments that 'It might seem odd to mount a retrospective of someone who is still very much active.' However the amount of work covered in this book traces Bakker over four decades which more than justifies this book.

The focus is purely on jewellery and although the industrial design and his Droog partnership are discussed this is only to provide a context for the central theme. Written in both Dutch and English the text by Ida Van Zijl starts with his educational background in the late 1950s and takes the reader up to the present day.

There is a comprehensive analysis of Bakker's progress from formal goldsmithing to experimenting with industrial imagery and techniques. Exposure to Scandinavian design, industrial design, non-precious materials and the creative partnership with his late wife Emmy Van Leersum all contributed to his development at a time of new ideas throughout Europe. Bakker and others had taken jewellery and made the move from 'its purely decorative status and gave it a meaningful place in the world of art and design.'

Ida Van Zijl's essay takes up less than half of the book and is a comprehensive and scholarly accompaniment to the illustrations which follow. The first section is devoted to large full page pictures of pieces from the mid 1960s up to 2004.

There are many well-known images in this part of the book and it is useful to see them all together in chronological order. The last pictorial part of the book is made up of smaller 'thumbnail' images, which show very early pieces from the late 1950s up to 2005. There are over 330 pictures in this section, which provides an excellent record of Bakker's work.

Frances Julie Whitelaw

As in the past, the publisher, Arnoldsche, has generously offered ACJ members a 20% discount for orders sent through Antique Collectors Club (see flyer).



Gijs Bakker. Brooch, Cellini with Ball, Holy Sport series, 1998. White gold, diamonds, silver, computer manipulated image/photo and plexiglass. Photo Gijs Bakker.

Recent Publications

Sonia Collins, who for some years has been invaluable in telling us about new books on jewellery, is no longer with CAA. She may be contacted for the first three books listed below as well as for specialist and international jewellery publications on T: 01787 281112, E: SoniaandMichael@aol.com. Sonia will also visit and supply college libraries by appointment.

Wearing Glass, 2005, published by 27Fishes. ISBN 0-9551372-0-9. £25. Catalogue of the show.

Jewellery: the Choice of Schiedam, the latest in the series published by Galerie Marzee of jewellery chosen by prominent women in various Dutch towns. Galerie Marzee, ISBN 90-73124-14X. £17

A sequel to **Lepels: Spoons**. The book accompanied the touring exhibition 'What do you mean, Spoons?' Museum Boijmans van Beuningen. ISBN 9069-82106. £16

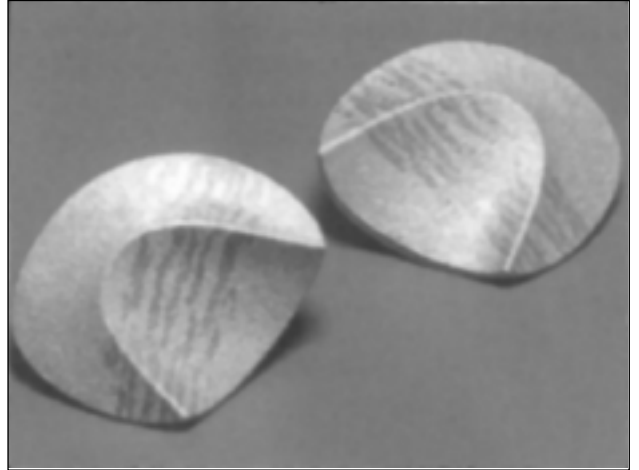
Bejewelled by Tiffany, by Clare Phillips, with contributions by Vivienne Becker, Ulysses Grant Dietz, Alice Cooney Frelinghuysen, John Loring and Katherine Purcell. Yale, June 2006. ISBN 0 300 11651 9. £45. The book accompanies the major exhibition of jewellery by Tiffany to be shown at the Gilbert Collection in Somerset House, 24 June-26 November 2006.

Guide to the Schmuckmuseum Pforzheim, by Cornelia Holzach. 2005. Arnoldsche ISBN 3-89790-238-9. £9. This new comprehensive guide is published to celebrate the re-opening of the Schmuckmuseum Pforzheim in March 2006.

