



Young Miao women dancing, Sister Meal Festival, Shidong village (see review, p.17).

Contents

Chairman's Letter	1
Editorial	2
Ars Ornata Europeaana 2007	2
The Crafts Council	3
Pavement Schmuck	4
Quest for Jewellery in New Zealand ..	5
Inhorgenta	6
Sonderschau Schmuck	6
First timer in New York	7
Mexican Jewellery Courses	8
Members News	9
News from the Regions	10
Carry the Can	12
International News	14
Exhibition Reviews:	
Mapping Impermanence	15
Protect and Serve	16
100% Proof	16
Books	17
Recent Publications	18
News and Events	19
Opportunities	20
Fairs	21
Listings	22
Margaret Woodhead	23

Chairman's letter

“You talkin’ to me? Well I’m the only one here. Who do you think you’re talking to?” With these words Robert De Niro delivered his character’s famous monologue to a mirror in the Martin Scorsese film classic *Taxi Driver* (1976).

The ACJ (est.1997) promotes several more constructive forums in which to exchange ideas and develop a dialogue. Among these are our conferences, newsletter and regional group meetings. The Executive Committee is looking at ways in which we can continue to improve on this communication and several of our current projects engage with this very issue.

Naturally one of our priorities has been this year’s London Conference *Carry the Can*. It is planned to be the biggest ACJ conference to date, but would you like your say about what comes after it as a future conference proposal? Now you have the chance. Over July 2006 we will be announcing a call for ‘expressions of interest’ from regional groups or individual ACJ members to organise one-day symposia or workshops for 2007. Details will be posted on the website and sent out to regional group chairs.

According to the expressions of interest we receive the ACJ will aim to support one, or possibly more events, through:

- Strategic advice and assistance from a ‘shadow conference advisory group’.
- £2500 (maximum) financial support to cover identified costs.

It is envisaged that a one-day event may then be developed further to become a larger funded conference for 2009. We hope we can look forward to you ‘talkin’ to us’.

A second important focus is our regional groups. We believe they are key in ensuring high quality events and an extra platform for support and benefit for members. *Continued on p.2.*



Continued from p. 1.

On February 24th a preliminary steering group met in Sheffield to discuss these matters. The team was made up from a selection of the regional groups that included Tamizan Savill (ACJ-Bristol), Rachael Hearne (ACJ-MJN), Anne Earls-Boylan (ACJ-NI), Hazel White (ACJ-SNEG), the meeting was chaired by Margaret Woodhead (CEO) and observed by myself.

The aims of the day were to identify key characteristics of successful ACJ regional groups and to explore the benefits of various options for the formal relationship between regional groups and Executive Committee.

The outcomes were very positive, sharing experiences of longer established groups with the newer ones. Problems were frankly discussed and insights into the difficult times in a group's development were all usefully examined. Evaluating the exceptional successes of projects like Bristol's *Jewellery Unlimited* and Manchester's prolific exhibition programme as well as the strategies developed by groups operating over large rural areas, like Northern Ireland and Scotland, were likewise invaluable. The day ended with mutual support being established with mentoring and advice for each other.

Members of the executive committee want to visit areas where members are interested in forming new groups and also where groups already exist. Please contact Sue, our administrator, at enquiries@acj.org.uk if you wish to arrange a visit. We look forward to meeting a great number of you at this year's AGM to be held on Saturday 8 July. Join us and keep the dialogue alive. *Stephen Bottomley*

Editorial

We apologise that the layout of this issue will seem unexpectedly eccentric. It has been rearranged in order to facilitate the creation of a promotional folder using the outer pages as the cover for a pack to attract new members. Please forgive us if you find this disorientating. We are planning some fresh design ideas for the next issue in September.

With all the recent concern over the Crafts Council's new policies and the woeful PR impact of the closure of its gallery and shop in Pentonville Road, it seemed appropriate to print the exchange of letters between our Chairman and the Crafts Council's Interim Director, Loveday Shewell. At the same time we commissioned David Poston to contribute his thoughts on the relevance now of the Crafts Council. David has been involved in one way or another with the Council since before many ACJ members were born, and cares deeply about the future of the crafts. Clearly the matter will rumble on for some time, but Rosy Greenlees, the incoming Director, and the Chairman Joanna Foster are very positive about the future direction of the Crafts Council, emphasising the benefits of the 'partnership' aspects expressed in Loveday's letter. A lot will depend on the success of *Origin*, the re-named and

re-located Chelsea Crafts Fair in mid-October, when some of the damage could be repaired.

The ACJ Conference organisers have now divulged their programme and the line-up of distinguished speakers looks promising. Details are on our centre spread, and it's by no means too late to sign up, now that you can see what's on offer.

We have some meaty reports from happy Travel Grantees, and our usual range of features, reviews of exhibitions and books, and news items. Scan through to see if we've picked up your exhibition or your award. If we haven't, it's because you didn't tell us about it, so please boast about what you're doing. Don't forget that we welcome contributions from members (even if we can't guarantee to use them straightaway) or suggestions for relevant subjects that you would like to see discussed. *Muriel Wilson*

The copydate for the next issue is 10 July 2006. Please send material to the Editor, Muriel Wilson, 215 Addison House, Grove End Road, London NW8 9EJ. Or you can email her at E: murielwilson@tiscali.co.uk

Ars Ornata Europeana Bi-annual Symposium for Contemporary Jewellery Artists. Manchester July 2007

The 11th edition of *Ars Ornata Europeana* will be held in Manchester, United Kingdom, in July 2007.

Ars Ornata Europeana was initiated by three European jewellery associations: Forum für Schmuck und Design (Germany), VES (Holland) and Corpus (France).

This major international symposium will provide a platform for jewellery artists to converge and explore new horizons across the field of contemporary jewellery and beyond. It will encourage new and challenging aspects of creative expression by inviting a cross section of established and emerging artists as well as interventions from students.

Manchester will host this prestigious event against a powerful backdrop of industrial history and cutting edge design. The city thrives on an energy that is backed by world class universities and colleges, major art galleries and museums linked by a network of Victorian canals and footpaths.

The symposium theme *Inside Out* brings into sharp focus all that is most hidden in the world of the jeweller as well as a search across disciplines for new and fascinating inspiration.

For further information go to W: www.arsornata.org

*Façade of the Crafts Council ,
Pentonville Road.*



The Crafts Council

Trouble in Pentonville Road

Early in the year rumours gelled into certainty as the Crafts Council announced that its gallery and shop in Pentonville Road were to close in June, as part of a radical shift in its policy, and its relationship to the crafts community, following a major strategic review in 2005. Reaction was swift and eloquent. At COLLECT Tanya Harrod was circulating with a clipboard collecting signatures for a letter to the Guardian, and ACJ Chairman wrote to Julian Stair, then the Chairman of the Crafts Council, on behalf of our Executive Committee. His letter is below. We print also the relevant parts of the eventual response from the Interim Director of the Crafts Council, Loveday Shewell, which gives a fuller picture of the Council's position.

Meanwhile we had invited David Poston, who has been involved with the Crafts Council since it was set up, with a Royal Charter, in the early 1970s, to contribute his thoughts about the organisation and its purpose. His comments were written before the recent announcement from the Council.

26 February 2006

Dear Julian Stair

On 17 February the Executive Committee of the Association for Contemporary Jewellery held a meeting in London where this letter was tabled alongside reported news of developments at the Crafts Council. The ACJ executive voted unanimously to voice its dismay at the closure of the Gallery and its deepest concern at the lack of consultation with the wider crafts constituency in reaching this decision.

The Crafts Council Gallery is the only publicly funded bespoke crafts space in London and is an internationally recognised world-class venue. The message this move sends out both at home and overseas by the trustees, at a time when the value of craft practice in our country has never been higher, is especially damning. May we ask what arrangements are being made to sustain a world-class contemporary crafts exhibition programme in London, and what benefits will the contemporary crafts sector derive from this decision?

Please note our sincerest concern and raise our objection with the interim director Loveday Shewell.

Yours sincerely, **Stephen Bottomley**, Chairman, ACJ

4 April 2006

Dear Stephen Bottomley

Julian Stair has passed me your letter. We were sorry to read of ACJ's dismay at the closure of the Crafts Council Gallery and would like to assure the ACJ that the decision was not taken lightly or without consultation. Our decision to refocus our activities, which includes ceasing to have an on-site exhibition and retail space, is a result of our recent strategic review.

Part of this review looked at how best to use our Pentonville Road site. After much consideration, and external consultation and advice, it was agreed that the ground floor should be kept open to the public as a reference and information centre, re-opening in the autumn. We feel that exhibitions in the future will have more impact if they are developed in partnership with more suitable venues across the UK. A good model for this way of partnership working is COLLECT at the V&A, which receives the number of visitors in a week that the Gallery receives in three months.

We want to work more effectively for the sector. In order to raise the profile of craft nationally the Crafts Council has to be in a position to assist in maximising the presence of craft throughout the whole of the UK. This means that our focus for the next few years will be:

- Working in partnership with other cultural venues to present contemporary craft activities.
- Working much more visibly and effectively in the regions
- Strengthening the profile and awareness of craft in a

number of ways, including through a new website and through the development of a number of information channels.

- Working to help shape the future of craft in education.

Last week we announced the Crafts Council's new leadership team: Rosy Greenlees (Director), Joanna Foster (Chair of Trustees) and Julian Stair (Deputy Chair).

Yours sincerely **Loveday Shewell**, Interim Director.

What's happening at the Crafts Council?

David Poston (Member of Council 1985-1991) attempts to find out.

A general letter has said that their gallery will close but made some commitments about the marketing flagships, though omitting mention of COLLECT. Open discussion or any explanation of strategic thinking are remarkable by their absence. Although it has always been policy that *Crafts* is not used as the Council's in-house magazine it is nonetheless surprising that the current issue makes no references to what is happening. Is this because the changes are responses to a crisis, or because strategy is considered a confidential internal Council matter, or perhaps because there is currently no coherent strategy to describe?

Rumours of recent conflicts at management level can only make one wonder, particularly when an institutional definition of Crafts appears to be missing in favour of Design and Art justifications. If crafts, the area of interest, can no longer be clearly defined then neither can it be effectively championed, so perhaps the current problems are just symptoms.

There is an amusing argument that all institutions should close after just five years, before either they lose sight of their original objectives or those objectives become less relevant. The Crafts Advisory Committee and its successor the Crafts Council have significantly benefited the environment of practitioners through the development of excellence and increased public awareness, though the support of excellence has increasingly been compromised by the pressure for direct public participation, a significant diversion.

Among practitioners there has often been an expectation of state care, of the subsidy of a worthy sector and the sainted artists within it. Clearly this is unrealistic given the scale of Crafts/Applied Arts activity. The most effective Council strategies have been designed to establish initiatives that could eventually become commercially sustainable with minimal subsequent intervention. Now, thanks in no small part to these, the applied arts market is remarkably strong with considerable numbers of viable commercial galleries and an ever-augmented cohort of makers, some of whom even make a living.

So how essential is the Crafts Council now? If, as it appears, it has become a department of ever-decreasing significance

within the Arts Council, is this actually a problem? Emotionally possibly yes, economically only marginally so if at all, at least in the short term.

One might even optimistically imagine that the growing strength of ACJ is a positive evolution balancing the degradation of state influence.

