

findings



The Association for Contemporary Jewellery's quarterly newsletter



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editorial

Front cover: ACJ Chairman Stephen Bottomley opening the Carry the Can Conference. Photo: Simon Armit.

Inserts: Collector Tuan Lee at the Conference. Photo Simon B. Armit
Shelby Fitzpatrick. 'Heirlooms' ring. Acrylic, paper. Inscription: Mining, Communities and the Environment/ 90% of US arsenic emissions/30% of all newly mined gold taken from native lands/Groundwater thousands of times more acid than battery acid/Implication in human rights abuses/ 79 tons of mine waste for every ounce of gold/Employs only 0.09% of global workforce/Up to 10% of world energy consumption/ Craters blasted into officially ... natural areas.

Inevitably, this issue is dominated by the ACJ conference, 'Carry the Can'. Shelby Fitzpatrick has responded heroically to the request for a report on the whole event, and her account will be sure to make you wish you'd been there, if you weren't. Shelby has a particular interest in one of the conference themes, which examined the human and environmental impact of gold mining, and she had recommended the speakers for this strand.

The event encompassed all kinds of activities – listening to speakers, questioning speakers, greeting old friends and meeting new ones, enjoying exhibitions and other 'fringe' events, including the spectacular catwalk show at Central St Martins. This had students parading like seasoned models in a range of ever more wonderfully bizarre outfits and jewellery, including LED lights, firecrackers and other SFX, revealing wet drapery and boys in frocks. The students looked composed and stylish – it was the tutors who were so fidgety and nervous.

It was a truly unforgettable conference, thanks to the hard work of a lot of people. Apart from that, we have most of our usual sections this time, with reviews of two exhibitions about jewellers interpreting architecture, an interesting coincidence.

New Designers was as frenetic as ever, and we congratulate Maria Militsi of Middlesex University as winner of the ACJ Award.

This time, Findings will look a little different, as we are experimenting with new layouts to refresh the design. We hope you will like it, and should welcome any comments, criticisms or constructive suggestions. *Muriel Wilson (E: murielwilson@tiscali.co.uk)*

chairman's letter

Carry the Can, the 2006 ACJ Conference, may have finished on the Saturday night with a lively jewellery catwalk show at Central St Martins'... but work on the resulting ideas and outcomes has just begun. Particularly satisfying was Saturday's buzzing annual general meeting at the London Metropolitan University's Furniture Works space. It was held after the conference's morning 'break out' sessions and alongside a display from all the masterclass workshops held that week in London, Sheffield and Birmingham.

The mood of the members was up-beat as the work for both the previous year and the year ahead was outlined. It was very refreshing to see an initiative from a morning session resulting in the immediate formation of a new Ethics Sub-Committee with a remit to work on an ACJ resolution in support of charters presented by Shelby Fitzpatrick and Christina Miller/Susan Kingsley (Ethical Metalsmiths). This new ACJ executive group will include ACJ Scotland's Hazel White, Bristol's Matt Benton and two new co-opted members, Jaimie McDonald and Sarah Kettle.

Stepping down from the committee were long-term executives Chris Green, Vanessa Swann (Hon. Treasurer) and Russell Wright and shorter-term executives Vannetta Seecharran and Heather Skowood. We thank them all for their support of the Association. Replacing them we welcome Fiona Wright (Hon. Secretary), Ruth Facey (Membership) and Laila Smith. Julie Whitelaw steps up to become our new Vice Chair/Chair-elect.

'To carry the can' has come into everyday language to mean taking the blame for something in which others have also taken part and are largely responsible. Our conference was a resounding success, so inversely it's not blame but praise that is necessary. We sincerely thank all the speakers, performers, masterclass participants, organisers, university staff, student helpers, exhibitors and importantly the delegates who so generously dedicated their time and help and made all the conference events such a success. Their names will be captured in conference documentation that becomes a focus for future work. Special thanks to Rachel Carnac and Jill Fitzgibbon of Metal Events, who provided core support at the venues alongside administrative support by Sue Hyams and Margaret Woodhead, but overall congratulations must go to the three key organisers Heidi Yeo, Helen Carnac and Elizabeth Callinicos who worked tirelessly with the content.

All the accompanying exhibitions were of a very high standard. In particular *Heirlooms*, the members ring exhibition, was beautifully displayed at the entrancing venue of St Botolph's Church Aldgate, organized by Elizabeth Callinicos and Chris Green, and *Re-Group*, the satellite RCA 2001 Alumni show (Organisers Tine De Ruysser, Laura Cave and Hanna Ball) will tour to Antwerp later in the year. The ACJ Executive look forward to the October entries (see p.7) for next summer's ACJ 10th Anniversary one-day symposia and the conference ideas that may emerge. *Stephen Bottomley*

ACJ Ltd Executive Council as at 15 July 2006

Chairman: *Stephen Bottomley*
Vice-Chair/Chair-Elect: *Frances Julie Whitelaw*. Hon. Secretary: *Fiona Wright* Chief Executive Officer *Margaret Woodhead*.

Executive Committee: *Matt Benton, Elizabeth Callinicos, Amanda Mansell, Dr Sarah McAleer, Jessica Turrell, Laila Smith, Hazel White*. Co-opted Members: *Sarah Kettle, Jaimie McDonald, Kate Samuels*.

Sub-committees:

Policy: *Stephen Bottomley (Chair), Frances Julie Whitelaw, Fiona Wright, Jessica Turrell*. PR and Website:

Dr Sarah McAleer (Chair), Laila Smith

Membership: *Ruth Facey (Chair), Amanda Mansell, Dr Sarah McAleer*

Travel Awards: *Matt Benton (Chair), Elizabeth Callinicos, Jessica Turrell*.

Ethics: *Hazel White (Chair), Jaimie Macdonald, Sarah Kettle*

Working parties. Conference Advisors:

Fiona Wright, Kate Samuels

Findings: *Muriel Wilson (Editor), Melanie Eddy (Assistant), Lyn Medcalf*

(Graphic Design)

Administrator *Sue Hyams*.

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Carry the Can

ACJ Conference, 5-8 July 2006

Shelby Fitzpatrick has provided an excellent summary of the conference programme in her report below, giving a vivid account of the various strands making up the principal themes of the papers, the discussions and all the ancillary events which delivered a successful conference. At the end of her report she has noted websites for speakers and organisations in order that members may follow up their interests and their commitment to the issues raised.

The time is perfect for the ACJ to present a conference which addresses ethical issues of values and responsibility. The stage has already been set in a global context from organizations such as Fair Trade (produce supplied from small-scale growers who get fair returns for their goods) to opportunities for ethical investment (which have had a dramatic effect on stock markets). This adds up to the fact that we can and should be aware of the sourcing of our materials, and understand that we have the power to influence the market at all levels.

Carry the Can was conceived and developed by **Helen Carnac** and **Heidi Yeo**, from a presentation at London Metropolitan University in 2003 on *Honour, Ethics, Integrity and Morality*. Libby Callinicos joined the team to help plan and create the conference. The expertise and experience of **Rachel Carnac** and **Jill Fitzgibbon** from Metal Events Ltd. were vital to the continuity of the event, and underlined the practicality of engaging professional organizers who could chair sessions as well as make important contributions to the discussions.

Presentations

The presentations took the subjects well beyond our borders into international arenas. The subjects were broad – some practical, some theoretical, some poetic, some astonishing, – all informative and provocative.

Karl Fritsch gave the fascinating history of his work and links with Hermann Junger and Otto Kunzli, raising important questions about Value.¹

Monica Gaspar explored ideas of Decay, Use, Durability, ephemeral solutions and transformations, illustrated with contemporary work.

Beverley Price, known for a necklace she made using 700 grams of gold from AngloGold Ashanti mining company (*Findings* 36, p14.), spoke of her experience in South Africa and the legacy of gold.

Felicity Peters gave us a visual tour of Western Australia and jewellers of Perth, emphasising the inspirations and isolation of this area of the country remote from the sophistication of the cities on the eastern seaboard.²



The time is right

Christine Lacroix of Aktion Plagiarius gave a complete rundown on plagiarism and abuse of intellectual copyright, illustrating many violations and measures to combat the fraud.³

Robert Ebendorf's career is broad and long. His talk began with expressions of appreciation for two former students, Christina Miller and Caroline Gore, who also spoke at the ACJ conference, and referenced many others in the course of his story. From decorated envelopes to jewellery of found objects, his journey underlined the themes of the conference and the necessity to be aware of its ethical issues.⁴

Caroline Gore, whose own work borders on installation art, spoke of sculpture, environment, and space, of the intimate and the monumental, of the ethereal and the functional, of jewellery as a site-specific installation, of memory and of change.⁵

On the home front **James Evans**, **Nikki Stott** and **Toby Kerridge**, and **Paul Harper** were joined by the inimitable **Katherine Kilmaurs** (appearing courtesy of her agent, Simon Fraser), who blessed us with her pearls of wisdom between stately visits with various royalty.

James Evans began with a Borges poem on objects and endurance, then gave us the social histories of particular pieces of jewellery through the voices of their owners as the jewellery changed in meaning and value.