Craft Galleries Guide. ISBN 09550026-0-5. £16.50 plus £4 p+p

Second Steps. ISBN 09550026-2-1 £9 incl.p+p

Second Steps Portfolio. ISBN 09550026-1-3. £4.50 incl. p+p. Available to order from April 2006 from Burton Cottage Farm, East Coker, Yeovil, Somerset BA22 9LS. T: 01935 862731, E: cm@craftgalleries.co.uk. W: www.bcfbooks.co.uk.



Jacqueline Mina. Earrings, 18ct and platinum. On the Scottish Gallery's stand at COLLECT.

News and Events

Printed Jewellery Exhibition Postponement

Due to the extensive nature of the task in hand, the ACJ PR sub-committee would like to notify all members of the postponement of ACJ's printed jewellery exhibition. We have worked very hard organising this project but it has become clear that some of the obstacles we have encountered will make it difficult for us to deliver a highly professional and exciting publication in a short space of time. The ACJ PR sub-committee will retain all entries received by the original 31 January 2006 deadline, and plan to make another announcement in the next issue of *Findings* informing everyone of the new deadline for submissions. We would like to thank everyone for all their efforts to date and hope you will join us later in the year.

ACJ PR: Heather Skowood, Dr Sarah McAleer.

New Era for the Crafts Council, headlines their Press Release. And indeed there are considerable changes afoot. 2005 saw a major Strategic Review undertaken by the Council, and its recommendations are now being implemented. The Director, Louise Taylor departed in November (and the post, described as an 'Attractive Package', is advertised at the time of writing – the outcome may be known by the time you read this), and the long-serving Chairman, Sir Nicholas Goodison, has retired. His successor has not yet been announced.

The Strategic Review proposed a radical shift in the way the Council works, throwing the emphasis onto partnerships with other organisations in the crafts sector, particularly in

the regions, and emphasising crafts education and learning. This will mean supporting locally-organised exhibitions and other projects by regional galleries and organisations. Thus the Council will see itself as an enabling agency rather than an initiating body. The full implications of this shift from London-based activities are still to be evolved, but 44a Pentonville Road will dispense with its gallery and the shop, to enable a more extended administrative centre to be developed there. The Resource Centre will remain accessible to enquirers, and other future planned changes will add to the challenges faced by the incoming Director and the new Chairman.

Importantly for the jewellery constituency, the **Jerwood Applied Arts Prize**, which this year was to have been for jewellery, has been postponed until 2007, and will be shown outside London. We shall hope to have updates on this in our June issue.

More cheerful news however from **Ruthin Craft Centre** in North Wales. The Arts Council of Wales has made a lottery grant of £3.1 million towards the transformation of the Craft Centre building. Other funding partners are expected to make up the total estimated cost (£4.3M) for rebuilding and landscaping the existing centre. This will provide larger galleries, an expanded retail gallery, restaurant, education space, two craft residency studios, 6 workshops and a Tourist Information Centre. Designs by Sergison Bates Architects got planning permission last September and work will begin on site next autumn on what will be a world class platform for the applied arts in Wales. The ACW grant, its largest ever, and the confidence it demonstrates, is a tribute to the energy and commitment of Phillip Hughes who as Director at Ruthin has built it into an important centre, with the dedicated support of his staff, not only in North Wales but within UK. The Centre will reopen in 2007.

Holts Jewellery School is going from strength to strength. At the start of November, just too late for our December copydate, the school celebrated over 6 years of

dedicated skills training for the jewellery industry. At a gala evening, Holts Jewellery and Design Awards 2005 was launched and the first awards presented by Graham Hitchen, Head of Creative Industries at the London Development Agency and Shaun Leane, UK Jewellery Designer of the Year 2005. Both winners were ACJ members: **Tamara Gomez** won the category for the best finished piece, and **Tina Lilienthal** won the best jewellery design category. Runners up included **Anastasia Young**.

It was an occasion to publicise the School's achievement, demonstrating its contribution to the UK jewellery industry's challenge to the threat of overseas competition, by ensuring the continuity by passing on the skills of existing craftsmen and women to the next generations.

During the evening Jason Holt announced the establishment of the Holts Academy of Jewellery, an independent expansion of the School to be launched this year in Hatton Garden and functioning as a social enterprise owned by the industry. Reflecting his concern for the current skills shortage in the trade, Jason went on to announce a new qualification framework and apprenticeship scheme for the industry. Further information at W: www.rholt.co.uk.