And what about the delay of the Jewellery Jerwood? Perhaps this is simply an indication that the closure of the gallery was a quite sudden decision reflecting management stresses, the delay a consequence of the need to relocate the exhibition within the two year lead-time normal with quality venues. If so, ambitious jewellers should not take this personally but just see it as welcome extra making time.

Pavement Schmuck

Lynne Murray invents a new kind of jewellery

I first coined the term 'Pavement Schmuck' on a visit to Schmuck Munich, in March 2004. As 'schmuck' translates from German into jewellery, I felt it fitting to stick with Schmuck. So Pavement Schmuck began: jewellery work that looks like it could be found discarded in the pavement.

Are you supposed to like Pavement Schmuck? At first glance these objects could be seen as little compositions of nothing, ugly scraps of something inconsequential that could easily be swept away, but these fabricated chaotic representations of urbanity are certainly intriguing. Pavement Schmuck is still appearing in international catalogues and exhibitions, being made by professionals at the height of their career. Why is this happening and what has this area, symbolised by the pavement, got to do with jewellery?

Pavement Schmuck takes inspiration from the left over scraps that are abundant in an urban society, the scraps that are easily available and easily foraged. They are not used directly however, but carefully reconstructed in a chameleon-like process. Materials form one of the most important parts of Pavement Schmuck. It is a new kind of perception that decodes signs of common urban existence, and presents honestly and with precision the disused scraps of society.

Pavement Schmuck is clearly not some dogmatic organised jewellery movement with set agenda or manifesto. When asked if a little piece of dirt on one's shoe could be jewellery, Gisbert Stach replied, "Yes of course. I like the idea that jewellery can be on an untypical place on your body and out of un-typical materials, perhaps you could say in the way of Joseph Beuys, everyone is a jeweller"¹ in contrast, Meri Ishikawa responded to the same question, "Dirt on a shoe is nothing created and can never be jewellery."²

Individual reactions to jewellery objects are always going to be highly subjective but the idea of Pavement Schmuck can



Meri Ishikawa. *Brooch, Wearing Time*, 2003.
Silver, gold-plated, steel, pearl, Japanese Kozo paper.

draw a thread between these. It is about the making and re-making of our world. These objects look as if they could be picked up off the street, but, contrary to their appearance, the work does not use found materials. Pavement Schmuck can be seen as a reaction to the homogenised cities in which we live, forcing the viewer to take a closer look at the environment; it expands our depth of vision as the blurring of identities within each city continues. Pavement Schmuck documents the evolution of urban narrative, and in parallel to the modern built environment, rejects any notion of permanence, or lengthy construction time.

It could be said that Pavement Schmuck is a contrived commodifying mirror to the disused surfaces and materiality that abounds in culture. What is left then, and continues to cultivate on our streets, will become the new, Pavement Schmuck.

¹ Stach, Gisbert, Pavement Schmuck Questionnaire, 2005 Murray Lynne 20.07.05

² Ishikawa, Meri, Pavement Schmuck Questionnaire, 2005 Murray Lynne 20.07.05

Quest for Jewellery in New Zealand

Kath Libbert plans a future exhibition.

I have just come back from a five week visit, part holiday and part a jewellery foray with the intention of organising an exhibition of NZ jewellers at KLJ Salts Mill later this summer. So after lots of gallery visits and meetings with jewellers and gallery owners and lots of walking, kayaking and other outdoor pleasures what is my impression of the current jewellery scene in NZ? Are there distinctive characteristics? Am I qualified as a complete outsider to comment on this and risk generalisations? What follows comes from my personal aesthetic and from the particular experience I had of the countryside, the people I met and the striking jewellery I saw. Firstly, NZ is scenically stunning, with a huge diversity of landscape in a relatively compact area. It seems in many

ways so familiar, the sheep and cows grazing on grassy hillsides, the British style cities of Christchurch and Dunedin, the 'mother country' recreated on the other side of the world. Yet it is also scenically and culturally vastly different. The Maori, 'people of the land,' and the Pakeha, 'foreigners,' share an uncomfortable history and there is still much inequality. The differing struggles this creates for all sides is something many of the jewellers seemed to be exploring within their work.

A vivid example from the Pakeha standpoint is Jason Hall, whose two bodies of work, *Ornaments for the Pakeha* and *The Gate Between* are both very troubling and thought provoking. *Ornaments for the Pakeha*, on view at Quoil in Wellington, uses parts of muskets and cast bullets strung on blood red cord as necklaces to remind the wearer of their colonial history and, to quote Damian Skinner in the catalogue: "force them to take some responsibility, to accept historical consequences."

In a more quirky and seemingly light hearted way Maori jeweller, sculptor and tattoo artist Rangi Kipa fashions funky bright pink, orange and yellow 'Tiki' out of Corian. (Tiki are a traditionally worn pendant usually carved from greenstone or bone. They are ubiquitous in all tourist shops). Rangi Kipa is a renowned artist and these reinvented tiki are seen, in a review by Alan Dean, as "symbolic of the rebirth of Maori culture and art".

Returning to the scenic beauty of NZ and the wealth of traditional natural materials available, I was strongly drawn to work that seemed to connect with and amplify the differing landscapes. So Pauline Bern's 'Mend' series of shell brooches delicately stitched in small areas using silver or coloured threads were delightful. Lynn Kelly looks again at familiar NZ botanical forms creating colourful intricate brooches and neckpieces, and an engaging group exhibition by Fran Allison, Andrea Daly, Shelley Norton and Lisa Walker, *Weeds* takes as its focus "a desire to intensify awareness of everyday things as things in themselves rather than as signs of something else... the pleasure of touching the familiar and finding it strange, the pleasure found in the weedness of weeds." (Grant Thompson, in the catalogue).

Stone carving, often in greenstone/pounamu (NZ jade), is both very common and traditional, but Brad Martin approaches his craft in a refreshingly untraditional way. His huge dual-purpose pendants cum rings with their partly polished and partly rough finish were stridently beautiful.

So ends my whistle stop tour, which in no way does justice to the rich diversity of NZ talent and leaves out really seminal work like that of Warwick Freeman.

My big thanks go to Quoil, Lure, Fingers, Masterworks, Form, Inform, and Objectspace galleries for introducing me to such exciting jewellery and hopefully there will be an opportunity to view some of this engaging work later this summer at KLJ. For more information contact KLJ, Salts Mill 01274 599790.

Inhorgenta

Tamara Gomez reports on this year's Fair, held at Messe Munich, 17-20 February

Inhorgenta is a vast fair, four or five times the size of 'International Jewellery London'. I decided to concentrate on the Designer Hall as I presume most readers would be of that ilk. By size alone the Hall reflected how individual artisan jewellers are more revered in Germany than over here.

Overall the work was gutsy and confident, both visually and technically and seemed to fall into three camps, the first being the visually minimal, bold and technically savvy jewellery the Germans have always been great at. The second a kind of rebellion against the former with lots of pearls and frilly prettiness, and thirdly what I can only describe as 'Art School graduate, heavy on concept'

Amongst a sea of the squares, circles and lines one often sees in German jewellery appeared a visually welcome relief. Florian Brune and Nina Wohlke from Dusseldorf were the duo responsible for the mini plastic farmyard animals transformed into jewellery by simple but clever jewellery mechanisms that formed the majority of their display. It was colourful, fun and executed in such a way that it didn't look cheap. Plastic cows grazed on mini patches of grass, mounted on sturdy well crafted silver rings. Blue dolphins happily swam sporadically along the string of a pearl necklace.

My particular favourite was a ring: a tiny plastic hippo's head mounted onto a silver base and ring-shank, the hippo's gaping toothy jaws acting as a witty setting for a sparkling cubic zirconia. I watched people go onto this duo's stand and everyone immediately broke out into a smile if not a chuckle. Fairs like this are usually awash with serious po faces.

Among the college stands, the Pforzheim College's stand was interesting. The work was displayed under a glass stage that you walked over to view students' work below that focused on concept as opposed to commercial viability or technique and craftsmanship.

Students from the Akademie der Bildenden Künste (Academy of Fine Arts), Nuremberg, were equally impressive. Their 'Silver Summer Gallery' in the Designer Hall was very slick, allowing visitors to wine and dine in fabulous style using the silver cutlery and vessels they had designed and manufactured on their course. The menu not only gave you a list of the fantastic choice of food you could order but also pictures of which dish, vessel, decanter or cutlery you would like to use, thus acting cleverly as a catalogue for the students' work, with all their contact details at the back. The students themselves waited on us diners so we could happily quiz them on their work, which was generally sound quality in design and manufacture.

'One man band' designer jewellers here in the UK can often find surviving and selling a struggle and I was curious to find out if our German counterparts felt the same. They were



Annette Ehinger,
ring. Gold, quartz.

generally upbeat, positive and confident about their market, and claimed that their clients were willing to pay good money for more unusual eclectic work.

One of the German jewellery industries, the oldest and most famous 'Lapidary', was given a very modern twist by Annette Ehinger. Her precious stone and gold jewellery was seemingly simple but on closer inspection one could see how much thought and technical expertise had gone into the work.

The essence of her work was taking gemstone roughs and cutting them to partially reveal cut and polished areas whilst some areas of the gem left untouched. The 'rough' parts of the gem were used to attach uncomplicated but effective gold wire fittings that transformed these pieces into rings, earrings and necklaces. Ehinger's work summed up what I feel is the essence of Inhorgenta: design, tradition, quality, innovation and craftsmanship working happily together.

Sonderschau Schmuck Special Jewellery Show 2006

Internationale Handwerksmesse Munchen
Eve Redmond was there

"Since its inauguration in 1959, the special jewellery show *Schmuck* at the International Trade Fair has reflected current tendencies in contemporary jewellery design, encouraged comparisons among goldsmiths from around the world, and triggered discussions, some of them quite controversial. There is no doubt that *Schmuck* has since become one of the most important gathering of goldsmiths, collectors, dealers, museum curators and connoisseurs of contemporary jewellery in the world"

So states Wolfgang Losche from the Chamber of Trade and Crafts for Munich and Upper Bavaria in his preface to the show catalogue. I would like to clarify this statement by adding "contemporary jewellery artists' in the world".

The *Schmuck* exhibition consisted of 63 exhibitors from 24 countries and the work was presented extremely well. Each year has a different curator, ensuring a variety of work from one year to the next. This year it was Ruudt Peters from Amsterdam. He stated his selection criteria in the catalogue:

"To my mind a piece of jewellery should communicate with the outside world and convey an attitude, for which a lucid formal language is required. I have tried to include as many and different forms of expression as possible in the exhibition. One thing that struck me was that classical jewellery elements, such as faceted stones, oval medallions, and diamond necklaces, reappeared again and again, but transformed into other materials".

I found the work extremely original and definitely from more of a fine art approach using a variety of materials. My personal favourites were Bernhard Schobinger's rings. He combines everyday objects with precious materials, crossing boundaries culminating in extremely rich beautiful forms. Another artist I greatly admired was British jeweller Elizabeth Gilmour. Her striking neckpieces consisted of porcelain, silver and nylon making the combinations seem almost like retrieved ancient artefacts. Constanze Schreiber's *Elizabeth* necklace made of fur, silver and lead reminded me of Victorian collars with a witty modern twist, and lastly Helena Angel Biermann's *Tod* (Death) multiple string necklace made from empty medicinal capsules encasing insects was eerie but exquisite. Herbert Hoffman initiated the first *Sonderschau Schmuck* in 1959 and each year a Herbert Hoffman prize is awarded to the exhibitor whose work the judges think is exemplary. This year American artist Thomas Gentile received the prize for his outstanding contribution, spanning half a century, to jewellery as a vibrant and provocative art form.