Tobie Kerridge and **Nikki Stott** spoke of their RCA project on tissue engineering, which takes bone cells from a donor's jaw and grows tissue in the laboratory to create a ring for the donor's partner.⁶

Paul Harper spoke of the need for non-verbal poetics rather than theories to critique craft.



Susan Kingsley and Christine Miller.
Photo Simon B. Armitt

Manuel Vilhena discussed 'objects' – their language, the communication they induce with viewers, the meaning given to objects by viewers, and intentions inherent in objects.⁷

Lunch breaks were punctuated with slide shows of *Golden Opportunity* (a virtual exhibition from Ethical Metalsmiths)⁸ and of work by metalwork students from London Metropolitan University. At the same time delegates were able to browse in the sales area over books and stones and other goods.

Exhibitions

Libby Callinicos and Chris Green organized the wonderfully eclectic *Heirlooms* exhibition in St Botolph's Church, Aldgate (custom-made showcases by David Gates) of ACJ members' rings answering the questions "What will archaeologists be digging up and discovering in 1000 years time? What will the artefacts that we leave behind tell them about us, the times and the world in which we live now?" An illustrated catalogue with members' descriptions of their work includes a poignant Foreword by Professor Gregory Votalato.

Delegates had the opportunity that evening (via a special bus) of visiting related exhibitions, including *Re-Group*, work by RCA graduates of 2001 at Westbourne Grove Church, architecturally inspired jewellery at Lesley Craze Gallery, *making/meaning* (Sigurd Bronger & James Evans) at LMU's Unit 2, An Alleweireldt at Pennybank Chambers, and *dialogue 5* aboard the dialogue 5 double decker bus.

CRJP and Ethical Metalsmiths

For many the Friday morning session with **Santiago Porto** from the Council for Responsible Jewellery Practices⁹, followed by Ethical Metalsmiths Susan Kingsley and Christina Miller, defined the conference and set the main dialogue. Santiago Porto spoke as the representative of the CRJP, which was formed in 2005

in response to questions from the American public. In the last nine months four major articles have appeared in the New York Times exposing gross ethical, social and environmental abuse from mining companies around the world. These were followed by similar articles in other leading newspapers, television documentaries radio programmes and commentary on websites.

The climate has been set

The Mission Statement of the CRJP reads, "Our objective is to promote responsible ethical, social and environmental practices throughout the diamond and gold jewellery supply chain, from mine to retail." The CRJP has 46 members, including the British Jewellers Association, the World Gold Council, and many of the world's largest mining companies. Primarily it hopes to promote consumer confidence in the industry at a time when publicity has been very negative. The Council has produced a Code of Practice consultation draft to address the issues.

Christina Miller and **Susan Kingsley** from Ethical Metalsmiths followed with a powerful and succinct account of the social, ethical and environmental devastation caused by mining companies around the world, with a list of perpetrators which included members of the CRJP.

We were shown images of open pit mining with the mountains of mine waste required to extract a small amount of gold. They explained the process involved in this production which has led to acid and toxic metals such as arsenic, cadmium, mercury and lead leaking from the rock and polluting water systems. The inappropriate use of cyanide, used to leach metal from crushed rock in 85% of gold production, has killed fish and poisoned drinking water for large populations. Tailings from mines have contaminated environments and wreaked havoc on wildlife and humans.

The positive message is that the magical gold which so many of us use in making our jewellery can and must be mined in a responsible way. The means are there if the mining companies choose to use them. When mining reforms are demanded by Jewelers of America as well as Tiffany, it is clear that these moves are market-driven and necessary for consumer confidence.

Ethical consumers are playing a vital role in policy decisions and issues of value and responsibility. The No Dirty Gold campaign has over 50,000 signatures to its pledge.¹⁰ Its Golden Rules for responsible gold production have set a standard for addressing social, environmental and ethical issues relating to the industry, emphasising the need for accountability and transparency.

Jo Bloxham, Simone Nolden and Sarah O'Hana enjoying the reception at Goldsmiths' Hall. Photo: Simon Armitt



ACJ members wishing to support the No Dirty Gold Campaign can visit their website to access the following pledge:

"I support the No Dirty Gold campaign to end destructive gold mining practices. I call on retailers and manufacturers of gold jewellery, electronics, and other goods to work to ensure that the gold in their products was not produced at the expense of local communities, workers and the environment. I demand that the global mining industry provide retailers and consumers with an alternative to dirty gold."

Susan and Christina ended their talk with these suggestions for us individually and as a group:

"We must recognize that gold tarnished by human rights abuses and environmental destruction presents an ethical dilemma.

We can demand, and help create the demand for gold that has been certified as responsibly mined or recycled.

We can become advocates for responsible mining by educating our students, customers and colleagues about the issues.

We can stay informed about mining issues and what is being accomplished in other sectors. Our website, www.EthicalMetalsmiths.org, was created, in part, to be a clearinghouse of information for metalsmiths.

As individuals, we can join and support the efforts of the environmental and human rights organizations that are already working very effectively on mining reform.

We can question the origins of our materials. We can demand a choice. We can seek ways to change our mode of being in the world to promote, in everything we do, values of conservation and respect for the rights of indigenous peoples and communities.

Consider adopting a resolution in support of responsible mining as our organization did. You have a voice. A resolution is a way for you to be heard.

The future of gold is not solely in the hands of mining corporations, or by initiatives drafted by the jewellery manufacturing industry, or through the efforts of NGOs or in the hands of fate. We live in a time of vast change. And often change happens as much by inspiration as by imposition. Another world is not only possible, it is inevitable, and we live in the time of its creation. Designer jewellers can be catalysts for change."

Additional information on the issues raised can be accessed via the following articles, organisations and websites:

The Price of Gold, 2004 *Metalsmith* article by Susan Kingsley

W: www.ganoksin.com/borisat/nenam/the-price-of-gold.htm

Earthworks www.earthworksaction.org

Association for Responsible Mining (ARM, Artisanal and Small Scale Mining) www.communitymining.org/qseng.htm

Indigenous Environmental Network www.ienearth.org/

Mining Watch Canada www.miningwatch.ca/

Mineral Policy Institute(Australia) www.mpi.org.au/

Also of interest is the website of three UK organizations which can be seen at:

W: www.minesandcommunities.org/Aboutus/aboutus.htm

Break-out sessions

The extra element of a large number (over 40) of academic delegates from home and abroad (Australia, Canada, Denmark, Germany, Italy, Norway, Portugal, South Africa, Spain, USA) meant that the topics of the conference could be explored in an even more exciting and informative way during the Saturday Break-out sessions. Three groups met at different locations, to discuss *Reflection, Experience, Knowledge* with Heidi at LMU's Liebskind Building on Holloway Road, *Heirlooms and Legacies* with Libby in the Furniture Works on Commercial Road, and *Value and Material* with Helen at The Women's Library near Aldgate East station. Speakers from the conference attended the sessions and made valuable contributions. Having these sessions on the final day meant that delegates had been able to give time to reflect on the many ideas presented in the previous days' talks.

I attended Helen's session *Value and Material*, at The Women's Library. After the presentations the discussions began in earnest. Christina Miller, Susan Kingsley and Robert Ebendorf gave comments and it soon became clear that those attending were interested in taking action, not just in exchanging ideas. A mark from the Assay Office for work made from recycled gold was to be explored. A possible exhibition on the conference themes was proposed. Issues of the conference would be incorporated into curricula for courses (Ethical Metalsmiths have already begun working on this for the USA). The ACJ website could feature information on conference issues. An ACJ resolution would be proposed to express our solidarity in supporting responsible mining practices, and in using gold that is independently certified to be responsibly sourced according to broadly accepted environmental, social and human rights standards.

The messages are clear



Muriel Wilson reports:

Reflection, Experience, Knowledge: **Mark Lewis** opened the session with a paper on the place of spirituality in art, and more specifically in jewellery, developing his theme as an inquiry and using the process of transformation of raw or pre-existing materials as a journey towards understanding and enlightenment. Mark's deeply felt exploration gave his talk a resonance that challenged the concept of jewellery as shallow frivolity.

Next, we heard from **Laura Cave**, with a totally contrasting account of her visits to rural Peru, where over some years she has worked in a lively community development project. Laura related movingly how the experience of the response of women in an impoverished community to the stimulus of creativity had enriched her own life.

Finally, we listened to **Lynne Glazzard**, whose chosen lifestyle in the North Yorkshire countryside follows her passionate commitment to environmental responsibility. Her title, *Precious Life*, reflected a deep response to her surroundings. Her involvement with the Ecological Design Association reinforces this concern. The morning presentation, convened by Heidi Yeo and ably chaired by Ray Bachelor, concluded with a thoughtful discussion between audience and speakers.