The PMC Guild International created its first affiliate in October, choosing the United Kingdom as the best place to respond to the need for international coordination. **Lisa Cain** was named as Executive Director of the PMC Guild UK, and began immediately to identify the needs of the PMC community here. The Guild, established in 1999 and based in the USA, already had more than 50 members from the UK. It is a members-based organisation providing technical support, exposure, resources and inspiration to people working with Precious Metal Clay. Information about the new affiliate is available at W: www.PMCGuild.co.uk.

Among the wealth of pre-Christmas selling events (see our Fairs section) was that put on by **Design-Nation** at the home of Sydney Levinson, Chairman of Cockpit Arts. A total of 22 jewellers and textile makers, mostly well-established, were selling well, including the daughter of the house, Emma Levinson, a graduate of Loughborough.

Emma turned up again as one of the 40 happy students enjoying **Getting Started** at Goldsmiths' Hall in January. This intensive week-long course is valued by its participants as an excellent introduction to the business realities of setting up and promoting themselves. As always, Goldsmith's Training and Technology Department ensured expert speakers in all areas, ready to impart help and advice. ACJ Chairman Stephen Bottomley took part in a panel discussion during the course and used the opportunity to talk about ACJ. It was encouraging to find that several of the students are already members, and most were already aware of the Association.

The Goldsmiths Craft and Design Council

Awards will be made on 27 February at the annual exhibition of selected work at the Hall, which continues until 3 March. There are 28 competition categories, for all aspects of design and execution, and the awards are sponsored by distinguished industry bodies and organisations. In the past several ACJ members have been among the winners.

100% Proof was the title of the exhibition arranged by Dorothy Hogg in 2001 at the invitation of the Mobilia Gallery in Cambridge, USA, and the invitation has been repeated. Described as a second generation of the distillation of new work in jewellery and silversmithing from Scotland, the exhibition will include well established artists such as Anna Gordon, Andrew Lamb and Adam Paxon, who will be joined by newer makers such as Lynne Kirstin Murray, Grace Girvan and David Goodwin. The show opens in London on 17 March at Flow Gallery (see Listings).

Recent and forthcoming events, for which we hope to give you reports in our next issue, include **Inhorgenta** in Munich at the end of February, and the **SNAG Conference** in Chicago, 24-27 May.

Anoush Waddington triumphed in Brazil last October, winning the Alternative Materials and Techniques category of the Design do Joias do BRAZIL – Concurso 2005, with three characteristic pieces in polypropylene, silver and Swarovski Crystals.

Jacqueline Gestetner has again invited her choice of jewellers and silversmiths to participate in a selling show at her house at, 7 Oakhill Avenue, NW3, at the end of March.

Tickets for this year's Conference, 'Carry the Can' are now on sale through the conference organisers Metal Events Ltd, www.metalevents.com and on our own website www.acj.org.uk. Please see our website for further details and find a submission form for the Heirlooms members' exhibition enclosed in this copy of *Findings*.

Information is correct on going to press. Readers are advised to check before sending off any work, slides, etc, or money. If you want to tell members about opportunities, please contact Muriel Wilson on T: 020 7289 6105, E: murielwilson@tiscali.co.uk or at 215 Addison House, Grove End Road, London NW8 9EJ. While we include as much as possible, we cannot guarantee inclusion. For Classified or display advertisements please contact Muriel Wilson, as above. Copydate for the June 2006 issue is 10 April.

ACJ's website, www.acj.org.uk, now regularly carries notices of opportunities of various kinds, for employment, competitions, events, selected exhibitions, awards and others. This is always worth looking into, since the site is less vulnerable to the just-missed-the-closing-date fate than relying on the 3-monthly issue of *Findings*.

Buckinghamshire County Museum. In 2007 the museum will be hosting the 6th Muir Trust Artist in Residence and the theme will be jewellery. The Museum will be looking for an established professional jeweller with a developed personal vision and at least 15 years experience. She or he must be a good communicator and able to engage with museum visitors of all ages. An award of £3,000 (which includes an element for materials) will be paid and an exhibition of the work produced will follow the residency. The closing date is 2 May 2006, and the residency will be from 12 February to 9 March 2007. For further information and an application form please write, enclosing an A4 sae, to Alexandra MacCulloch, The Muir Trust Residency Application, Buckinghamshire County Museum, Church Street, Aylesbury, Bucks HP20 2QP, or E: amacculloch@buckscc.gov.uk, or T: 01296 624 519.