Alongside *Schmuck* the city of Munich staged a selection of jewellery events, most of which I managed to attend. The two most memorable were the Hermann Junger *Found Treasures* exhibition in the Pinakothek der Moderne, a fantastic tribute to the great jeweller who died last year. As the exhibition catalogue reminds us, "He is regarded as one of the most influential goldsmiths of the present day. His work possessed ignitive, innovative character. His art revolutionised modern jewellery design". Anyone who has seen his book *Found Treasures* (reviewed in *Findings* 24, July 2003) will agree. Another stunning exhibition was *The Everyday and the Far Away* by Bettina Speckner at the Galerie Spektrum. Photographs are central to many of her pieces. She etches the pictures onto zinc plates or has them fired as enamel compositions. These simple images transformed into miniature brooches sometimes with diamonds and pearls, were extremely well crafted and hauntingly melancholic.

Schmuck 2006 was a great opportunity to network and meet likeminded people. I would recommend anyone to go to Munich to sample all these amazing jewellery events.

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



Elizabeth Gilmour.
Necklace Nightcrawler,
2005. Porcelain, nylon,
silver. 43x21x1cm

A First-timer in New York

by Alison Macleod

In February I took the opportunity of showing my jewellery at the New York International Gift Fair. I have been in business for only two years and was nervous about the venture. But looking back, I'm glad I did it.

Why this event?

The American Crafts Council runs shows in various US cities but these are not open to work made outside the United States. These are roughly the equivalent of our Chelsea Crafts Fair and would be the ideal venue to show my kind of product. However, in the New York International Gift Fair, the Crafts Council has found a good alternative.

This is the biggest trade event of its kind in America with 2,800 exhibitors and 45-50,000 visitors bi-annually. The fair is held in Manhattan but visitors come from all over America. It is split into eleven sections of which I took part in 'Handmade'. The Crafts Council area has built up such a reputation there over the past 19 years that the right sort of buyers come especially to see it.

My Experiences

I was nervous at the prospect of my first international trade fair. It seemed such a huge event and I felt like a fish out of water. I had been asked to do the fair by Yvonna Demczynska of London's Flow gallery, and Design Eyes, the company that has been managing the Crafts Council area at the show since 1987. Yvonna was confident that my work would fit comfortably into the American market. After accepting the offer I was excited and it was only when it all sunk in that I started to realise all that was involved.

Through my experience of Chelsea and other events I was confident that I could make the volume of work required and produce the marketing material. The things which were new to me were the display, which would either have to travel with me in my case (how do I make it small enough to fit?) or be

bought over there (where do I start looking for a suitable display company in America?) and the pricing and shipping of potential orders (which seemed to involve a whole new language of terms and codes). However through the support of a Crafts Council training day in London and the advice of previous exhibitors I came to realise that these issues were easily resolved.

The set up went with only a few minor hiccups. I resolved the display issue by ordering cardboard plinths with wooden tops from an American company, and these were delivered to my hostel. Glass cabinets are also available for hire if you prefer. During set up, I realised that I needed plastic 'necks' for some necklaces, and one of the other jewellers pointed me in the direction of the 'jewellery district' where there are plenty of jewellery display shops.

I had been told that it could take a few visits for people to warm to your product so I would have been happy to break even and give out lots of marketing material. However I did better than I had expected, taking a good number of orders. All the exhibitors round about me were friendly which was reassuring for the only first timer in the UK area. Overall, the show was a really enjoyable experience and a great commercial success. I have put my name down for next year.

Funding

The Department of Trade and Industry gives you 50% of your stand and display costs after the show, which makes a huge difference as the stand costs more than £2100. I was also lucky to receive Scottish Arts Council Lottery Funding, which helped with flights and accommodation.

Should You Do the Fair?

The Crafts Council runs a research mission to New York International Gift Fair, taking makers out to see if their product would fit into the market. As Yvonna had scoped out the market for me, I was happy to do the fair without this experience. I do think however that it would be worthwhile doing the research trip if you are in any doubt about your suitability. The DTI gives you £500 towards the research trip, leaving only a small percentage of the final costs to be covered by yourself.

I'm glad I did the show. It would have been easy to be frightened off by the problems. But looking back on it, I made lots of contacts, took orders, and had a wonderful experience. I'm looking forward to next year.

Mexican Jewellery Course

Elena Berg received an ACJ Travel Grant

I returned recently to Toronto after completing a jewellery course in the town of San Miguel De Allende in Mexico. As a self-taught jewellery maker/designer, I felt an urgent need to upgrade my technical skills. I looked for a course with a flexible outline and also one where the student is able to choose projects regardless of the level of technical difficulty. It



Maestro Antonio Lopez with students

was important to find a school outside Canada, where I could immerse myself in a different cultural climate. With the help of the internet, I was very lucky to find the Enrique and Antonio Lopez School of Jewellery in Mexico. It was exactly what I wanted and much more. I highly recommend this school for anyone who needs technical help in their craftsmanship. Also the course would be very beneficial to any jeweller who might be looking for new inspiration in their work. If you are not afraid of travel and adventure in a foreign land, sign up now!

Arriving at Mexico City airport I travelled by bus for about four hours north to a town of Queretaro, and from there, another bus to San Miguel De Allende for about two hours. The workshop and studio is only ten minutes walk from the town's central square.

The private school's founder, Maestro Enrique Lopez Larrea was a professor of silversmithing in the famous local art and language school, Instituto Allende in San Miguel, and his tenure lasted 49 years. He was the teacher of almost every shop owner/jeweller I spoke to in San Miguel. After his retirement he opened his school. Enrique's son Antonio was taught by his father and knows every trick in the book. He speaks excellent English and is the school's instructor. Antonio was my teacher and he helped me tremendously to further my technical development. You may choose your own project or work on a design idea with Enrique or Antonio. Their design style is 'traditional native Mexican', but both teachers are very open to any design idea and are eager to find creative solutions that would bring your design to life.

The Enrique and Antonio Lopez School of Jewellery is outfitted with all necessary equipment and also stocks flat silver, wire and variety of stones for purchase. One of the reasons I decided to take a course in Mexico was that I was hoping to be taught in an 'old school' fashion. I was also interested to find out how I could achieve high technical standards with more basic tools and equipment. The school provided me with both. After successfully completing the course I received a certificate from the school for finishing

Members News

one month of an advanced techniques jewellery class. I left the school of Enrique and Antonio Lopez culturally richer, full of new ideas and with the knowledge to be technically able to complete any design I desire. I'm much better technically and creatively as a result of taking the course. The course increased my working process by about five times.

One can sign up for any length of time. I studied from nine to twelve every morning, five days a week. The class hours are also flexible, one can choose the morning or afternoon hours, depending on your convenience. Maximum number of students in the school is ten, which guarantees individual instruction. During the tourist season the class fills up quickly, so it is recommended to register in advance. Additional information on the course is available from its web site: W: www.internetsanmiguel.com/silver or you can contact Antonio at E: joseantoniolopezm@hotmail.com.

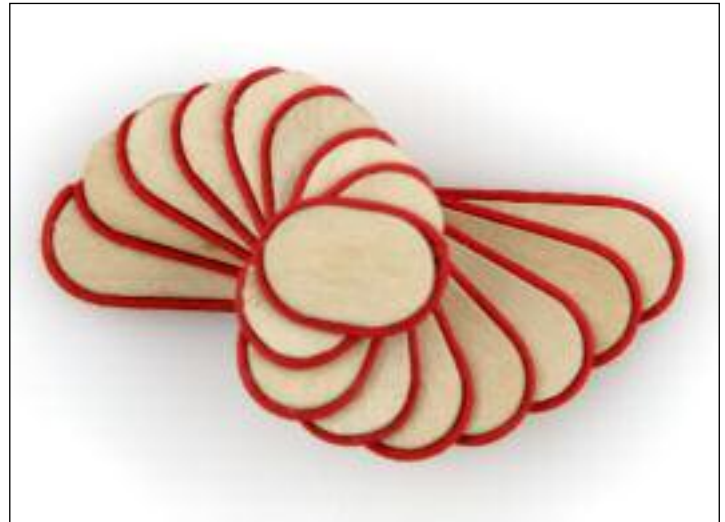
My trip did not end there. Because San Miguel's economy and culture are to a certain degree influenced by American tourism, I wanted a more balanced picture of Mexico. I travelled to a silversmithing centre of Mexico, the old silver mining town of Taxco, 160km southwest of Mexico city and very picturesque gorgeous colonial antique. It has over 300 silver jewellery stores and is the most famous centre in the country. The silver mines are almost exhausted but handmade silver jewellery is the town's main industry and attraction. Mexicans travel there from all over the country to purchase Mexican hand made silver designs.

Early in the 20th century Taxco's mines were emptied out, the town's economy died and the population fell. But it again became a booming centre of Mexican handmade silver design thanks to one man, William Spratling. This American professor and architect opened a small silver workshop near Taxco in 1929 where he began creating designs with his team of Mexican silversmiths. This, with time, rejuvenated the town, made Spratling's workshop famous and his designs collector's items.

I visited the museum of Spratling's pre-Hispanic archeological collection that influenced his work. The museum is in Taxco, and a short bus ride from town is Spratling's ranch where his designs are still produced in the workshop. He died in 1967 but 'Rancho Spratling' still produces high quality hand made silver designs. At the ranch I met Spratling's principal worker Tomas Vega. Visitors are encouraged to see how the craftsmen work, and maestro Don Tomas showed me the tools used as well as some of the techniques he employs.

Overall the jewellery course in San Miguel and my trip to Taxco were extremely important and professionally beneficial experiences for me. I encourage anybody to contact me with questions on the jewellery course I took in San Miguel de Allende or anything I could be helpful with. My address is E: elena@elenaberg.com.

Elena reports that, sadly, Professor Enrique Lopez, the founder of the school, died on 1 March.



An Allerweireldt. Brooch, felt, silver. Photo: Electronic Marketsquare.

An Alleweireldt will have a solo exhibition, 5-29 July, as one of the Creative 8 series presented by Clerkenwell Green Association at Pennybank Chambers. The series gives 8 selected designers a grant to develop a body of new work for a showcase. Signity, part of Swarovski, supplied pre-set diamonds for the work, and further support came from Bellore, Blundells and Design Flanders.

Jacqueline Cullen, whose research into new uses for Whitby jet was sponsored by a QEST scholarship last year, has put the award to good use and persuaded Donna Karan to show her work in its Bond Street showroom, where it sold very well. That's not DKNY, but the posh one – visiting the show was a great excuse to explore the shop and to look like a genuine customer. Jacqueline also had work in an exhibition in 'Materialise' Art Gallery in Mayfair earlier in the year, and provided jewellery for the Prince of Wales' harpist, Jemima Phillips, for a concert last September.