*Your voices can and
should be heard*

Catwalk

On the final evening of the conference Central St Martin's Lethaby Gallery hosted a spectacular catwalk show of jewellery and body adornment by graduates of CSM, Middlesex, LMU, Bucks Chilterns and UCE (Birmingham), along with a selection of invited designers. **Arabel Lebrusan**, an artist/designer and amateur dancer, sent us her comments on the event:

One wonders every time when seeing a jewellery catwalk if it is the best way to show jewellery. Well, after watching the show at the ACJ Gala Finale at CSM one can only say 'definitely Yes', and it is the only way really to appreciate a certain kind of jewellery. That evening we all enjoyed some very inspiring choreographies that reminded us that a catwalk can also stand between an experimental theatre stage and an observe-me-yes-touch-me-not space. In this new era of contemporary jewellery the meaning and intention of the jewels need to be shown by means other than simply observation. In this case, performance and movement come into place fully to release the content of the work. All senses need to be alert to receive input and understand what we have in front of us. The models that night were not professional but they did carry that intense energy needed on the stage to perform and to attract our attention. The time of jewellery without the body, without reality is almost gone and choreography is becoming an important tool to use in jewellery design.

The future

Now that the ACJ has hosted an event focusing on these issues and given us the opportunity to become aware of the ethical dimensions to our work, it is up to our members to promote this awareness. Public knowledge of the origins of gold and methods used for its extraction will demand accountability. With these issues now exposed, we have important decisions to make to assure the public of the ethical standards of our trade.

A resolution was proposed for the ACJ, based on one adopted at the S.N.A.G. conference. It was not possible to vote on this at the AGM but an Ethics Committee has been set up to develop a strategy for our group and, ultimately, to lead to a resolution.

The ideas of *Carry the Can* – Honour, Ethics, Integrity and Morality – interlaced throughout the conference and provided the delegates with much to remember, to digest, and to disperse. It truly was a seminal event which will impact on our position in the metalwork field. Hopefully, those who were unable to attend the conference will visit the websites mentioned where there is a wealth of information, and enter the dialogue so that we can all "carry the can".

Conclusion

Altogether an enormous amount of sheer hard work was put in by the principal organisers, Heidi Yeo, Helen Carnac and Elizabeth Callinicos, with the dedicated support of innumerable others all of whom earned our gratitude for their commitment and energy. Metal Events Ltd, delivered an effective service at the brewery Conference Centre in Chiswell Street, and handled the vital administrative responsibility throughout.



Call for expressions of interest for an Association for Contemporary Jewellery 2007 one-day symposium

The ACJ has set aside £2500 from the 2006-07 budget of to provide funding for one or more One Day Symposia for Summer/Autumn 2007

These events must aim to meet key aims and objectives of the ACJ:

- To promote awareness and understanding and provide educational opportunities and activities in the field of contemporary jewellery
- To be inclusive and open to those associated with, or interested in, contemporary jewellery
- Provide a means of bringing members into contact with each other, fostering discussion and interaction.

They need to meet the following criteria:

- Be for one day only (to allow travel to and from the event and minimise expense to the attender)
- Be open to any ACJ member to apply to attend (attendance fees are acceptable – but should aim to be £25-£75)

The ACJ will provide financial assistance towards:

- The costs of the venue
- The fees for invited Speakers / Workshop leaders
- Advertising and Publicity
- Organisation and Planning (via an established ACJ Shadow Conference Steering Team)

How will events be selected for support?

The completed forms will be circulated to the 2006-07 Executive committee and voted on at the first convenient committee meeting

The following criteria will be applied:

- Value and significance of the symposium's topic
- Suitability of venue and cost effectiveness
- Indications of support-in-kind and/or additional match funding
- Presentation and detail of proposal

What you need to do

Complete an application form available from the ACJ Administrator, Sue Hyams enquiries@acj.org.uk

Deadline October 31st 2006

Sponsorship from Arts Council England, LMU, Bucks Chilterns and ACJ was crucial in providing financial viability, and the conference was prefaced by a reception on the Wednesday evening in the sumptuous surroundings of Goldsmiths' Hall, which ACJ's Patron, Lady Marie Alexander, was able to attend.

A 'legacy document' is planned, recording the papers and discussions of the conference, and in due course we shall be giving news of its progress and publication date.

- 1 www.fingers.co.nz/artists.htm
- 2 www.turning-heads.net
- 3 www.analysphere.com/02Apr01/gnome.htm
- 4 www.craftsreport.com, www.news.ecu.edu
- 5 www.misilversmith.org,
www.a06.cgpublisher.com/proposals/24/index_html
- 6 www.news.bbc.co.uk, www.union.ic.ac.uk/media/iscience
- 7 www.manuelvilhena.com
- 8 www.ethicalmetalsmiths.org
- 9 www.responsiblejewellery.com
- 10 www.nodirtygold.org

The Contemporary Craft Fair

Mill March Park, Bovey Tracy, Devon, 9-11 June. Claire Lowe received an ACJ Travel grant to take a stand at the event.

I was a first time exhibitor and showed alongside 159 other makers from many disciplines including jewellery, ceramics, glass, metal, basketry, textiles, furniture and leather. Now in its third year, the Fair has attracted sponsorship from the Crafts Council and had over 7000 visitors.

The location was beautiful, at the bottom of the hills of Dartmoor in a huge park with a fast flowing stream very centrally in the town of Bovey Tracy. The fair was in a marquee in the park and the stand sizes were generous so the feel of the show was very roomy and bright, aided by the lovely weather.

There were a lot of local makers exhibiting but also a few from across the country. I found the other exhibitors very friendly and keen to give information and advice. As this was only my second fair these tips were very useful. The hosts organised a barbeque at the local pub, a great way to get to know other artists and to wind down after a hot day of selling.

I really enjoyed seeing the other jewellery there. A few names I recognised included Miranda Sharpe and Lesley Strickland but a lot were new to me, which is always nice to see. A designer whose work attracted me was Maria Morris. She is local to Bovey Tracy and has been working as a jeweller since graduating in 1992. Recently she decided to set herself a new challenge: to produce a range of work using non-precious materials combined with smaller quantities of silver, stones and beads. Having always admired the designs and colours of packaged products (biscuit tins, tea-caddies, olive oil cans, etc) she uses tin cans as her main material. The printed steel is obtained by scouring jumble sales, charity shops, delicatessens, and donated by friends – an excellent reason for recycling!

I found Maria's work interesting because of the combination of the materials she uses and the shapes and forms she creates, and I also like the way the jewellery appeals to young and old alike. Maria won the best stand award this year for her homemade approach using plastic sweetie jars and bunting (see p18).

The jewellery prize went to Helen Noakes, whose work combines resin and silver with model animals and people.

All in all it was a very enjoyable relaxed event with friendly exhibitors and encouraging visitors, and if I do not return to exhibit I would definitely visit as a customer for some fine crafts.

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.

Inhorgenta

In our June issue Tamara Gomez reported on her visit to Inhorgenta, but here Colette Hazelwood adds her own observations. She received an ACJ Travel Grant to attend the fair.

Before I departed I felt a little apprehensive and was resigned to feeling I was going to be way out of my depth (as a fellow jewellery designer).

The massive halls were pristinely kept, with plenty of walkways and room to view, the temperature was perfect, and with help from the wordy but clear catalogue I was able to find my way around easily. I had been warned that I should take two days to view the show. I ignored this, thinking 'no way', but now my advice to anyone going next year would be 'Take two days to view the show'. I arrived at opening time, strolled round taking in all the expertly designed stands (and jewellery of course), but in my relaxed state I completely lost track of time and ended up rushing round for the last hour, probably missing lots of great stuff.

My earlier apprehension was unfounded. The work was fantastic, the jewellers were friendly and almost everyone spoke English. The thing that did blow me away was the effort, time and money that had gone into designing the individual stands. They were exquisite, and if the truth be told, this is what would put me off applying for a stand myself. I wasn't intimidated by the work itself, indeed I could see my own work sitting very well within the fair, but however the quality of the display, photography, graphic design, the cabinets, stands and everything was fascinating. This is what would put me off, mainly the cost of producing a well designed and transportable exhibition space.

I'm glad I went to Inhorgenta, and would recommend it to anyone no matter what stage they are in their career.

Tricks of the Trade

Sarah Dorans received an ACJ Grant to enable her to attend this course at Holts Jewellery School in February.

Working as an Applied Artist I specialise in manipulated and structured textiles and have recently been trying to incorporate this aspect of my work into jewellery pieces. Attending Holts' 'Begin at the Bench' course last year, I acquired the basic techniques needed to start thinking about combining textiles with metals. Although I had an abundance of ideas the practicalities were quite daunting. There were many difficulties to overcome apart from the obvious basic techniques required to work with the metal. How could you fix the fabric to the silver without losing the quality of the product? How could you clean the silver once the fabric had been attached, as tarnish from the silver might destroy the fabric?

These questions were answered, and many more that I hadn't even originally considered, through attending 'Tricks of the Trade'. The course runs one day a week over three consecutive weeks, and offers hands-on help with specific jewellery problems while teaching new techniques to improve speed and accuracy. It was run by a very experienced jeweller who had a wealth of knowledge to impart, and as there were only four students in the group I was able to learn so much in a very short space of time. We were encouraged to ask questions related specifically to our own practice and to try out new ideas with the tutor showing us the most effective way to solve problems.

The workshop at Holts is very well equipped and gave me the opportunity to try many pieces of equipment that I would not normally have access to. This has helped me to decide my basic needs in order to progress with my jewellery pieces. The networking opportunities within the group were also invaluable and it was through this that I have found affordable and competitive suppliers of both materials and equipment.