Art in Action will take place this year 13-16 July in the grounds of Waterperry House near Wheatley in Oxfordshire, as always. If you are interested in taking part, or in visiting this leading arts and craft show, visit W: www.artinaction.org.uk or E: info@artinaction.org.uk.

'Scandal' 15th International Silverart Competition, Legnica 10 May-12 June 2006. Legnica is near Wroclaw in Poland, and this is part of the Legnica annual Festival of Silver. The competition is organised by the Gallery of Art in Legnica, and after its opening show there will tour to major cities in Poland until the summer of 2007.

The preamble to the notice inveighs against the media and market-obsessed demand prevalent in contemporary design, and asks 'Can any relevant pretext be found to entice

jewellery artists to get involved in an intellectual discussion concerning the here and now? Can the art of jewellery become a visual medium to convey messages and meanings? Has jewellery already become no more than a decorative gadget, an ornament – and if so, is it bound to stay that way?'

Send your answers by entering the competition, which will be juried on 20 April. Prizes are either large bundles of Euros, or substantial (up to 5kg) quantities of silver, and the winning pieces must be donated to the gallery, to augment its International Collection of Contemporary Jewellery.

Further details of the event and entry forms can be accessed on www.galeria.legnica.pl. E: galeria@poczta.onet.pl, or E: galleria.sztuki@pro.onet.pl.

Letter

Dear Editor

As I'm always very interested to read the occasional profiles of influential personalities in our field, I was very shocked to read Caroline Broadhead's article on Ralph Turner in the last issue of *Findings*.

As you so rightly pointed out, it is important that we don't forget the work of the pioneers of contemporary jewellery in the 1970s and 80s, and indeed earlier. As someone who has known and worked with Barbara Cartlidge for over eighteen years, I feel compelled to comment on Caroline's piece and to point out that Ralph Turner's account of the early years of Electrum Gallery is somewhat different from Barbara's version of events and indeed that of others who were around and closely involved at the time.

In the interest of balance and of representing as full a picture as possible, I would urge anyone interested to read Barbara Cartlidge's own account in the catalogue of Electrum Gallery's exhibition celebrating its 25 anniversary in 1996. I'm sure you'll agree it gives a different perspective on both Barbara's and Ralph's involvement in what must have been very exhilarating times.

In what is now Electrum's 35th year I feel it's important to acknowledge accurately Barbara's contribution and continued commitment to contemporary jewellery. She is a strong personality and has always been fiercely independent while giving many people, including Ralph, the support and opportunity to develop and further their careers.

Yours sincerely Janice Hosegood

Janice is the manager of Electrum Gallery. Barbara Cartlidge's history of the gallery can be obtained from Electrum Gallery 21 South Molton Street, London W1. T: 020 7629 6325. Barbara Cartlidge was the first of our Living National Treasures, in Findings Issue 6 in January 1999.

Fairs

Edited by Melanie Eddy

Rock 'n' Gem Shows

4-5 March – Cheltenham Racecourse, Prestbury Park

18-19 March – Kempton Park Racecourse, Sunbury on Thames

8-9 April – Lincoln Showground, Grange-de-Lings

6-7 May – Alexandra Palace, Wood Green, London

3-4 June – Kempton Park Racecourse, Sunbury on Thames

E: info@rockngem.co.uk W: www.rockngem.co.uk

T: 01628621697

At a Rock 'n' Gem show you can see and buy practically anything in natural stone mined from around the world.

Craft in Focus

17-19 March – Spectrum Leisure Centre, Guildford

21-23 April – University of Kent, Canterbury

12-14 May – Craft & Design Experience, Henley on Thames

E: info@craftinfocus.com W: www.craftinfocus.com T/F:

01622747325

This is a series of craft events staged by the artists and makers themselves.

The British Craft Trade Fair

2-4 April – Great Yorkshire Showground, Harrogate

E: info@bctf.co.uk W: www.bctf.co.uk T: 01444246446

The only trade fair exclusively for British goods, featuring the best of British makers and designers.

Dazzle

7-21 May – Merchant Square, Glasgow

E: tonydazzle@aol.com W: www.dazzle-exhibitions.com

One of the aims of Dazzle is to give new graduates an opportunity to showcase their work, to the extent that the directors admit to an openly ageist bias in supporting these young designers.