Cosmima ('jewel' in Greek) is a group of six jewellers who showed last November in Pennybank Chambers, and were invited by a visitor there to show in the new Broughton Gallery near Lanark in Scotland, 9 April-3 May. Three of the group are members – **Daphne Krinos, Ulla Hornfeldt** and **Louise O'Neill**.

Jo Pond, whose review of Roberta Bernabei's Birmingham exhibition is on p.15, has scored in the Birmingham Design Initiative Industry and Genius Awards. Her jewellery is inspired by body dysmorphic disorder. That's the one where sufferers are obsessed with what they see as intolerable defects in their body. Jo's work uses animal skin with imperfections, responding to the patients for whom skin is the focus of concern. Thanks to *The Jeweller* for that one, and it was good as well to see another profile of Ruth Robinson in the February issue. Then the April issue has a splendid profile of our own **Jane Adam**, with colour pix of recent work. It



Jane Adam. Pink Flower Pendant. Anodised, dyed and crazed aluminium, silver and 9ct gold. Photo: Joël Degen

tells us too that **Martyn Pugh** has become Chairman of the British Jewellers Association. He is reported as advocating more cooperation between the various UK jewellery organisations, including ACJ.

Over in Ireland (where there is a very flourishing jewellery scene) **Breda Haugh** was presented with the Made for America Design Award 2005 in January. The award is sponsored by the Crafts Council of Ireland and North American Celtic Buyers Association, and carries a prize of \$1000 and other promotional assistance. Breda trained in Dublin and at the Cass, and works in Dublin.

Angela O'Kelly showed with two others at the Atrium gallery in Dublin in March.

Nicola Becci had a showcase at the Open Eye Gallery in Edinburgh, which has regular opportunities for jewellers.

Suilven Plazalska was in *Points of Divergence*, presumably the final show in the Crafts Council's Pentonville Road shop, and four of Lesley Craze's *Emerging Talents* show in February are members: **Alena Asenbryl**, **Shimara Carlow**, **Louise Miller** and **Georgia Wiseman**.

Heather Skowood has been selected as a 2006 member of Design Nation, a London-based charity that provides business support and promotes British design.

Melissa Rigby received a Commended award for her *Fish and Fin* necklace and earrings in the Enamellers section of the **Goldsmiths' Craft and Design Awards** at the end of February. Other prizewinners were **Richard Hooper**, Gold award in the Platinum section, **Malcolm Morris** and **Jill Newbrook**, commended in Fine Jewellery (lots of ACJ members exhibiting in this section), and

Natasha Heaslip got a silver in Prototype Production Jewellery. Sincere apologies to anyone we've missed!

Finally, the following members have been given ACJ Travel Awards at the January assessment meeting: **Angela Baduel-Crispin** for PMC conference in USA; **Martha Camargo-Lawrence** for Birmingham Short Course; **Lin Cheung** for Koru 2, Finland; **Sarah Dorans** for Holts jewellery Course; **Colette Hazelwood** for Inhorgenta; **Clare Lowe** for an event in Bovey Tracy; De Feo Nunzia for a course in Salzburg; **Eve Redmond** for Schmuck (her report is in this issue); **Christina Spencer** for study in Finland, and **Sandra Wilson** for the SNAG conference.

News from the Regions

Edited by Melanie Eddy

ACJ-Bristol

Matt Benton reports:

Members of the Bristol group have been busy making rings for an exhibition at The Crypt Gallery, St. George's, Bristol. This nationally acclaimed music venue hosts concerts by a variety of musicians, predominantly classical, jazz and folk artists.

The Crypt Gallery is open to the public and audience before concerts and during intervals. The Off-Centre Gallery, Bristol, curates exhibitions and negotiated permission to display jewellery within the venue for the first time.

Stephen Bottomley is visiting Bristol on Friday 9 June to give a talk, entitled Seeing is Believing, about his work. The venue and exact time are to be confirmed, but it should be central and mid to late afternoon. Details will be available from our group's secretary, Inge, at inge.b@blueyonder.co.uk. This should be a fascinating event and hopefully other ACJ members will visit in future to discuss their own work and approaches to jewellery making.

In case any local members were unaware of the fact, ACJ Bristol holds regular meetings at Bush House, which is a part of the Arnolfini building on Narrow Quay. They are usually on the first Wednesday of the month and run from 7-9pm. If you have any suggestions about exhibitions, events, speakers to invite or would just like to see what the meetings are like, please come along. Check with Inge for dates, we look forward to seeing you.

ACJ-Manchester (Manchester Jewellers Network)

Colette Hazelwood reports:

Our new informal meeting format (in the pub) is proving to be a great success. The monthly get togethers are both friendly and relaxed and we welcome any new people wanting to be a part of ACJ Manchester//Manchester Jewellers Network. For more information, dates and times email Martin Rees at E: membership@manchesterjewellersnetwork.co.uk

Colette Hazelwood continues to update and look after the web site, W: www.manchesterjewellersnetwork.co.uk, where you can see the members' profiles, latest news and events.

The group continues to grow in numbers, with newest members Melissa Hansom and Lisa Thornton, graduates from Staffs University. Both are involved with the latest exhibition offering from the network – *Architectonics, A Foundation in Jewellery* to be held at Urbis on 16 June to 9 July.

The exhibition is inspired by Manchester's most outstanding building designs and coincides with the 10th anniversary of National Architecture Week.

Exhibition curators Heather Skowood and Sam Mills were tying up the last minute details to make sure this is a great show of new and inspired work. As our *Architectonics* launches, our previous *Limited Edition* show ends in August at Gold-Digger 79 in Belfast.

Our grants coordinator Tara Kirkpatrick is waiting with bated breath to hear if our Arts Council grant application has been successful. If it has, be prepared to hear a lot more about *Architectonics* and its touring plans.

For more information on *Architectonics*, visit our website: W: www.manchesterjewellersnetwork.co.uk

ACJ-NI (Northern Ireland)

Dr. Sarah McAleer reports:

ACJ-NI is pleased to announce *Limited Edition II*, their joint exhibition with ACJ Manchester. Each participating jeweller has produced a collection of between 3-5 limited edition pieces based around the theme of 'colour'. The exhibition will run from 28 July-30 Sept. at Gold-Digger 79. We hope to continue the show during Oct/Nov at Manchester Craft and Design Centre.

Gold-Digger 79, owned by ACJ-NI organizer Dr. Sarah McAleer, is moving to Holywood. A permanent exhibition, *The Ring Project*, will be launched to celebrate the move.

For information contact: Dr Sarah McAleer, Gold-Digger 79, 22 Shore Road, Holywood, N. Ireland, BT18 9HX.

T/F: 02890421118 E: sarah@golddigger79.com

ACJ – SNEG (Scotland and North East England Group)

Hazel White reports:

The ACJ in Scotland has some evening events planned to introduce the work of this year's graduates from Jewellery and Silver degree courses in Scotland. A series of short informal talks by a selection of graduating students and an opportunity to view this year's exhibitions will take place in late May and June. All will take place from 6:30-8:30pm.

The events in June are:

Glasgow School of Art: Tuesday 20 June

Edinburgh College of Art: Thursday 22 June

To book a place contact Hazel White on 01382 630099 or E: hazel@calumpress.com. Non-members very welcome.



Sam Mills, ring. 'Architectonics' exhibition, Manchester.

Hannah Lamb will be exhibiting at the Coburg House Studios Open Event in Edinburgh on Saturday 12 and Sunday 13 August, 11am-6pm. In addition the exhibition features jewellers Donna Barry, Kaz Robertson, Lorna Hewitt, Grace Girvan, Erin Daly, and Craig Winton alongside painting, fashion, printmaking, silversmithing, glass and textiles. 15 Coburg Street, Leith, Edinburgh, EH6 6ET, T: 0131 554 6888.

Roger Morris was recently asked to write a piece for Italian Vogue, following his appearance last year at the Orogemma, Vicenza. Roger comments: Following exhibiting at the Orogemma, Vicenza and talking with college partners at the Politecnico di Milano an invitation to meet with the editors of Italian Vogue was initiated. Out of that introduction came a fascinating commission to select what I consider to be the 'Top Ten Jewellery Courses in the World'. The research for this project consisted of contacting the selected universities and colleges to request a statement regarding their individual philosophies, aims and objectives along with a number of images of graduate work. Once all the information was gathered this was sent to Vogue where it has been edited and translated and will be published in the May issue of Vogue Gioiello. The participating institutions were Gerrit Rietveld Academy, Indiana State University, Konstfack University College, Le Arti Orafe School, Munich Fine Arts Academy, Politecnico di Milano, RMIT Melbourne, Royal College of Art, San Diego State University and University of Central England.

We have received news, from Dorothy Hogg, of the success of Sarah Hutchison, Artist in Residence in Jewellery and Silversmithing at Edinburgh College of Art. Sarah recently received an £8000 Dewar Arts Award, see p.21.

ACJ Members in Wiltshire, Hampshire and Dorset

A meeting to discuss the formation of a Central Southern ACJ group will be arranged shortly. Interest has been shown from Portsmouth, Winchester, Salisbury, and Poole, which perhaps indicates the geographical spread. Further enquiries are welcome from ACJ members in the region to Ruth Facey, E: rfacey@waitrose.com



carry the can

WEDNESDAY 5TH JULY

17.00 REGISTRATION AND WELCOME RECEPTION

Goldsmiths' Hall, Foster Lane, London

THURSDAY 6TH JULY

THE BREWERY, Chiswell St, London

8.30 Continuing Registration.

SESSION I: 'CARRY THE CAN'. What's it all about?

9.00 Welcome remarks by Stephen Bottomley, ACJ Chair

9.15 Conference introduction: Conference Steering Committee

9.30 Keynote Speaker

10.15 Coffee

SESSION II: The Language of Value and Responsibility

10.50 'Happy End: Designed to Decay?' Monica Gaspar, Art historian and Curator, Barcelona, Spain

11.10 'Where are the Pieces of Yesterday?'

11.30 'Modern Retail: A Legacy?'

11.50 'The Issues in Utilising Current technologies' BioJewellery, Nikki Stott & Tobie Kerridge, UK

PhD researchers, The Royal College of Art

12.10 Panel discussion and questions

12.45 Lunch

SESSION III: The Positive Implications of Changing Ideals

14.00 'The Realities of a Practicing Jeweller in South Africa Today' Beverley Price, South Africa

14.25 'Changing Practice: an Artist's Perspective'

14.50 Panel Discussion and Questions

15.30 Tea

16.00 'Me, Myself & I' Ms Katherine Kilmaurs, UK. Leading Designer and figure since the 1960's: her clientele have included Dior and many of the well-known fashion houses.

16.30 Questions

17.00 End

18.00 - 20.00 **Private View, HEIRLOOMS Member's Exhibition.** St.Botolph's Church, Aldgate

FRIDAY 7TH JULY

THE BREWERY, Chiswell St, London

8.30 Continuing Registration

9.00 Welcome Remarks and a minutes Silence in memory of the victims of last year's London bombings.

SESSION IV: Material Value?

9.05 'Ethical Metalsmiths' Susan Kingsley and Christina Miller, USA. Ethical Metalsmiths was developed for the purpose of stimulating demand for responsibly sourced materials as an investment in the future.

9.45 'Council For Responsible Jewellery Practices' Founded in 2005, with members from a cross section of the diamond and gold supply chain. Members are committed to promoting transparent and accountable business practice, from mine to retailer.