I came away from the course with a whole new aspect to my work. I have made several neckpieces from silver with strong wire supports that I am able to twist around the fabric to support it firmly. Before fixing in the fabric I have all the pieces professionally polished and then rhodium-plated or oxidised to finish them. The course has given me the expertise and confidence to design and create a completely new set of innovative jewellery, which I am now going to put forward for exhibitions and gallery exposure.

ACJ's new status

Explained by Margaret Woodhead

The Association for Contemporary Jewellery Limited is now a registered company limited by guarantee. At the AGM in July, ACJ members confirmed their agreement to the transfer of their membership from the former, unincorporated association to the new company.

This company structure is the one chosen by most not-for-profit organisations in the UK. It effectively means that ACJ is now a legal entity and can enter into contractual arrangements (like funding agreements and contracts of employment for staff) with responsibilities clearly in the hands of the Board of Directors. Some confusion can arise because the Board may be called a Management Council, Executive Committee, or other variations on a theme, but the people concerned will be registered as Directors at Companies House and their personal liability is limited.

For ACJ members there should be no discernible change. AGMs will still be held as before. In practice it becomes even more important that enough members agree to stand for election or appointment (which can happen at any time during the year) to the Board, so that the responsibilities are shared between a reasonable number of individuals.

I plan to arrange training for the new Board members in the autumn. Meanwhile if any member would like further details about ACJ Ltd or the role of Directors in general, I will be happy to respond.

reviews

An Alleweireldt

Pennybank Chambers, EC1, 5-29 July.

Reviewed by Frances Julie Whitelaw

The solo exhibition of the young jeweller An Alleweireldt was on show at the Clerkenwell Green Association gallery in St Johns Square. The show is part of the Creative 8 project, one of a series of eight where each exhibitor is given the chance to put on a solo show.

An has used both everyday objects and unusual finds and transformed them into precious, fun and colourful pieces of jewellery. Her work is not entirely made of 'found' or non-precious materials but combines these elements with gold and diamonds.

The use of repetition in her work creates a sense of continuity throughout the collection even though the materials in the individual pieces are very different. Lollipop sticks are left with their natural wood surface but for a bright flash of red around the edge. This detail highlights the careful repetition and layering in the pieces. They are appealing, as the lollipop stick is instantly recognisable but also cleverly transformed (see illustration in *Findings* 36, p.9, incorrectly captioned).

This use of the well known but altered is very effective in the black

vinyl series which mixes old records with a sparkle of Swarovski diamond, or a detail of gold or silver. The old records look great cut into repetitive shapes though collectors of vinyl originals might not agree (Does Jade Jagger know what An is doing with her dad's old records?). Some of the pieces contained more exotic materials such as the beautiful tiny red and black Kokiriki seeds. These were collected on a visit to the rainforest in Ecuador and in spite of being stored for a few years have retained their intense colour. At first glance the showcase appeared to be full of ladybirds and until I read the exhibition notes I had no idea what material had been used. Another seed or nut, which I particularly liked, was set in a simple ring like a cabochon stone but so strangely veined, quite unlike any gemstone.

The exhibition is housed in two rooms and the presentation allows each piece to be seen clearly without clutter or seeming too sparse. The showcases in the front room caught my attention, as they appear to float without any supporting structure. This could be quite alarming but does not distract from the work within.

An's work was illustrated in our June issue.



*Lisa Thornton. Neckpiece, City of Manchester Stadium, 2006. Silver, gold.
Photo: Jonathan Keenan.*

Architectonics – Foundations in Jewellery

Urbis, Manchester, 16 June-9 July

Reviewed by Andrew Coomber

Back in the last century I ran a studio/workshop at the opposite end of Portland Street, Manchester to the Portland Gallery run by a certain A. Gordon later to 'Dazzle' the contemporary jewellery world. I remember a very friendly city, a bit dog eared, studded with some elegant Victorian and Edwardian architectural gems and blighted by some hideous sixties monstrosities.

The warmth is still there (the IRA removed some of the monstrosities) now enriched by an increased vibrancy and creative energy reflected in a growing collection of exciting contemporary buildings.

How fitting then to visit one of these, Urbis, to enjoy an exhibition of contemporary jewellery which celebrates Manchester's architecture and creative community, mounted by a group which is, in many senses, a child of this burgeoning regeneration. The Manchester Jeweller's Network (regional ACJ) has already proved itself to be an energetic and professional organisation. Their aim in mounting this show was to collaborate with other creatives, designers, photographers etc, to present an exhibition, not only paying homage to Manchester's architecture old and new but also promoting the group as very much part of the regeneration. Its high quality package – Eddie Grundy's bespoke display system, Jonathan Keenan's photography, the catalogue and excellent website www.architectonicsjewellery.co.uk all contribute well to the group's image and expressed desire for increased national and international recognition.

Ten members each chose a structure in the city as their source of inspiration. A broad interpretation of 'architecture' has generated stimulating work. Colette Hazelwood's powerful, delicate response to the cold war subterranean tunnels (under the site of the Portland Gallery!) has realised a beautifully sinister piece with almost entomological overtones. I can imagine the temptation to swat it crunchily! Heather Skowood has delivered an emotional essay on the life of the convict. Strangeways Prison's radial wing design mirrors that of Eastern State Penitentiary, Philadelphia where Skowood once worked. The 'rose and thorn' design of her silver knuckleduster ring cleverly mixes the elements of hard steel and ambiguous flower forms.

Not surprisingly, there is an 'engineered' element in all pieces. Eddie Grundy's response to the grand gothic stone carving of the splendid Town Hall is articulated for the neck by coiled steel cabling neatly reflecting Manchester's political and industrial heritage. The splendidly cool reflection of the clean lines and contemporary image of the Lowry Centre in Rachel Hearn's bangle engages thoughts about the external/internal relationships of successful architecture despite a rather distracting display stand. In contrast, there is something humorously Lowryesque about Toby Cotterill's kinetic double ring based on the Castlefield viaducts. The wearer watches the semi-precious 'wagons' shunt back and forth driven by their own animation.

I look forward to my next update on Manchester Culture and MJN's next move.

Contemporary jewellery, metalwork and textiles inspired by architectural forms

Lesley Craze Gallery, 15 June-15 July 2006

Reviewed by Felicity Denby

Timed to coincide with the London Architecture Biennale, this exhibition showcases the work of artists who are inspired by architecture: Vicky Ambery Smith, Helen Carnac, Joel Degen, Dorothy Erickson, Anne Finlay, Gwen Fischer, Jennifer Haston, Chris Mullins, Felicity Peters, Katja Prins, Georgia Wiseman. Some of the artists have made this connection by literally creating architectural structures, recognisably actual buildings, on a jewellery scale, notably Vicky Ambery-Smith, whose unimprovable work has been a source of delight to her many admirers and collectors for a couple of decades. For this exhibition she has made work in response to local architecture: St John's Gate, Clerkenwell's 'House of Detention', Temple Bar, and the Italian Church in Clerkenwell Road. Her standard of craftsmanship, meticulous detail and the charm of these pieces continue to satisfy.

Another maker who has represented buildings in a literal way is Dorothy Erickson, from Australia. I was drawn to a pair of cufflinks representing a tiny house with a golden roof in front of a vista of cypress trees. These were reminiscent of so many cherished holiday views that, combined with the punishing heat wave outside the Gallery, they could be tiny postcards from a far, far better place. I was a little disappointed however, to see those all too familiar manufactured cufflink findings (they have them in Australia too!) affixed to the back of these pretty jewels. I feel these let the pieces down a little. Of course, we all do this sometimes, don't we? Come on, 'fess up!

The chilly precision of Joel Degen's work is always an antidote to the 'fancy'. The enclosed coloured titanium discs suggest industrial engine parts that could cause harm if they were not enclosed by safety guards. They have a 'look, but don't touch' quality which lends an austere allure, coupled with the super-refined workmanship and mastery of metal. His rings with suspended elements combine severity with playfulness, a tricky feat. His brooches look a little like shuttered louvers – tempting to part them and peer inside.

Newcomer Gwen Fischer exhibited some enigmatic work. Square rings have square apertures piercing the form. A glimpse of the coloured inner edges is the reward for close examination.

Felicity Peters has responded to the Gallery brief in a personal way, making work exclusively for this exhibition. Anticlastically curved and corrugated silver bangles emphatically embellished with gold bands have been inspired by the corrugated steel which was once in common use for building in Australia in the early settlement days. Other pieces call to mind the structures of scaffolding, with the small human figures parading on the poles providing a proper reference to scale. The *House* brooches with their tendency to tilt, are anything but tumbledown. These, though miniature, are monuments. The neckpiece of earplugs, inspired by our beloved 'Gherkin' had already gone to a collector by the time I made my second visit to the exhibition.



recent publications

We had hoped to review a new publication from Arnoldsche, the Stuttgart-based publisher whose monographs on distinguished figures in the jewellery world we have featured in past issues. The new book on **Fritz Maierhofer** has not yet appeared, however, and we shall hope to have it for our December issue. Arnoldsche is also preparing books on **Helfried Kodre**, and **Herman Hermsen** for the coming season, and we shall be reviewing these in due course.