Pulse by Top Drawer

21-24 May – Earls Court, London

E: pulse@clarionevents.com W: www.pulse-london.com

Evolved from the highly successful Top Drawer Summer. Jewellery and Fashion Accessories are combined as one of the focus areas.

Christmas Season Roundup

The few months leading up to the holiday season are always busy for jewellers preparing for the (hoped-for) surge of Christmas shoppers. This season, as always, was full of events for both sellers, buyers and interested parties! Open studios were held at **Cockpit Arts and Clerkenwell Green Association's** Made in Clerkenwell event.

Jewellers were also showcased at other open studio events around London, examples being **The Chocolate Factory, 401 1/2-Studios and Pullens Yards.**

Selling exhibitions and shows included **Dazzle**, which was held in Manchester and London, and where Tony Gordon claims there has been an increasing volume of sales for

one-off pieces, the **Designer Jewellers Group** at the Barbican, the **East London Design Show** at Shoreditch Town Hall and **The London Art and Design Show '05** at Mary Ward House in Bloomsbury.

These events were a great end to the busy September to December season, ranging from more informal open studios to large shows. It was a chance to see new collections that might have been missed if visitors had not been to the bigger Autumn shows.

Top Drawer Spring

Top Drawer Spring was the first design-led gifts and interior accessory show of the year. It has a strong reputation with buyers as the place to source new products and influential trends for the year. It is always overwhelming in scale and this year was no exception with 800 exhibitors. However, with a focus on jewellery and fashion accessories and the Janet Fitch area for designer jewellers, jewellery managed to assert itself amongst various other products. Jewellery was also selected for feature areas With Love from Barbara, The Prince's Trust and InStyle. Most ACJ members that I spoke with were exhibiting for the first time at Top Drawer Spring and were enthusiastic about the exposure they would receive to retail buyers. In addition to being selected for Janet Fitch's area two ACJ members were also selected for feature areas. Louise Miller, recent MA (RCA) graduate featured in the With Love from Barbara area. Alice Highet featured in both the With Love from Barbara and InStyle areas.

COLLECT

COLLECT is unique in Europe as an art fair with a focus on contemporary crafts and applied arts. COLLECT 2006 did not disappoint with over 350 artists represented by 42 of the world's most prestigious galleries. The best works in glass, ceramics, jewellery, silver and fine metalwork, textiles, wood and furniture were showcased. This year the Crafts Council also launched **London COLLECTION**, a programme of special lectures, talks, events and over 20 exhibitions across London in conjunction with the Fair. An impressive programme included ACJ, with an introduction to our 2006 Conference - Carry The Can, held in the V&A Lecture Theatre.

Classified advert

Full Focus specialises in commercial and creative photography for jewellery designers. If you need images for your website, catalogue, or craft fair applications, then give us a call. Our studio is based near Hatton Garden in Clerkenwell and digital shoot prices start from £20. Contact Juliet Sheath on T: 07941 218223 W: www.full-focus.co.uk

Advertise in *Findings* for the things you need or want to sell – you could be doing a fellow member a favour.
Call Muriel Wilson on 020 7289 6105

Information is correct on going to press, but readers are advised to check opening times, etc. If you are organising an exhibition or event, contact Lyn Medcalf, 102 Railton Road, London SE24 0JY, E: lyn.medcalf@tiscali.co.uk. Entries are free but we cannot guarantee inclusion. Copydate for the June 2006 issue is 10 April, for exhibitions taking place from June to August 2006.

CLITHEROE**Platform Gallery**

Station Road. T: 01200 443071

4 Mar-22 Apr: Jewellery and beadwork by local group The Halfpenny Beaders.

EDINBURGH**Open Eye Gallery**

34 Abercromby Place. T: 0131 557 1020

To 29 Mar: Rakhi Kapila

1 Apr-10 May: Nicola Becci

13 May-21 June: Anna Lewis

The Scottish Gallery

16 Dundas Street. T: 0131 558 1200

6-29 Mar: Chris Knight & Maria Hanson – Collaborations in Silver

8-31 May: Ester Knobel – Israeli based Jeweller

FARNHAM**New Ashgate Gallery**

Lower Church Lane, Downing Street.