10.25 Panel Discussion and Questions

10.50 Coffee

SESSION V: Responsibility through materials, processes and design

11.20 'Innovation vs. Imitation' Plagiarism serves to inform the public about the problem of fakes and copies and the negative impact they have both on the economy as a whole and on small companies and designers.

11.50 'An Expert Engagement with Modern Materials'

12.20 Panel Discussion and Questions

12.50 Lunch and Student Slide Show

SESSION VI: Looking Back and Moving Forward: The Importance of establishing Dialogue

14.20 Introduction

14.30 'Letters from a Jeweller'. Prof Robert Ebendorf, USA. With a career spanning 40 years Ebendorf's impact on the field of contemporary jewellery is considerable.

15.00 'The Poetics of Making: The Language of Objects' Paul Harper, UK.

15.20 'The Language of objects: Language itself' Manuel Vilhena, Portugal

15.40 'Working in Isolation' Felicity Peters, Australia.

16.00 Panel Discussion and Questions

16.30 End

Evening A number of galleries will have a late night opening. Details to be published.



carry the can

SATURDAY 8th JULY

London Metropolitan University sites.

9.00 **Breakout sessions.** A variety of short papers will be presented focussing on:

Origins

Education, Knowledge and Understanding

Heirlooms and Legacies

Value/Values – Materials and Technologies

Contributors to these sessions include: Jo Pond, Christoph Zellweger, BioJewellery, Christina Miller and Susan Kingsley and Lynne Glazzard. These sessions will encourage audience participation and live debate. Delegates will have the opportunity to choose and sign up for a strand pre-conference.

12.30 Lunch

1.30-2.30 ACJ Annual General Meeting

15.00 **Unit 2 Gallery, London Metropolitan University**

Sigurd Bronger Jeweller+ James Evans collaborative working project.

Sigurd Bronger, Jeweller, Norway and James Evans, jeweller, writer and critic. Their project examines the relationship between maker and writer, and the articulation of ideas through both object and the written word.

Please note that all exhibitions and galleries will be open throughout the afternoon.

19.00 **Catwalk show:** Collaborative work between students and established designers including Dai Rees, Scott Wilson, Mah Rana, Johnny Rocket and Naomi Filmer.

The party will continue into the evening.

Please check the web-site for further detail and biographies of speakers.

At the time of writing this, in April, preparations for this year's ACJ conference are moving at a pace. We believe that the programme is highly informative, enlightening and challenging with an array of activities, exhibitions and performances arranged to coincide. We hope that you have signed up to what promises to be a landmark event for the ACJ.

The programme has taken time to prepare and has been highly stimulating process and involved many fascinating conversations. The result is a conference programme that brings together speakers from all over the world and from a variety of different disciplines and backgrounds. Our primary concern throughout the process of development has been to address the content of the conference in order to maximise opportunities for audience discussion and debate. The subject matter is highly current, globally relevant and interdisciplinary and the feedback we have had has been excellent.

Heirlooms, the Members Exhibition, has received a excellent number of submissions, with many different interpretations of the theme put forward. Thank you to all who have made and submitted a piece.

Preparations for the catalogue are under way. The venue, St.Botolph's Church Aldgate has a history dating back to atleast 950 AD. It seems a highly appropriate and poignant place to show the exhibition not least because the church supported the rescue of victims of the London bombings from Aldgate station last summer: the private view will be held on the 6th July on the eve of the anniversary.

There is little over a month until the conference, during this period please check the website for weekly up-dates. This event is relevant to all of us, and promises to be both informative and a great deal of fun. It is the delegates that will make this an excellent, stimulating and engaging event and we very much look forward to seeing you there!

We reserve the right to make changes or substitute speakers before the event.



International News



Beverly Price, Gold of Origin, South Africa. Stamped fine gold articulated platelets, and 18ct wire, in a hollow flexible form. The work is intended to highlight the need for a South African gold hallmark, the Mapungubwe rhinoceros profile, which dates back to the first precolonial indigenous gold-workers, c.800AD and would vindicate the indigenous gold acumen of pre-colonised South Africa. The metals endorse my interest in seeking a hybridity between the archaic and contemporary gold alloys, working methods and aesthetics of South Africa. It will be shown at the Gold Museum in Cape Town. Owned by Anglo Gold Ashanti.

South Africa

Design Indaba 2006. Beverly Price reports 'Indaba' is the Zulu for gathering to discourse. This three day happening, an international event, has been held in Cape Town for the past 9 years with speakers from Design and Applied Art, and audiences of up to 3000 people. The jewellery symposium is coupled with an 'Expo' of stalls for selling and exposing work in all the design fields. Architecture, Clothing and Jewellery comprise the smaller specialist 'indabas' – necessitated by the years of lack of a South African style. Jewellery seems to be slowest in evolving a South African idiom. This is not surprising given our history of cultural separateness and colonisation.

22 February 2006 was our second Jewellery Indaba organised by Mr. Ravi Naidoo, CEO of Interactive Africa with the assistance of myself, Geraldine Fenn and Jennifer Fair. We had a 300 strong audience. The speakers offered as diverse a representation from our field as is possible in South Africa. This included Ms Claire Minnit, CEO of 'Nine Dots', the marketing arm of our jewellery industry, who was MC for the day. Anglo Gold Ashanti (AGA) – a gold mining house which promotes and sponsors AuDitions, one of our three prestigious annual jewellery-design competitions was represented by CEO Mr Kelvin Williams, Ms Sindiswa Goven of our Department of Mines and Energy, (whose mission statement includes attracting women to our industry) as well as Veronica Anderson whose jewellery gallery in Johannesburg opened in November 2005. Her background and trusted client-base as a dealer in fine art and antique jewellery, has brought relief to the goldsmiths and studio-jewellers as the 'fulcrum' for showing creative jewellery in South Africa.

The remains of the day were devoted to local and international designers with varying commercial and artistic focus. These included British Lara Bohinc and Shaun Leane, both of whom conveyed their success in bringing fresh and accomplished jewellery design to the catwalk, retail and a more individualised clientele. Their respective RCA and Hatton Garden backgrounds highlighted the broad origins that can provide a springboard to a successful career in our field.

The South Africans included Johann Louw and Chris De Beer, both trained at Stellenbosch University in the Cape. It has strong links with the Munich Akademie and its technical and aesthetic output reflects that influence. Johann, a veteran precious mineral jewellery artist, talked about his urges to push the formal and aesthetic boundaries of his work while still being contained within a strict post-graduate bench-training. Chris de Beer is Head of Jewellery at the Durban Institute of Technology in the province KwaZulu-Natal. His white-walled tyre jewellery is a hybrid, the outcome of his collaboration with local Zulu crafters such as sandal-makers. Some of this work was shown at Schmuck 2004.

Prof Sandra Kloppers, Head of the Stellenbosch School of Arts, gave an illustrated talk about African adornment artefacts. We viewed indigenous African traditional artefacts and practices, so essential to informing the new hybridity in post-apartheid jewellery practice.

The final highlight of the day was the presentation by Iris Eichenberg, Head of Jewellery at the Gerrit Rietveld Academy in Amsterdam. Notwithstanding the general fatigue at the end of the day as well as the stretch that our jewellery-brains had thus far endured, Iris inserted a quantum leap. Fracturing any conceptual rigidity regarding jewellery-form, materials, process, wearability, body context or intentionality, her impact on me was a personal post-modern commitment to continuing to interrogate my cross-cultural boundaries, where the energy

of organised chaos in South African jewellery design resides. *Beverley tells us she hopes to remain involved with Design Indaba and to work towards giving the event a more defined focus in 2007.*

Austria

Renate Slavik has sent us a neat little leaflet giving a foretaste of forthcoming exhibitions this year at her elegant city centre gallery, Himmelfortgasse 17 in Vienna. The gallery motto is Contemporary Jewellery – Art to Wear, and a range of leading European artist jewellers will be shown, including Kayo Saito in June.

France

Espace Solidor, the reputed gallery in Cagnes-sur-Mer, sent a catalogue of its recent exhibition, *Bijoux, Cailloux...* (Jewels, Pebbles...), which included work by Maïke Barteldres in a group of six with Iris Bodemer, Karl Fritsch, Gilles Joneman, Astrid Meyer and Julie Rouault. The exhibition ran from 4 March-14 May.

Italy

Women in Jewellery included Roberta Bernabei as the only UK-based of 15 Euro-jewellers in this exhibition, shown at Alternatives Gallery of Rome, 25 March- 29 April after its debut in COLLECT at the V&A in February. And hands up who caught 10 seconds of Rita Marcangelo from the Gallery, commenting on the Italian election in April on BBC1 news!

Netherlands

Galerie Marzee in Nijmegen presented its annual Marzee-Prijs 2006 to Kathleen Fink and Vera Siemund on 4 April, coinciding with the opening of its exhibition of work by Iris Bodemer, David Huycke, Stephanie Jendis and Etsuko Sonobe.

Exhibition Reviews

Mapping Impermanence – Roberta Bernabei

Birmingham Museum and Art Gallery,
18 Nov 2005-24 April 2006

Roberta Bernabei has been exploring the tangibility of space since 2000. This exhibition is a new collection of pieces within which Bernabei encapsulates spaces, focussing on the temporary forms the body creates. Bernabei takes alginate castings to record spaces around the body, creating voids within silicone rubber by enveloping the alginate, a natural material that disintegrates over a period of time. Referred to by the artist as 'memory spaces', the voids left behind after the disintegration of the alginate show the absence of the human form, with magnified detail evident in fine line and texture.

Bernabei chooses traditional jewellers' materials such as sterling silver and enamel, alongside materials such as porcelain, cotton, leather and dyed silicone. The dyed silicone



Roberta Bernabei. Neckpiece, 'Riflessi', 2005.
amber silicone, sterling silver, 10x9x1cm.

is employed as a reference to the fossilised resin, amber. Their common relationship besides colour is their ability to preserve time within a capsule. These silicone pieces display the materials' limitations with mould release cuts exploited as features. Bernabei also embraces the meniscus interface of the liquid silicone to its original container.

Experimental laser-cut leather neckpieces created from a repetition of interlocking circles were curiously concealed within a central showcase. These two-dimensional pieces did not portray Bernabei's enquiry into the tangibility of space to the same extent as the silicone and enamelled pieces. On closer inspection one could see these presented considered fixings, an area where Bernabei has a strong focus. This is particularly visible within her abstracted 'claw settings' as shown on pieces such as *Bianchi #1* pendant, 2005. These claws bear reference to the tabs of those paper cut-out items of clothing that many of us as children used to wrap around flat cardboard dolls!

Bernabei refers to her jewellery as 'wearable sculpture'. Fascinated by the relationship of that which is permanent, alongside that which is transient, she has created a wall installation of multiple impermeable silicone elements, of molecular appearance, which intonate the potential of amber to contain structures such as DNA.

Employing information concerning the chemical constituents and elements that sustain and interact with the human body, such as hydrogen and water, Bernabei utilises a broad vocabulary of symbols, geometry, materials and influences alongside visible and suggested voids to record the impermanence of life. *Jo Pond*

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.



Maria Hanson and Chris Knight. Ring Cups, 2005. silver.