Sonia Collins, whose bookstall at the conference gave us a chance to look at, and buy, a wide range of recent publications not otherwise available, recommends the following books by some of the speakers at *Carry the Can*:

Karl Fritsch. Schmuck. Published by O Book, Amsterdam, 2001, £16. ISBN 90-76922-03-9.

Manuel Vilhena. MV/365. Published 2005, the Marzee Collection. £18. ISBN 90-73124-13-1.

A European Initiative for the Applied Arts. Think Tank – Languages, Edn 2. Papers and exhibition 2005. £10

Jorunn Veitenberg – Craft in Transition. Pax Vorlag 2005, £24. ISBN 82-8013-051-9.

Monica Gaspar – Nomad Room, Centro Cultural de Belem, 2005. £20. ISBN 972-8944-00-4

Sonia Collins can be contacted for these and other publications on T: 01787 281112, E: soniaandmichael@aol.com

Love Jonsson – Craft in Dialogue: Six Views of a Practice in Change. IASPIS, 2005. £16. ISBN 91-975609-0-1

Other recent or forthcoming publications:

Wire Jewellery, by Hans Stofer. A&C Black, July 2006, £14.99. ISBN 0-7136-6634-X

Enamelling, by Ruth Ball. A&C Black, September 2006, £14.99. ISBN 0-7136-6882-2.

The Jewelled Garden, by Suzanne Tennenbaum and Janet Zapata. Thames and Hudson, October 2006. £29.95. ISBN 10 0 500 513295. Traces the evolution of plant-inspired jewellery during the 20th Century. .

Costume Jewellery for Haute Couture, by Florence Muller, with preface by Karl Lagerfeld. Thames and Hudson, November 2006, £38. ISBN 10 0 500 51335X. Focused on the heyday of costume jewellery, from the 1920s to the 1980s.

Gemstones. Understanding – Identifying – Buying. By Keith Wallis, FGA. Antique Collectors Club, £14.95. A basic guide to mineral classification, cuts, terminology, plus History, Myths and Legends linked to gemstones.

Louis Osman (1914-1996), by Jenny Moore. Halsgrove, June 2006. £19.99 plus P+P, obtainable from the publisher, enquiries to E: sales@halsgrove.com. The life and work of an architect and goldsmith.

Amendments to the Hallmarking Act 1973

The following Consultation Document published by the Department of Trade and Industry may be of interest to members, particularly those working in combinations of precious metals.

Amending the Hallmarking Act 1973 in respect of Hallmarking Articles made of mixed metals and to extend the exemption from Hallmarking to goods made prior to 1950.

Introduction

This consultation seeks views of businesses, manufacturers, retailers, consumer representatives, enforcement authorities and others on draft regulations amending the Hallmarking Act 1973. The intention is to permit and facilitate the hallmarking of articles of mixed precious metals and mixed precious metals and/or other materials.

1. That is, goods made of combinations of different and distinct precious metals and/or other materials, such as base metal (eg a ring made from distinct strands or layers of different metals). Also, to extend the current exemption from hallmarking from goods of precious metal made prior to 1920 to goods of precious metal made prior to 1950.
2. The proposals liberalise the current regime and will provide greater opportunity and freedom to hallmark and market mixed metal items while maintaining the essential tenet of hallmarking in the UK; that goods may not be described as being of precious metal (platinum, gold or silver) unless they meet minimum purity requirements and bear a hallmark struck by an independent third party (one of the current four UK Assay Offices).
3. In the case of the exemption extension, the amendment is designed to overcome a disproportionate and economically damaging restriction which the current regime places on the trade in goods made prior to 1950 which meet the minimum purity requirements, but which do not, for whatever reason, bear an acceptable hallmark contemporary with the date of manufacture.

Executive Summary

This consultation seeks views on two draft regulations which have been formulated following representations to the Secretary of State by the British Hallmarking Council (the Council).

It is a function of the Council, set out in the Hallmarking Act 1973 (HA'73), to advise the Secretary of State with respect to the making of orders and regulations under the Act and with respect to amending the law as it affects the hallmarking of articles of precious metal.

In formulating its advice, the Council, which includes representatives of the trade, the Assay Offices, consumers, and the enforcement authorities, has already consulted extensively within the trade, including all of the key stakeholders in this relatively limited sector, and others. Given the deregulatory nature of the proposed amendments and in particular to meet the desire to put into effect these changes as soon as possible, expressed by business, the Assay Offices and the Council, we intend to

propose to Ministers that these regulations come into force as soon as possible, rather than wait until the next common commencement date (probably 1 April 2007) as would normally be the case under best regulatory practice.

Mixed metals

Under the current regime, the opportunity to hallmark articles made of mixed metals is heavily restricted, to the extent that the trade believe that the market for mixed-metal goods in the UK, and therefore the driver for innovation and design of such products, is unnecessarily limited.

The proposal would widen considerably the range of mixed metal goods deemed suitable for hallmarking in the UK, thereby enabling the marketing of those goods by reference to their respective precious metal content. The proposal sets out a regime by which in each case, where they have not been requested to mark in a particular way by a trader, or they are unable to meet such a specific request, the Assay Offices will assess the most appropriate and informative way to apply the relevant marks. The Assay Offices must not mark goods if to do so might give rise to confusion as to the precious metal content in any given article.

This proposal does not require any change in business practice, but provides extra opportunity for those who wish to apply the benefits which hallmarking provides in terms of increased value and greater consumer confidence in their mixed-metal goods.

Extending the exemption from hallmarking of certain goods.

Under the current regime all goods which are made of platinum, gold or silver must, unless already exempt be hallmarked with approved hallmarks if they are to be described as being made of their respective precious metal. This requirement is retrospective in effect when dealing with goods which do not bear an approved hallmark and which were produced prior to the coming into force of the Act in 1975. The proposal is to extend the existing exemption from hallmarking for goods made prior to 1920 to goods made prior to 1950.

This section of the consultation document deals with the detailed application of the proposed exemptions and is of greater concern to antiques traders and collectors and less relevant to the concerns of ACJ members. The advice of the Council and a broader exposition of the rationale for the proposed amendments, including details of the consultations undertaken by the Council in reaching its views, have been incorporated in the draft Regulatory Impact Assessments (RIAs) at Annexes A & B of the complete document.

Detailed enquiries to Kevin Davis, Department of Trade and Industry, Bay 417, 1 Victoria Street, London SW1H, 0ET. Tel: 020 7215 0329, Fax: 020 7215 2837, E: Kevin.davis@dti.gov.uk Issued 8 August 2006. Respond by 31 October 2006.

Maria Militsi. Necklace, Scales Case. Found objects. 'A frail empty case becomes the husk of something that had once existed and by filling its interior with a new piece it is an attempt to create a new memory that still carries a scent of the past.'

New Designers The annual showcase for graduating designers in all fields rolled round again in the last week of June. This was the 21st year of New Designers, and as always the frenetic atmosphere on the opening evening was palpably exciting, with a total of over 4000 exhibitors during the two weeks. ACJ's prize is one of 42 awards on offer at the event, and was this year presented to Maria Militsi by ACJ Chairman Stephen Bottomley. Maria is from Thessaloniki in Greece and has been studying at Middlesex University.

The Goldsmiths' Company's award for jewellery was won by Tomas Donocik, and the silver award by Helena Schepens, both of the Royal College of Art. They receive automatic places on the annual 'Getting Started' course in January, in addition to cash prizes and other advantages. New Designers' Metalwork and Jewellery Section was sponsored by the Goldsmiths' Company, which had a stand in the centre of the zone.

Both the BDC New Designer of the Year, Jo Hayes-Ward (RCA) and the runner-up, Jonathan Boyd (Glasgow) were jewellers, and Sian Hughes was one of the three winners of the CAA Awards.

In the satellite show **One Year On**, now in its seventh year, 53 artists were showcased over the two weeks, of which there were 11 jewellers, including ACJ members Marianne Anderson, Clara Breen, Louise Miller and Kimberley Selwood.

New Designers Selection 2006, sponsored by Bombay Sapphire and showing a choice of the best of the best, will take place 21-24 September at the Old Truman Brewery in Brick Lane, London E1, as part of the London Design Festival. Opening times on www.newdesigners.com/SELECTION. Admission free.

New Designers launched its dedicated online design directory in 2005, as W: www.newdesignersonline.co.uk. Membership is £58+VAT for 12 months. For more information call Tamara Nolicic on T: 020 7288 6455, or visit the site.

End of an Era? **David Watkins** is retiring after more than 20 years as Professor and Course Director of Goldsmithing, Silversmithing, Metalwork and Jewellery at the Royal College of Art. Many generations of alumni will acknowledge his influence, and his guidance as a teacher, and last year Contemporary Applied Arts mounted an ambitious exhibition, 'The Watkins Era', of some 80 or so of jewellery designers who had been his students over the years, as a tribute to his record. We reviewed the exhibition in Issue 34. David has apparently negotiated a follow-up post at the college, so that he will be able to watch the progress of students there, but the academic world will be waiting impatiently to know who will be his successor.

This summer has seen several important exhibitions, in London at least (and we have reviewed MJN's *Architectonics* on p.9). In Sunderland the National Glass Centre has been hosting



the second showing of **Wearing Glass**, the big exhibition of jewellery using glass, which was a brief but resounding success at the Oxo Tower Gallery last autumn. A successful symposium was held as part of the programme of events surrounding the exhibition.