T: 01252 713208

4 Feb-29 Apr: Rarefind Spring – incl.

Petra Bishai, Gill Forsbrook, Kathryn

Hinton, Susan Kerr, Lynn Miller, Naoko

Yoshizawa, Sophie Reid, Sarah Tomlin

6 May-29 Jul: Rarefind Summer – incl.

Abbott & Ellwood, Holly Belsher,

Amy Chan, Kim Channon, Bernadine

Chelvanayagam, Hazel Davison, EM

Jewellery, Rachel Gaw, Anna Lewis,

Lindsey Mann, Irene Metaxatos, Anne

Morgan, Kathie Murphy, Katharine Warner

GLASGOW**Roger Billcliffe Gallery**

134 Blythswood Street. T: 0141 332 4027

24 Feb-21 Mar: Red-Hot – multimedia

exhibition incl. jewellery by Yoko Izawa,

Mark Nuell, Sarah Hutchison, Janet

Hinchcliffe McCutcheon, Ulla Hornfeldt,

Catherine Mannheim, Naoko Yoshizawa,

Suzanne Potter, Alan Craxford, Gun Thor,

Helen Macvey, Ruth Tomlinson, Jane

Macintosh, Sarah Lindsay, Hidemi Asano,

Lilian Busch, Emma Farquharson, Nuala

Jamison

LEAMINGTON**Jane Moore Contemporary****Jewellery**

16 Denby Buildings. T/F: 01926 332454

28 Feb-29 Apr: Lorraine Pollock,

Susan Kerr

LEEDS**Craft Centre and Design****Gallery**

City Art Gallery, The Headrow.

T: 0113 2478241

To 31 Mar: Love Me Do – jewellery &

small gifts incl. Rachel Eardley, Penny

Warren, Charlotte Brown, Becky Crow,

Daisy Dunlop, Karen Christie

8 Apr-30 Jul: Fibre: incl. jewellery by Betty

Pepper, Stanley Barrett, Ruth Waller

LIVERPOOL**Bluecoat Display Centre**

School Lane. T: 0151 709 4014

To 31 Mar: Wendy Sarah Pacey, jewellery

2-31 Ma: Ane Christensen, metalwork

LONDON**Contemporary Applied Arts**

2 Percy Street. T: 020 7436 2344

To 8 Apr: My Collection, incl. Daphne

Krinos, Bryan Illsley, Ann Little,

Kathie Murphy.

March: Junko Mori

Apr: new work by Vannetta Seecharran

May: new work by Susan May

Crafts Council Shop

44a Pentonville Rd. T: 020 7806 2557

To 19 Mar: New Faces, incl. Kathryn

Adams, Hannah Elise Simpson

flow

1-5 Needham Road. T: 020 7243 0782

17 Mar-13 May: 100% Proof – Jewellery

and metalwork from Scotland

Goldsmiths' Hall

Fosters Lane. T: 020 7606 7010

To 3 Mar: Exhibition of jewellery, silver etc.

from the 2006 Goldsmiths' Craftsmanship

and Design Awards

19 May-1 Jul: Precious Statements – John

Donald, Malcolm Appleby

Lesley Craze Gallery

34 Clerkenwell Green. T: 020 7608 0393

To 25 Mar: 'COLLECT' collections

MIDDLESBROUGH**Dorman Museum**

Linthorpe Road. T: 01642 8137

24 Feb-23 Apr: Animal Fables –

Feliëke van der Leest

NUTFIELD**The Grace Barrand Design****Centre**

19 High Street. T: 01737 822865

To 11 Mar: Select: incl. Susan May

Apr: Artist in the Spotlight – Donna Barry

SALTAIRE**Kath Libbert Jewellery**

The Store, Salts Mill. T: 01274 599790

To 2 May: Alternative Wedding & Valentine

Show – incl. Daphne Krinos, Malcolm

Morris, Catherine Mannheim, Tanja Ufer,

Ruth Tomlinson, Shimara Carlow, Kate

Smith, Jean Scott-Moncrieff, Mikala

Djørup, Maïke Dahl, James Newman

SUNDERLAND**National Glass Centre**

Liberty Way. T: 0191 515 5555

12 May-9 Jul: Wearing Glass 2

WELBECK**The Harley Gallery**

T: 01909 50170

19 Mar-1 May: Showcasing new work by

jewellers working from nature