Protect and Serve: Maria Hanson and Chris Knight

Scottish Gallery, Edinburgh,
6-29 March 2006

The work of both Maria Hanson and Chris Knight has been familiar to me for a long time, and I have no idea why (as I said to them both at the PV) I had remained ignorant of their equally long-established partnership until I received the card for the show. My immediate reaction to the information was that it made a whole lot of sense in terms of their work: they both operate on the basis of an inherent sense of form and of solid geometry; both like to play with established conventions of ceremonial and domestic use and appearance; both like to combine silver with nylon or resins. The work of each is distinctive, but it was going to be interesting to see whether I could tell whose was which in a combined show. More important, what do they give each other in terms of cross-fertilisation, and has the arrival of their small daughter added another dimension? Talking to them at the PV revealed that, at least anecdotally, they have a very clear idea about what passes from one to the other: Hanson's recognition that the perforated disc-handle of a small scoop echoes a feature of one of Knight's Jerwood teapots is a case in point; the other four have handles which relate more closely to shapes seen in her jewellery, or as handles on other pieces in the show.

As the title of the show might suggest, there is an interesting tension between the protective theme and the one of service: one striking piece is a forged and raised ladle, with a spiky bifurcated handle – generous helpings or a poke in the eye? Bottles with an angled profile characteristic of both makers sport a collar of spiky leaves or branches – hands off, or at least some work to get at the contents, and perhaps hints of a Grail legend. There are numerous tumblers and cups, some, entitled *Nurture*, with a cast teat and a welcoming open rim, offset by another vessel which has a cup-like shape and a ring of spikes inside the mouth, keeping the viewer out. This one is much more disturbing than the sun-like dish with a

spiky out-turned edge, echoed by a set of Hanson's cheerful silver and nylon-rayed brooches.

There is also the thread of another service, the social and religious ritual of sharing wine, worked out most prominently through cups which can be worn on a chain, one with a ring, one with a cross, both reminiscent of monastic dress as well as raising echoes of a church mass. Not far away there is a perforated blue tray on small feet, curved in an enticing and informal shape, with spun silver jugs and cups. There are more perforations than vessels, so they can be placed together or apart, but they need the linking tray. I came away from the show with a strong sense of that shared aesthetic; I do see how it informs the work of both makers, and I shall be interested to see where they go next. *Elizabeth Moignard*



Chiaki Kamikama, Brooch, fantasy organs, 2005. Acrylic, fabric, rubber. 120x110mm. Shown in 100% Proof exhibition.

100% Proof

flow Gallery, London W11,
17 March-13th May

Almost double the size of the original *100% Proof* in 2001, this exhibition presents thirty three makers invited by Professor Dorothy Hogg MBE. The graduate departments of Edinburgh and Glasgow art colleges have provided most of these exhibitors. The show is touring, and has already been well received at Mobilia Gallery and at Velvet da Vinci in the USA. Many of the makers are well established (described as 'mid-career', a term which troubles me). Others have emerged more recently. Amongst the familiar names, Grainne Morton's idiosyncratically decorative recent work introduces an expansion of scale which I feel has diminished the impact of the irresistible urge to peer closely at the pieces which had characterised her earlier work.

Among the jewellery crowded on the eye-level window shelf in the gallery were the virtuoso chased vessels with gilded interiors made by Michael Lloyd. The quiet authority of these pieces is calming, in an environment in which it can sometimes seem that the jewellery is striving to be exciting. He has also contributed an assertive square copper vase from the *Weapons of Peace* series. I would be very interested to view others in this series as this piece differs from others in material, design, function and intentions. Silversmith Adrian Hope contributed wonderfully accomplished and confident work. Adrian aims "to avoid intellectualising/interfering with the idea". Bravo to that true gem among catalogue notes! The work can speak for itself. It is simply beautiful.

The elegance which is expected of Emma Gale has the added the luxury of fine woven Japanese silk and pale mother of pearl as backgrounds to metal accents – luminous and understated. Angela O'Kelly's heroically weird new pieces are fearlessly fronded and beaded departures from the familiar, and have great gallery presence. Far from 'pushing' those 'boundaries' we jewellers are all so aware of, they leap over those hackneyed sculpture/jewellery/textile boundaries like Nureyev defecting to the west. Whoopee!

Marianne Anderson stands out among this outstanding crowd. Her jewellery is elegant, intricate, pleasingly dramatic and interesting. I have not seen this work before, and was delighted with the wrought reminiscences of the architectural motifs, looking looted from the gates which guard a miniature mansion (for an illustration of this work, see *Findings* 32, page 5). The popularity of pearls is recognised here, but not exploited. Properly precious, and witty too, without a hint of 'cute'. Intricate, individual and oddly formal, this work is so pleasing: I would like to take it home, and wear it every day.

100% Proof will travel next to Oriel Myrddin Gallery in Carmarthen from 27 May-8 July, and thence to The Scottish Gallery in Edinburgh from 4 August-6 September, so there is plenty of time to enjoy this stimulating exhibition. It is utterly thorough, and it is more than rewarding to spend time in this diverse company. *Felicity Denby*

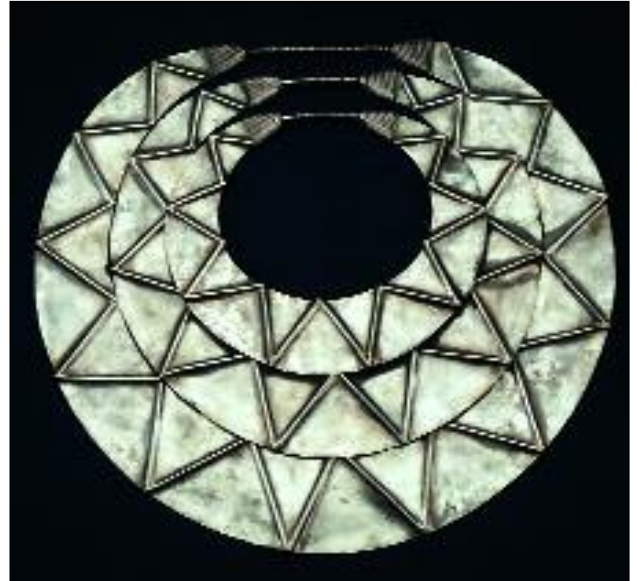
Books

The Art of Silver Jewellery from the Minorities of China, the Golden Triangle, Mongolia and Tibet

Edited by Rene van der Star. Skira, 2006. £34.95. ISBN 88-7624-383-6.

I was delighted to have the opportunity of reviewing this book, which is the fruit of 30 years' collecting of jewellery and ethnic textiles by Rene van der Star – a dedicated traveller. It has just the right balance between information and illustration to make it more than just a 'coffee table' book.

To begin with there is a lot of fascinating information about the Chinese Minorities, very readable and not too overwhelming.



*Three Neckrings, 99% silver. 28x31cm; 40x42cm; 52x56cm
Total weight 2,255gr.*

Essays with photographs of the adornments as worn are a good and concise introduction before we come to the wonderful illustrations of the jewellery and textiles. These, and the print quality, are excellent. I liked also the simplicity of the captions, which unusually, and perhaps uniquely, give the metal composition of the objects.

In the Cultural Revolution in China (1966-76) the making and wearing of jewellery was completely prohibited. Silversmiths had to work in secret. Things have obviously changed but the interesting fact is that these Minorities still exist with their individual cultures and although they form 8% of the inhabitants of China they are spread over about 60% of the land. All have their own lifestyles, which determine their jewellery, dress and customs. Every year the Chinese Government sells measured quantities of silver to the Minorities, and the other way to obtain silver is to melt down old pieces, which is why the jewellery of the Minorities is seldom older than 70-80 years and mostly not even that. I had assumed the pieces illustrated were older, but the traditional designs are still used. Strangely enough they have a distinct resonance with western contemporary silver.

Some villages exist in a time capsule but rapid change is sweeping into even remote areas. In one photograph a girl in ornate festival dress decorated with copious amounts of heavy bright silver, has a mobile phone to her ear. When I say heavy, I mean Heavy. Reading the descriptions in the captions beside each piece illustrated you notice the weight of silver or alloy in it. One of the photographs is of the wife of a silversmith, wearing a five kilo chain which her husband made for their 30th wedding anniversary. She sometimes wears up to 15 kilos during important festivals. We read of young girls in the Miao villages dressed for the celebrations, but accompanied by their mothers as the weight of their silver headdresses prevents them from walking unsupported.

I could write more about the simplicity and awesome scale of the jewellery but suffice to say this is now one of my treasured books and it will be consulted frequently. *Molly Bullick*

Felieke Van der Leest, Jewellery fables

Mima catalogue. £14. Museums & Galleries, Middlesbrough. ISBN 0 86083 068 3

Middlesbrough Museums and Galleries have produced this catalogue as part of the build up to the opening of the long awaited Middlesbrough Institute of Modern Art (Mima) gallery in the town.

The exhibition *Jewellery fables* of Van der Leest's work has been showing at the Dorman Museum, which has proved to be an inspired choice of location for her work. Although this information isn't really relevant to the quality of the catalogue the nature of her jewellery does relate in a quirky way to the natural world. In the exhibition her pieces have not been displayed in a formal gallery space but instead are distributed amongst the displays of local flora and fauna, nestling with the birds eggs, tucked into the historical costumes, and cleverly set amongst the bits and bobs of times past. It is this informal and humorous approach that ties in so well with Felieke's work.

Back to the matter in hand, the catalogue for this exhibition works well without seeing the show; in other words it is a book in the same way that ACJ-Bristol's *Jewellery Unlimited* catalogue has become a book in its own right. The foreword is by Godfrey Worsdale, Director of Mima, and the text by Ward Schrijver.

Felieke's development as a designer and creator is traced in a thoughtful essay in Dutch and English. We follow the development of her ideas and use of materials in a more or less chronological order with pieces illustrated on every page. The starting point for a 'jewel' might come from a plastic toy animal, which is then transformed with thread, beading or metal.

The photographs are bright and positive capturing the bold colours and textures of Felieke's work. And what beautifully made work it is. Many of the images show pieces that are enlarged quite a bit and still the needlework is tiny and precise. The animal characters become jewellery, often wearing their own miniature adornments and their 'fables' are crocheted into a colourful existence. I think the appeal is that although utterly daft and adorable they are created with a love of detail, which accords each ornament a certain seriousness too.

The quality of the images and the well designed layout make this an attractive book for any one interested in either non traditional materials or new European design.

James Beighton and his Mima team are to be congratulated for putting together a charming and reasonably priced book.

Frances Julie Whitelaw



Felieke van der Leest. Rings, 2002: Mushroom, Palm, Baby Jesus, Target Rabbit. Crocheted coloured threads.

Recent Publications

Bejewelled by Tiffany, 1837-1987, edited by Clare Phillips. Yale, 2006, £45. ISBN 0 300 11651 9. The book accompanies the Tiffany exhibition to be shown in the Gilbert Collection galleries at Somerset House from 24 June to 26 November.

Georg Jensen Jewelry, ed. David A Taylor. Yale, 2005. £35. ISBN 0 300 10706 4.

Choice – Contemporary jewellery from Germany Catalogue of An Exhibition Project for Germany in Japan Year, 2005/06.