Electrum sprang a surprise on 22 June, with *Midsummer Madness*, timed to celebrate 35 years of the gallery, which opened its doors on 21 June 1971. As many as possible of the artists associated with Electrum were invited – in May! – to make just one special piece for a celebratory show. The response was extraordinary and there were indeed fabulous jewels of all kinds and materials from a total of 85 makers of every generation, from old mistresses to recent graduates, household names to debutants. The exhibition ran from 22 June to 15 July.

Bejewelled by Tiffany, 1837-1987, at the Gilbert Collection on the Embankment level in Somerset House, will continue until 26 November. The exhibition traces the history of the firm from its beginnings as a 'fancy goods' store in the 1840s to its establishment as the leading jewellery house in the United States, synonymous with luxury (cue 'Moon River' and Audrey Hepburn chewing a croissant) and taste. Over 180 pieces of jewellery and objets d'art, almost all taken from the firm's own archive collection, mirror the changing tastes of its wealthy clientele during the 19th and 20th centuries.

An important theme throughout the show is the focus on patriotic jewellery, exemplified by a huge Stars and Stripes brooch in platinum, sapphires, rubies and diamonds, and carried through with the deliberate promotion of American gemstones such as Montana sapphires, Mississippi pearls, Mexican fire-opals and countless other superb examples of stones mined in the States.

Marianne Anderson. *One Year On Brooch, Ornament over Grid* 2006.
Oxidised silver, gold, garnet




Tiffany's principal gemmologist, GF Kunz, gave his name to the delicate pink Kunzite, and there are pieces here using the stone. Where many of the firm's earlier pieces were imported from Europe, by the end of the 19th Century a distinct American style was being developed, and this was dominant through the mid and late C20. The quality of workmanship and materials is outstanding in the show, with magnificent stones in exquisite settings – orchids, dragonflies and traditional garland style pieces, art-nouveau, art deco, and latterly bold designs commissioned from designers such as Paloma Picasso and the architect Frank Gehry. The exhibition was curated by Clare Phillips of the V&A (and ACJ member), and she has edited a

well-researched book to accompany the exhibition, with scholarly essays by distinguished jewellery historians covering different aspects of Tiffany's stylistic and business history, and reflecting Clare's own exhaustive research into the firm's archive. The book is published by Yale at £43, for sale at the gallery.


The next exhibition in the Gilbert Collection galleries will be **Treasures from the Gem Palace, Jaipur**. We are promised 250 sumptuous jewels and enamelled objets d'art created by what is described in the publicity as India's foremost jewellery house. The exhibition, and jewellery for sale, will be on show from 28 September to 22 October, so you can look in after visiting 'Origin' in the adjacent courtyard of Somerset House.

The summer exhibition at Goldsmith's Hall this year was **Precious Statements**, combining jewellery by **John Donald** and silver by **Malcolm Appleby**, 19 May to 1 July. John Donald was one of the first of the successful independent artist-jewellers in the 1960s, who were able to establish reputations outside the leading commercial houses and to lead the way for later generations of independent makers like you. He is frequently linked with another artist of his generation, Andrew Grima, and they were among the pioneers of their day, experimenting with techniques of metalworking and the use of uncut or unpolished stones and natural crystals.



Precious Metal Clay for Jewellers

This class will explore the artist's ability to use PMC to create unique organic pod shapes.



This 2 day workshop will incorporate fine silver wire to mount half-drilled pearls or to add fully drilled pearls. You will also learn how to Keum Boo using 24K Gold foil on PMC. Optional extras include using patina and fibula pins to embellish your work.

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Alloy

If you are a designer jeweller living and producing your own work in Herefordshire, you can apply to become a member of Alloy! Membership is £150 a year and provides exhibition opportunities, free workshop access and the support of over 20 other makers in the region. For more details of how to apply, please contact Mike Gell on T: 01432 278226, visit his gallery at 7 East St, Hereford, or go to W: www.alloyjewellers.org.uk.

Alloy is looking for Hereford makers in all disciplines to exhibit in its new showcase cabinets in the foyer at the Courtyard. Any interested makers please contact Helen for further details E: shows@alloyjewellers.org.uk

Bespoke green oak cabinets available for hire, from £10 each (10 available), depending on length of hire. Unusual triangular design with 2 glass shelves and internal lights. For images of how they look, E: enquiries@alloyjewellers.org.uk.
Collection from The Courtyard, Hereford.



Holly Belsher recently collaborated with Pharmacopoeia to make this 'gold injections' watch to be displayed at the new patient information centre at Wrightington Hospital, Wigan. The Charnley Trust commissioned textile artist Susie Freeman and family doctor Liz Lee to make a group of wearable pieces which illustrate arthritis and the pioneering work in orthopaedics of John Charnley, inventor of the prosthetic hip. The work is now on display at the hospital. The photograph shows Holly's watch with work by Susie Freeman.

Donald researched widely in the texturing of gold, such as dropping molten gold into water, or using flakes as granulation, and matching metal settings with crystal structure. His distinctive style is instantly recognisable, and his extensive clientele included the late Princess Margaret. The exhibition contained work from the 1960s and more recent pieces and offered a coherent picture of his career.

Malcolm Appleby is well known for his equally distinctive jewellery, but the work shown at Goldsmiths' Hall concentrated on his silver. It included domestic, ceremonial and presentation plate, sporting guns and dress accessories such as buckles and buttons.

Appleby's principal skill is engraving, in which he has become an acknowledged master. His work is embellished with complex and often extraordinary narrative scenes or symbolic motifs, ingeniously devised to suit the purpose of the commission. Initially apprenticed as a gun engraver, he learned to create miraculous detail in natural forms – plants, animals, people – frequently demonstrating a sly humour in allusions to the interests of his clients. Malcolm's metalworking skills extend to combining metals by inlay or firing and experimenting with texture. His work is widely collected and represented in national and corporate collections.

Kath Libbert Jewellery in Saltaire announces a special event, **Celebrating Ten Years**, an important exhibition doing just that, showing new work by artists associated with the gallery. They will be invited to make one competition piece that is in some way inspired by Salts Mill, the pioneering industrial complex set up by Titus Salt in the mid 19th century to provide better living and working conditions in the wool industry, and more recently converted into a gallery/retail centre by entrepreneur Jonathan Silver, friend of local lad David Hockney, whose work fills a large area of the mill. This rich heritage should provide plenty of stimulus for artists, and the submissions will be judged for a prize by a specially invited panel. There will also be a public vote for the most popular piece.

Inside Out

Ars Ornata Europeana, Manchester
5-8 July 2007

The 11th Ars Ornata Europeana will be held in Manchester, UK, on 5-8 July 2007. This major European biennial conference will provide a platform for jewellery artists to explore new horizons across the field of contemporary jewellery and beyond. Ars Ornata Europeana is hosted by a different city in turn, and we are very honoured to take it on after the great success of the Lisbon event in July 2005.

The conference will be mainly held around Castlefield in the heart of Manchester. Castlefield has been designated as Britain's first Urban Heritage Park and contains a wealth of beautifully restored industrial architecture, all accessible by walking the many canal towpaths.

The theme for 2007, 'Inside Out' brings into focus all that is most hidden in the world of the jeweller as well as the search across disciplines for new and fascinating inspiration. Through a lively programme of presentations, exhibitions and workshops the event offers an exciting forum for dialogue and discussion around the following points:

- Exposing the Seams • Listening to the Inner Voice
- Information from the Inside/Outside

'Inside Out' will encourage a wide range of creative expression by inviting a cross section of established and emerging artists as well as participations from students. A competition for students will be held especially for the event. Ars Ornata Europeana traditionally attracts jewellers, artists, curators and speakers from across Europe and further afield, making it the perfect venue to establish new contacts and network in an enjoyable and friendly atmosphere.

Symposium rates are: £150 (early registration £130) students £110 (early registration £95). Early registration is up to and including April 1st 2007. These rates include refreshments throughout the symposium as well as a dinner and party on the last night.

For more information on accommodation, payment methods and calls for papers please visit W: www.arsornata.org or E: sarah@arsornata.org or jo@arsornata.org

The Contemporary Craft Fair, Bovey Tracy, 9-11 June The only event outside of London granted with the Crafts Council "in association" status had a successful third year running with two jewellers winning top awards. The Candy Tiles Best Stand award of £1000 went to Maria Morris of Fluxplay Jewellery for her purpose build stand that resembled a sweetie shop. Helen Noakes won the Polka Dot Gallery best jewellery designer award of £500 for her innovative jewellery incorporating plastic models sent in resin, wrapped in silver. Both winners receive a free stand in next year's show (see also Claire Lowe's account, p.8)

Art in Action In its 28th year Art in Action continues to draw crowds as people travel to see artists demonstrate their disciplines. With a separate marquee devoted to Jewellery and Metalwork in addition to several jewellers exhibiting in The 'Market' tent, jewellers were at the forefront. All participants questioned said how thoroughly enjoyable it was to be a part of this arts festival. A new area of interest this year was devoted to drawing, showing how various artists, designers and others depend on this skill as the basis of their work in addition to its function as an art in itself.

The Goldsmiths' Company@IJL For the third year running the Company will be taking a stand, No. 422, at the annual International Jewellery London Exhibition and members of the Technology and Training team will be there to answer questions about the products and services offered by the Department. They will be joined by Dr Chris Corti and Mr Mark Grimwade whose combined expertise will be able to clarify or solve any technical or metallurgical queries from fellow exhibitors and visitors to the event. The Assay Office London, as part of the Goldsmiths' Company, will also be represented. www.thegoldsmiths.co.uk/events/whatson

members news



Clara Breen. Brooch, 'Flourish' silver with 9ct gold pin.

The style is based on comic cartoon imagery, but incorporates the traditional Christ figure, dove and the sun, all linked by colourful ribbon motifs. Veronica comments: The cross is one of only three decorative items in this austere modern church, and all eyes will be on it when it is carried up the nave.

Dot Sim will be exhibiting new work at the Scottish Gallery, Edinburgh, 11 Sept-4 Oct. With the help of a Creative Development Award from the Scottish Arts Council, Dot explored the incorporation of free blown glass with precious metals. She worked at Northlands Creative Glass to develop a collection of glass vessels, then in her own studio worked on 'lids' for the containers that can be worn as jewellery. The initial inspiration for the project came from a Masterclass with Australian jeweller Susan Cohn at Northlands last autumn.

Ruth Gordon's work in silver and enamel, acrylic and semi-precious beads is inspired by cake baking. In May she was chosen as Maker of the Month at the Timespan Art Gallery and Heritage Centre, Helmsdale, Sutherland.

Congratulations to **Michael Carberry**, who has been made Muir Trust Artist in Residence 2007, at Buckinghamshire County Museum. A former National Hunt jockey, he is also Head of Art at Bridgewater School, Berkhamstead. The residency will be from 12 February to 9 March 2007.

Melanie Eddy *Findings'* Editorial Assistant is one of two recipients of the Bank of Butterfield Visual Arts Scholarship in her native Bermuda to assist with her studies in the UK (an MA Design: Jewellery at Central St Martins College of Art and Design).

The scholarship, approx £5,300 (\$10,000), which has doubled in value and number from previous years, will be awarded to one fine artist and one applied arts artist annually.

Clara Breen, who showed in One Year On in New Designers this year, reports the purchase of a brooch and earrings by the Brighton and Hove collection. They will be displayed in the Hove museum.

Veronica Jane Shaw has just won a prestigious commission from the Holy Ghost Parish, Basingstoke to make an 11inch tall silver and enamel processional cross for their new church now nearing completion.

After a successful showcase exhibition earlier this year Ruth continues to stock Crawford Art Centre (now Fife Contemporary Art and Craft) after its move to St Andrews Town Hall. In addition she has been chosen to be part of the second annual exhibition, 'gifted' at the craft gallery in the Royal Museum of Scotland, (see p19).

Excel, the Queen Elizabeth Scholarship Trust's newsletter notes in its summer issue the success of **Jacqueline Cullen** with her show in Donna Karan (reported in our last issue).

Excel also draws our attention to **Zoe Harding**, who was commissioned by Alison Balsom, a Classical Brit award winning trumpeter, to make a necklace to wear for a private performance at Buckingham Palace (where it was admired by the Duchess of Cornwall) and again when Alison was a soloist at the Queen's 80th Birthday party at Kew Palace. The necklace combines a large blue topaz with pearls. Zoe will have a solo show in September at the Leith Gallery in Edinburgh.

Loukia Richards is participating in a group exhibition at the Bebe Gallery in central Athens, 21 June to 30 September. The gallery specialises in art and design for children, and the show is called 'Abrah Catabrah'. Loukia designed a collection of childrens' jewellery, made of textile, threads and semi-precious stones, using mainly embroidery and sewing techniques.

Andrew Lamb and **Beth Legg** are among three jewellers, each of whom has won the Harley Foundation New Designers Award for the Best Use of Materials in recent years, currently on show at the Harley Gallery, Welbeck. The third artist is David Goodwin.

This may be a first, but **Lynne Bartlett** has curated a virtual exhibition of titanium jewellery. Titled *The Art of Reflection and Refraction*, it can be accessed at W: www.reflectionandrefraction.co.uk.

Finally, we received a sad letter from friends of **Anna Wright**, telling of her diagnosis of terminal cancer, and making an appeal for donations to the Fund for Finbar. Anna is a single parent and her son Finbar has Asperger's Syndrome. The fund is to help Finbar in his education and help prepare him for an independent life. Anna has been a teacher and course leader in the Sir John Cass Department of Art, Media and Design, LMU.

*Loukia Richards. Necklace, 'Home' 2006.
Textiles, semi-precious stones, button.
Photo: Loukia Richards/Crafts
Council Photostore.*

Anyone wishing to contribute to the fund should contact Jo Slovin on T: 020 7320 1842, or E: j.slovin@londonmet.ac.uk.

Last minute arrival of a Press Release for *The Moore the Merrier: Mother and Son Exhibiting at Origin*. This turns out to be **Jane Moore** and son **John Moore**, both selected for Week One at the 'new Chelsea' at Somerset House in October. Jane runs a successful gallery in Leamington Spa and is a Chelsea veteran, but John will be a debutant. His work is in colourful anodised aluminium, in contrast to Jane's printed enamel and silver pieces.



regional news

Edited by Melanie Eddy

ACJ-Bristol

Matt Benton reports:

Our exhibition of rings at St. George's, Bristol was made up of a diverse array of approaches to this superficially simple format. The set-up was a real treat, to open up everyone's work for the first time and appreciate the quality embodied within it. I hope that we have proved ourselves capable of presenting intriguing and professionally presented contemporary jewellery to a new audience, and that we will be allowed to exhibit within The Crypt Gallery in future. The work is scheduled to tour, later this year, to Gold-digger 79, Northern Ireland.

Whilst I appreciate the difficulty in finding venues, stewards and everything else connected with short-term exhibitions, I do feel they are worthwhile and stimulating. Do any of the other regional groups have ideas for exchange exhibitions or events that we could pool resources or experience to set up? It would be interesting to discuss any suggestions. Jewellery-Unlimited took place over two years ago, is it time to plan another national exhibition, arranged by a different regional group? Contact E: matt.benton@btinternet.com

We benefited from a visit by Stephen Bottomley in June, to give a talk on his own work. 'Seeing is Believing' was fascinating, thought provoking and illuminating. On behalf of ACJ-Bristol I would like to thank Stephen again for finding the time in his busy schedule to visit us.

Platform: ACJ-Central Southern

Ruth Facey reports:

An initial meeting was held at Salisbury Arts Centre in May for 10 jewellers who had expressed interest in forming a regional group. Lively discussions about what form our activities could take have given us a useful list of considerations and the name 'Platform'. Following the meeting a further 3 or 4 people have contacted us so we look forward to reporting on developments in this Central Southern region. For further information contact E: rfacey@waitrose.com



Maria Morris, winner of the Best Stand at Boverly Tracy Fair. (See p.8)

Information was gathered on interest in participation in ACJ activities on a local level, and what type of activities members would find valuable. This information is currently being collated to establish local ACJ networks. Many thanks are due to the students and staff who made these events a success.

ACJ members in Scotland who would like to join a local group, contact Hazel White on T: 07986 326 589 or E: hazel@calumpress.com

ACJ-Berkshire

Cathy Newell Price reports:

A new group based at South Hill Park Arts Centre in Bracknell has recently formed. At the first meeting there were seven local designer-makers and we plan to continue to meet every couple of months. We are hoping that this group will become the ACJ local group for Berkshire. For further details contact Hannah Bedford E: hannahdenby@yahoo.co.uk or Cathy Newell Price E: cathynewellprice@yahoo.co.uk

ACJ-NI

No report available, probably because of all the hard work happening on moving the gallery GoldDigger79 to new premises. We had an invitation to the relaunch night, FACELIFT, held on 28 July, and the new gallery opened to the public on 1 August, in 22 Shore Road, Holywood, Co.Down. Displays include The Ring Project, a permanent exhibition by gallery artists, each of whom has created a group of three rings, either one-off or limited edition.

ACJ-Manchester (Manchester Jewellers Network)

Colette Hazelwood reports:

Architectonics: A Foundation in Jewellery went on to Renew Rooms RIBA Gallery in Liverpool from 18 July – 11 August after a highly successful show at Urbis. A networking event hosted by ACJ was held in conjunction with the show.

Colette Hazelwood and Samantha Mills have won prestigious places through Liverpool and Manchester Design Initiative (LMDI) to research and develop new ranges within their work utilizing water jet cutting and reverse engineering. LMDI ran a competition looking for designers & makers in all media whom they could support in a Design for Production environment. For members profiles, latest news and events visit our website: W: www.manchesterjewellersnetwork.co.uk

ACJ-Scotland

Hazel White reports:

ACJ Scotland recently held three very successful networking events at Duncan of Jordanstone College of Art & Design, Dundee, The Glasgow School of Art and Edinburgh College of Art to introduce the work of new jewellery graduates to ACJ members and the public. The aim of the event was to bring together new graduates, practicing jewellers and those interested in jewellery, to increase awareness of ACJ activities and establish local ACJ networks in Dundee, Glasgow and Edinburgh.