ISBN 3-00-106469-3. Shown in 2005 in Itami, Japan and Gallery Yu, Hizuko Mizuno Jewelry College, and in the Schmuckmuseum, Pforzheim, and the Jewellery and Precious Stones Museum, Turnov, Czech Republic.

Making it to Market: Developing the market for contemporary craft ed. Janet Hadley. Arts Council England, 2006. Executive Summary of the report of the findings of a research project by Morris Hargreaves McIntyre. ISBN 0-7287-1164-4. Free, obtainable from ACE, 14 Great Peter Street, London SW1P 3NQ. To download this publication, go to W: www.artscouncil.org.uk/newaudiences.

Goldsmiths' Company Technical Bulletin (3) includes articles on firestain, laser sintering, palladium and points to consider when buying machinery for a workshop. The latest training DVD is **The Theory and Practice of Tungsten Inert Gas (TIG) Welding for Silversmiths**. This adds to the existing series of DVDs, including Hand Forging and Hand Raising. The Company gives these training DVDs free of charge to all UK jewellery

and silversmithing colleges and universities and members of the trade can purchase them for £15 each. Technical Bulletins or training DVDs are available on request from the Technology and Training Department, Goldsmiths' Hall, T: 020 7606 7010, E: heather.ferguson@thegoldsmiths.co.uk.

General information on the Technology and Training Department and its services and products can also be found on W: www.thegoldsmiths.co.uk/supportforthecraft

Sonia Collins will have her popular bookstall as usual at the ACJ Conference, and always welcomes members' suggestions of new publications for stock. She can also be contacted E: SoniaandMichael@aol.com. or T: 01787 281112.

News and Events

Findings has received a copy of the Spring 2006 number of Studio PMC, the member magazine of the PMC Guild, with a special wrap-around reporting on the setting up and first meeting of the **PMC Guild UK**. This is edited by Lisa Cain in her capacity of Director of Guild UK, and contains details of progress to date, and importantly, how to join if you're interested. You can join online at W: www.PMCguild.com, or contact Lisa (who can probably send you a copy of the UK supplement) at PMC Guild UK, PO Box 219, Par, PL25 9AP.

The Council for Responsible Jewellery

Practices was founded in May 2005 with members from a cross section of the diamond and gold supply chain, from mine to retail. Council members are committed to promoting responsible business practices in a transparent and accountable manner throughout the industry. The aim is to maintain consumer confidence in diamond and gold jewellery products and the trust of all interested stakeholders in their industry. Consultation on the draft Code of Practices (COP) has begun. The objective of the consultation is to seek the views of the industry and other key stakeholders, and the COP seeks to define responsible ethical social, human rights and environmental practices for organisations working in the diamond and/or gold jewellery supply chain. Expect to hear more about this at the ACJ conference next month. You are invited to share your views:

W: www.responsiblejewellery.com/consultation_practices

Robert Holt of R Holt and co proudly announces that his son **Jason Holt** has been honoured with the Queen's Award for Enterprise Promotion. This award was bestowed for Jason's efforts to encourage new skills and business growth in an enterprising and competitive environment as well as creating the Holt's Academy of Jewellery. The awards are limited to ten per year, on the advice of the Prime Minister in conjunction with the Enterprise Promotion Assessment Committee. Jason is an ACJ member and we congratulate him on the award.

The **Goldsmiths' Company** held a successful industry technology evening at the Hall on 10 April, entitled 'The Magic of Platinum', in association with Platinum Guild International. This was a preliminary to the Platinum Masterclass held during the following two days at LMU, which was subsidised by the Goldsmiths' Company.

The summer exhibition at the Hall this year is *Precious Statements*, and features the work of John Donald, one of the key figures in designer-jewellery from the 1960s. His work is characterised by the use (innovatory at the time) of uncut precious stones and crystals, usually with textured gold settings. Loans have been obtained from a number of eminent private collectors. At the same time silverware by Malcolm Appleby will be on show, demonstrating his incomparable skills in chasing and engraving, and his responses to devising ingenious designs for special commissions. The exhibition continues until 1 July.

Jacqueline Gestetner invited jewellers and silversmiths to show and sell at her Hampstead house in late March, following her successful sale in March 2005. Among the jewellers were Jane Adam, Daphne Krinos, Malcolm Morris, Ruth Tomlinson, Alan Craxford Ann Little, Irene Metaxatos and Sarah Lindsay.

Other shows we didn't get round to commissioning a review for: *5 Emerging Talents*, at Lesley Craze Gallery, 9-28 February, featured Alena Asenbryl, Sebastian Buescher, Shimara Carlow, Louise Miller and Georgia Wiseman.

The Devon Guild of Craftsmen, based in Bovey Tracey (where, you will see in **Fairs**, they will hold a Crafts Fair, 9-11 July) showed work by some of its members at the Richard Dennis Gallery in Kensington Church Street, 9-13 February. The show included jewellery by Emma Caton and Jane Gallagher, Ambre France and Laura Smith (who is an ACJ member, let's hope she can recruit the others ...)

Middlesbrough Institute of Modern Art, (mima) is a new modern and contemporary art gallery that will open in central Middlesbrough in Autumn 2006, as the showcase for an internationally significant programme of art, while providing a home for the town's outstanding collections, including its renowned collection of contemporary jewellery, one of the very few in Britain.

Bejewelled by Tiffany is the title of an important exhibition at the Gilbert Collection rooms in Somerset House, 24 June to 26 November. It will constitute the most comprehensive exhibition of Tiffany jewellery ever mounted, and an opportunity to study the pioneering technical and design skills displayed by the firm since its foundation in 1837 in New York.

Amanda Game of the Scottish Gallery in Edinburgh has reminded us of **Valerie Stewart**, who was the mainstay of the Oxford Gallery throughout its existence, as a Director from its founding in 1968 until its closure in 1999, and who

sadly died last year. She tells us that Lindsey Hoole, a colleague of Valerie's in later years, invited contributions from friends, former colleagues, artists and others in order to commission a piece of silver in her memory to be presented to the Ashmolean Museum in Oxford. Valerie's specialist interest in and knowledge of contemporary jewellery and metalwork laid the foundation for a pioneering series of exhibitions over more than twenty years which had a profoundly influential effect on the development of the field. Contributions were generous and enabled Lindsey to commission a major piece from Michael Lloyd, whose debut exhibition was held at the Oxford Gallery. The stunning vase *Oak and Apple*, in fabricated and chased silver was presented to the Ashmolean in mid-May and will enter its permanent collection, in memory of Valerie Stewart and her work at the Oxford Gallery.

Devotees of the major auction houses may have seen the iconic spiky bangle by **Maria Hanson**, *Order-Chaos*, first shown in 1999 at CAA, in an important decorative arts sale at Sotheby's in March. It was bought by a delighted private collector. Other contemporary jewellery in the sale included pieces by Caroline Broadhead, Edward de Large, Catherine Mannheim, Susan Vedadi and Judy Blame.

Opportunities

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 Melanie Eddy, 13 Harrold House, Finchley Road, London, NW3 6JX, E: mne_eddy@yahoo.co.uk We cannot guarantee inclusion. For Classified or display advertisements contact Muriel Wilson on T: 02072896105, E: murielwilson@tiscali.co.uk, 215 Addison House, Grove End Road, London NW8 9EJ. Copydate for the September 2006 issue is 10 July..

ACJ's website, www.acj.org.uk, now regularly carries notices of opportunities for employment, competitions, events, selected exhibitions, awards and others. The site is less vulnerable to the just-missed-the-closing-date fate that faces some contributions to a quarterly newsletter. Have your membership number at hand to access the information.

QUEST

The Queen Elizabeth Scholarship Trust (QUEST) was established in 1990 to celebrate the 150th anniversary of the Royal Warrant Holders Association and the 90th birthday of HM Queen Elizabeth The Queen Mother. The Trust was set up with money given by members of the Association, which represents the 800 companies and individuals privileged to hold a Royal Warrant of Appointment to The Queen, The Duke of Edinburgh, The Queen Mother or The Prince of Wales.

The Scholarships are awarded to fund further study, training and practical experience for makers who wish to improve their craft skills, and are worth between £2000 and £15,000.

Candidates must live and work in the UK, have developed a high level of skill and show a firm commitment to their craft.

Deadline for Summer 2006 Scholarships is 9 June (scholarships are awarded twice a year, the next deadline is in January). Apply to The Secretary, The Queen Elizabeth Scholarship Trust, No. 1 Buckingham Place, London SW1E 6HR for an application form (enclose a A4 sae. with a 47p stamp) or download a form from W: www.qest.org.uk

The Cove Park Jewellery and Silversmithing Residency

Cove Park is announcing a new one-month annual residency dedicated to professional UK jewellers and silversmiths. The resident will be one of up to ten artists on residency at this time and will have the opportunity to take part in a series of professional events in addition to receiving accommodation on site, a dedicated studio, and a fee and materials allowance.

Cove Park was founded in 1999 by Eileen and Peter Jacobs and since 2000 over 500 residencies have been organised for applied artists, visual artists, designers, writers, film makers, playwrights, poets, musicians, curators and architects.

Through an annual programme of residencies and events, Cove Park supports artists at all stages in their career in a multi-disciplinary environment and is situated on a 50-acre site overlooking Loch Long on the Rosneath peninsula in the west of Scotland.

The 2006 residency will run from 11 September to 6 October. The deadline for applications is 30 June. For information contact Sue Barker, Programme Assistant, Cove Park, Peaton Hill, Cove, Argyll & Bute, Scotland, G84 0PE T: 01436850123 E: information@covepark.org W: www.covepark.org

Technology for Silversmiths and Jewellers, Goldsmiths' Hall 11-12 July 2006

The Goldsmiths' Company is hosting a two-day event which will focus on Rapid Prototyping, Three-Dimensional Computer Aided Design, Laser Making and Laser Welding, showing the latest techniques and up to the minute research. Advice and assistance will be offered on how best to use these rapidly developing technologies. By trying out products, watching demonstrations and talking to the experts, interested parties will be able to explore all the options available before investing. There is no need to book, those interested are invited to come along.

'Getting Started' Student Hallmarking Pack

The London Assay Office has introduced a new hallmarking package designed to help silversmithing and jewellery students 'get started'. The pack is available to all full-time students on recognised courses across the U.K. and for a fee of £30, including VAT, comprises registration at the Assay Office London, a sponsor's punch, sponsor's punch software created for lasers and a credit of £30 put on account for the use of hallmarking. Students will also be invited to go on an

extensive tour of the Assay Office where the assaying and hallmarking process will be demonstrated. In conjunction with the launch of the package all colleges/universities are being offered a free registration and punch for collective use. Those interested in taking up the offer or requiring further information should contact Andy Waker, System Development Manager, Assay Office London or Amy Beadle Administrator on T: 02076068971 E: andy.waker@assayofficelondon.co.uk or amy.beadle@assayofficelondon.co.uk

Getting Started, Goldsmiths' Hall

The Goldsmiths' Company's annual graduate business course will once again take place at Goldsmith's Hall from 15 to 19 January 2007. The highly popular course, which is offered free to delegates, is designed to provide recent graduates of jewellery, silversmithing and allied trades, with an introduction to the industry and the career opportunities on offer. Whether the individuals are planning to work for a company or to establish themselves as self-employed designer-makers, the course is equally relevant. Places are limited, contact the Technology & Training Dept. on T: 0207606010 E: heather.ferguson@thegoldsmiths.co.uk



Sarah Hutchison. SNEG. Photo: John K. McGregor. (see p.11)

Fairs

Edited by Melanie Eddy

Rock 'n' Gem Shows

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

T: 01628621697 E: info@rockngem.co.uk

W: www.rockngem.co.uk

3-4 June – Kempton Park Racecourse

10-11 June – Norfolk Showground, Costessey

17-18 June – Newcastle Racecourse

5-6 Aug – Kempton Park Racecourse

12-13 Aug – Royal Welsh Showground, Builth Wells

2-3 Sept – Newton Abbot Racecourse

The Contemporary Craft Fair

Now in association with the Crafts Council; jewellery and silver figure prominently at this event and are joined by furniture, ceramics, glass, textiles, metal, wood and leather.

T/F: 01626830612 E: craffair@craftsatboveytracey.co.uk

W: www.craftsatboveytracey.co.uk

9-11 June – Mill Marsh Park, Bovey Tracey

Art in Action

Arts festival covering a variety of media aiming to encourage interaction between artists and visitors. More than 200 artists demonstrate their disciplines.

T: 02073813192 E: info@artinaction.org.uk

W: www.artinaction.org.uk

13-16 July – Waterperry House, Waterperry, Oxon

Home and Gift, Harrogate

Large fair with nearly 1000 exhibitors. Jewellery is amongst a wide range of products from general gifts and home accessories to the design-led.

T: 02073708357 E: joanna.carter@clarionevents.com

W: www.homeandgift.co.uk

16-19 July – Selection of Hotels around Harrogate

Dazzle

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 open ageist bias supporting these young designers.

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

4-28 Aug – Traverse Theatre, Edinburgh

Origin: the London Craft Fair

The Crafts Council has announced its new event, which replaces Chelsea Crafts Fair, and will be held at Somerset House from 3-15 October. It will include the work of over 300 international designer-makers, approximately 30% more exhibitors than Chelsea. A cultural programme and feature areas are also planned, details to be announced in due course. Disciplines represented include glass, ceramics, jewellery, metal, furniture, wood and textiles. For updates visit the Crafts Council website, www.craftscouncil.org.uk

Designer Crafts @ Chelsea

The Society of Designer Craftsmen took up the opportunity left by the move of the Chelsea Crafts Fair and have organised a new event for Chelsea Old Town Hall. They have invited the Designer Jewellers Group for the launch of the event and hope to include more individual crafts organizations in future. The event will take place on 19-22 October and will include textiles, jewellery, ceramics, glass, furniture and metalwork.

If you would like further information please contact the Society of Designer Craftsmen T: 02077393663

E: info@societyofdesignercraftsmen.org.uk

Listings

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, E: lyn.medcalf@tiscali.co.uk. Entries are free but we cannot guarantee inclusion. Copydate for the September 2006 issue is 10 July. For exhibitions taking place from September to November.

CLITHEROE**Platform Gallery**

Station Road. T: 01200 443071

5 Aug-9 Sep: Jewellery Showcase – Anna De Ville, jewellery inspired by the animal kingdom

EDINBURGH**Open Eye Gallery**

34 Abercromby Place. T: 0131 557 1020

W: www.openeyegallery.co.uk

To 21 Jun: Anna Lewis

24 Jun-9 Aug: Miranda Sharpe

The Scottish Gallery

16 Dundas Street. T: 0131 558 1200

W: www.scottish-gallery.co.uk

5-28 Jun: Showcase – Katy Hackney, Seunghye Oh

3-29 July: Showcase – Lin Cheung

4 Aug-6 Sep: 100% Proof (2) – Jewellery and Metalwork from Scotland incl.

Marianne Anderson, Donna Barry, Amy Chan, Susan Cross, Jenny Deans, Emma Gale, Grace Girvan, David Goodwin, Anna Gordon, Katy Hackney, Dorothy Hogg, Chiaki Kamikawa, Susan Kerr, Andrew Lamb, Beth Legg, Ann Little, Grainne Morton, Lynne Kirsten Murray, Yoshiko Nishina, Angela O'Kelly, Adam Paxon, Kaz Robertson, Joanne Thompson

ETON**JaM & Eton Applied Arts**

81 High Street. T: 01753 622333

W: www.etonappliedarts.co.uk

Jun: Paul Finch

Jul: Amanda Doughy

Aug: tbc

FARNHAM**New Ashgate Gallery**

Lower Church Lane. T: 01252 713208

W: www.newashgate.org.uk

6 May-29 Jul: Rarefind Summer Jewellery

– seasonal collection of jewellery 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

5 Aug-28 Oct: Rarefind Autumn Jewellery

– seasonal collection of jewellery incl.

Nicola Becci, Shimara Carlow, Lucy

Easton, Rachel Galley, Grace Girvan,

Liz Hancock, Joanne Haywood, Sarah

Lindsay, Jill Newbrook, Kate Smith,

Clare Stiles, Lesley Strickland

GLASGOW**Roger Billcliffe Gallery**

134 Blythswood Street. T: 0141 332 4027

W: www.billcliffegallery.com

16 Jun-end Aug: Design Collection incl.

jewellery by So-I Moon, Alan Vallis,

Catherine Mannheim, Beth Legg, Ursula

Gnaedinger, Rudolf Heltzel, Yen,

Martin Pugh, Susan Vedadi

LEAMINGTON**Jane Moore Contemporary Jewellery**

16 Denby Buildings, Regent Grove

T/F: 01926 332454

2 May-30 Jun: Gill Forsbrook, Gemma Farr

1 July-2 Sep: Jane Moore, John Moore

and Jessica Hewitt (showing as part of

Warwickshire Arts Week)

LEEDS**Craft Centre and Design Gallery**

City Art Gallery. T: 0113 2478241

W: www.craftcentreleeds.co.uk

To 29 Jul: Fibre – incl. Tanja Igic,

Betty Pepper, Linda Miller, Stanley Barrett,

Ruth Waller

LONDON**Clerkenwell Green Association**

33-35 St John's Square. T: 020 7251 0276

5-29 Jul: Creative 8 – An Alleweireldt

Cockpit Arts Holborn

Northington Street. T: 020 7419 1959

W: www.cockpitarts.com

1-4 Jun: Open Studios

flow

1-5 Needham Road. T: 020 7243 0782

W: www.flowgallery.co.uk

9 Jun-5 Sep: Katachi – The essence of

Japanese design, incl. jewellery

Goldsmiths' Hall

Fosters Lane. T: 020 7606 7010

W: www.thegoldsmiths.co.uk

To 16 Jul: John Donald – Jeweller

Lesley Craze Gallery

34 Clerkenwell Green. T: 020 7608 0393

W: www.lesleycraze.demon.co.uk

To 15 Jul: Contemporary jewellery,

metalwork and textiles inspired by

architectural forms incl. Vicky Ambery-

Smith, Helen Carnac, Joel Degen, Ann

Finlay, Jennifer Haston, Felicity Peters,

Georgia Wiseman

Somerset House

Gilbert Collection, Strand

24 Jun-26 Nov: Bejewelled by Tiffany

Studio Fusion

Unit 1:06, OXO Tower Wharf.

T: 0207 928 3600

W: www.studiofusiongallery.co.uk

To 25 Jun: Enamel work from the 6th

Frydlant Creative International

Symposium, Czech Republic

26 Jun-6 Aug: Precision and poetry –

Kai Hackermann

10 Aug-17 Sep: Rising Stars – work by

recent graduates

MANCHESTER**Manchester Craft and Design Centre**

17 Oak Street. T 0161 832 4274

W: www.craftcentreleeds.co.uk

To 30 Jul: Fibre – incl. Jewellery Showcase

Royal Exchange Theatre Craft Shop

St Ann's Square. T: 0161 833 9833

W: www.royalexchange.co.uk/craftshop

2 May-1 July: The Metal Collection –

metalwork and jewellery makers, incl.

Anne Lindsay, Li-Sheng Cheng,

Nick Hubbard

Urbis

Cathedral Gardens. T: 0161 605 8200

16 Jun-9 Jul: Architectonics –

A Foundation in Jewellery (Manchester

Jewellers Network)

SALTAIRE**Kath Libbert Jewellery**

The Store, Salts Mill, Saltaire,

T: 01274 599790

Mid Jul-1 Oct: Jewellery from

New Zealand – tbc



In March we profiled Margaret Woodhead, ACJ's new CEO.

Here she gives her impressions of us, and how she sees the future of the Association.

What is it about North Americans? I've just come back from a trip to the USA and although I knew about the culture there of local community involvement, fundraising events and generous individual giving, plus the ubiquitous 'docents' volunteering in galleries and museums, it was still enlightening to see it all flourishing in places as diverse as Manhattan and small-town North Carolina.

My experience of working with voluntary groups and not-for-profit organisations in the UK has shown me that there is just as much talent, energy, generosity and commitment over here, but perhaps a bit more widespread reluctance to join up, and then a reticence about getting actively involved.

It's not only at ACJ that I've lost count of the number of times I've been asked 'What's in it for me?' (or words to that effect). It's a perfectly legitimate question about membership benefits. Membership of ACJ means different things to different people. The membership is so diverse, but one thing has become clear to me over the last few months. Those who are most actively involved are least likely to question what they are getting in return for their annual subscription, because they see the benefits every time they meet up with kindred spirits, work as a team to achieve a successful project, or simply exchange news and information through the ACJ networks. It is no surprise that recruitment amongst students and recent graduates continues to be healthy, as ACJ has the capacity to counteract isolation, offering a source of advice and support at this key transitional stage.

ACJ is essentially a community of interest. Becoming a member of ACJ opens the door to tremendous opportunity for personal and professional development, but from this entry level of subscription, it is up to each individual to find their own ideal level of participation.

Part of my contribution as CEO will be to support and encourage those enterprising members who want to develop ideas into projects, and this is one way in which ACJ's Executive Committee aims to remain responsive to the interests of grass roots members. Another aspect of this will be the Organisational Review, scheduled to happen in 2006/07, where we will be updating our understanding of who ACJ's members are and how the EC can best plan strategically, within limited resources, to continue to meet the needs of members in a changing environment.

Thanks to the efforts of the founders and successive Chairs, Executive and Regional Committee members, ACJ is now recognised as an important representative body and is in demand for partnership work internationally. What other voluntary association of UK designer/makers is currently involved in organising a major international conference on a topic of global importance at a prestigious London venue? This model of many hours of voluntary teamwork, goodwill

and support-in-kind from important stakeholders has been behind all ACJ's previous conferences, and the many successful events organised by regional groups every year.

I hope all current members will want to spread the word, recommend becoming a part of the ACJ community and help us to achieve greater strength with record numbers this year. Was it JFK who said "Ask not what your country can do for you"...?

ACJ Officers and Committee Members

Chairman Stephen Bottomley,

Vice-Chair Heather Skowood,

Treasurer Vanessa Swann,

Secretary Frances Julie Whitelaw,

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ACJ Regional Contacts

ACJ members based in the regions may be missing valuable contact with other designer-makers. Below you can find contact details for existing groups and initiatives. If you would like to find out who else is based near you, with a view to getting together, then email ACJ's Administrator, Sue Hyams on E:enquiries@acj.org.uk, for a full list of members in your part of the country.

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