Department Heads Roger Morris, Jack Cunningham and Dorothy Hogg introduced each evening with a short description of their courses, which vary in terms of length, content and emphasis. The students talked eloquently about their work, influences and future aspirations. Afterwards, guests and students had time to talk over a glass of wine. New graduates valued the opportunity to talk to ACJ members who have established themselves as makers, teachers and gallery owners. Guests enjoyed seeing new and innovative work with added insights from the makers themselves.

international news

Spain Enjoia' t 2006

When it comes to announcing contemporary jewellery to the world, Barcelona is hard to beat. **Sarah O'Hana** attended Enjoia't, the only competition in Spain supporting innovation in jewellery design. Enjoia't, meaning 'bejewelled' in Catalan, is an annual jewellery competition organised by Orfèvres FAD (Fomento de las Artes Decorativas), Catalonia's jewellery association.

The competition is framed by a series of seminars, workshops and exhibitions and consists of professional and student prizes, with an additional winner voted by all participants at a final party. The work must be presented in person. Materials, dimensions and theme are all open. I couldn't resist entering.

On arrival at the FAD headquarters I was given a package containing my number, an LED light and a free drink tab. So far so good, but the light confused me. "You'll need it" they said "for the party, later. Wear the light on your wrist and shine it onto your piece so that everyone can see and ask you about it.

Ruth Gordon. Bracelet, acrylic and silver
(See Members' News p.16.)

Another winner is then voted by the crowd." The only way to understand this was to do it, so like lamb to slaughter I was ushered in to the first leg of the competition.

I was given three minutes to present my piece to a jury of five specialists: Curro Claret (industrial designer), Jaime Díaz (director of 'El Taller de Joyería' school of jewellery), Grego García (jeweller and owner of Amaranto Gallery), Beth Galí (president of FAD) and Perico Pastor (plastic artist). Following this I was sent to have my piece photographed. Ten minutes under bright lights did little to prepare me for the next stage: 'Fila 0', a panel of twenty art specialists consisting of architects, gallery owners, collectors and press waited eagerly to be shown the next design. They were curious and very receptive to this entry from Manchester.

I was allowed to move on after much discussion, to the fourth stage, held down in the crypt. FAD headquarters occupy an ancient chapel, and the crypt, including its empty burial chambers, is home to a fascinating exhibition space, where last year's winner was now showing work. Here, a team waited for a live interview to camera, in case you thought that the first three stages weren't quite enough.

Enjoia't culminates in style in an old music hall complete with gilded balconies and faded grandeur where the animated crowd inspect all jewellery lit by personal LED lights for the third, collective vote. I was staggered at the interest my piece caused. The atmosphere of enthusiastic optimism generated was contagious. This was truly a jewellery carnival right to the end where last year's winners crowned their successors in a glorious finale of applause and celebration. Fresh, exciting and fun. Smile, you are in Barcelona!

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.



Russia

Out of the blue came a very heavy package, ornamented with a dazzling collection of Russian stamps. Inside were two issues of *DE Desillusionist*, at first sight the glossiest of glossy style mags. Replete with the usual complement of tousled arts slebs and plump impresarios, carefully eccentric artists, musicians and actors, the publication is an ambitious contender in the field of international arts magazines, featuring both Russian and wider-ranging events. Exasperatingly the texts are entirely in Russian, and beyond our code-cracking skills, but we understand that an English digest is planned for future issues. A third issue has since arrived in the post.

Jewellery features prominently, as 'Antipode', with special articles, such as Contemporary Dutch Jewellery (Gijs Bakker and Ted Noten, of course), Vincent Durbak from Slovakia, and our very own David Poston. Editors for the jewellery features seem to be Mila Kalnitsaya and Mischa Maslennikov (who sent us the magazines), whose own work features rings with harnessed live frogs. We forwarded copies of *Findings* to them, and eagerly await future copies of *DE Desillusionist*.

Antipode meanwhile has a website, W: www.antipode.ru, and an archive, and also a link to Klimt02, to which ACJ has access.

United States

In June we published an account of Schmuck 2006 in Munich, and now Jacqueline Mina has passed on a press release from the Museum of Arts & Design in New York, where Schmuck 2006 was presented from 18 May to 3 September, probably because the distinguished American jeweller Thomas Gentile was awarded one of the three prestigious Herbert Hofmann prizes (juried by Ruudt Peters), and given a focus exhibition in Munich as a *Klassiker der Kunst* – influential and esteemed jewellery artist. MAD's groundbreaking partnership with Schmuck anticipates the 2008 opening of the Museum's new home at Columbus Circle, the facilities of which will include a centre for the exhibition and study of contemporary art jewellery. The Museum began collecting jewellery from its beginnings in 1956, and has built up a comprehensive holding of work by seminal American figures.

Also in the States, but Kentucky this time: **Gail M Brown** sent us a card for the latest exhibition she has curated, *Life InSight: the Human Experience*, at the Kentucky Museum of Art and Craft in Louisville, KY. It is an exhibition of ceramics, installations and crafts, with a substantial proportion of jewellers, including some of the best known names, regulars in Gail's exhibitions, such as Marjorie Schick, Jan Yager, Bruce Metcalf, Robert Ebendorf and others.

ACJ's website, www.acj.org.uk, now regularly carries notices of opportunities of various kinds, for employment, competitions, events, selected exhibitions, awards and others. 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.

Forthcoming Publication – ACJ Directory of Members

The Association for Contemporary Jewellery, with publishers A&C Black, is planning to produce a Directory of Members. Each page of the A5 sized directory will feature a single jeweller represented by a full colour image of their work, a short personal statement, a small black and white portrait and contact details. The directory will retail at £14.99 and have an initial print run of 3000.

This is an excellent opportunity to promote the exciting and varied work of the ACJ's professional jewellers. Inclusion in the directory will cost £50 per entry, which is excellent value in terms of the publicity it will afford individual members.

If you would like to be featured in this exciting publication then you will find full details on the application form enclosed in this addition of *Findings*. Please complete and return, with your images, by 31st October 2006. A sample page of the directory can be seen on the ACJ website.

Top Drawer Spring 2007

Earls Court One, 14-16 January

Janet Fitch writes: I am delighted to be organising, for the third year running, the dedicated area at this show for designer/makers of innovative and beautifully-made jewellery. There were 24 exhibitors in January 2006, and I am hoping to build on this number and add to the mix of jewellery on offer in this specially designed central and promoted area. Buyers have responded enthusiastically to the collection of individual and innovative jewellery, especially as this is the first show of the new season, with Valentine's Day, Mother's Day and Easter around the corner.

The show organisers, Clarion Events Limited, are planning a much greater emphasis on jewellery and fashion accessories, and the Janet Fitch area is an important focus for this. I hope that many ACJ members will be interested in showing there.

Please contact me on T: 02072091701 E: janet@janetfitch.com, to exhibit in this area or for more information about promotional rates, and the free listings on the show's website and in the Buyer's Guide. The closing date for reserving a stand will be in October, but booking earlier ensures added pre-publicity. You can also contact Ed Crook with bookings or queries at Clarion on T: 02073708220 E: ed.crook@clarionevents.com.

Getting Started

Goldsmiths' Hall, 15-19 January

The Goldsmiths' Company's annual graduate business course will once again take place at Goldsmiths' Hall. Now in its 19th year this 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 a self-employed designer-maker, the course is equally relevant. Places are limited, contact the Technology and Training Dept. T: 02076067010 E: heather.ferguson@thegoldsmiths.co.uk

Craft Council Development Award

The Crafts Council Development Award is for makers who are about to set up their business, or who are within three years of doing so and offers a £2500 maintenance grant, equipment grants up to £5000 and a range of support and benefits. It is aimed specifically at small creative practices. Deadlines for 2006-7 are 1st of December, March, June and September. Further information at W: www.craftscouncil.org.uk/guide E: reference@craftscouncil.org.uk

Grant and Exhibition Opportunity for Designer-Makers

Clerkenwell Green Association is offering three designer-makers a grant of £1500 to develop a new body of work and put on a solo exhibition at their central London exhibition space in 2007.

Call for entries for Jerwood Applied Arts Prize 2007: Jewellery

The Crafts Council and Jerwood Charitable Foundation announce the call for entries for the Jerwood Applied Arts Prize 2007: Jewellery. Applicants are invited to compete for the £30,000 award, which is one of the most significant art prizes in the country. The deadline for applications is 25 September 2006.

The Jerwood Applied Arts Prize 2007: Jewellery will be awarded to UK makers for excellence, innovation and significant contribution to jewellery produced in the last six years. Applications will be welcomed from craftspeople, designers and artists working creatively in all areas of contemporary jewellery practice. There is no age limit, but students will not be eligible to apply.

The shortlist will be selected in October by an independent panel of experts. This panel will also select the winner of the Jerwood Applied Arts Prize 2007: Jewellery, which will be announced on 25 June 2007. An exhibition of work by the shortlist will be hosted at the Jerwood Space, London, from 5 June to 22 July 2007. This exhibition will then tour to museums and galleries throughout the UK.

Closing date for applications is 12 noon, Monday 25 September 2006. Application forms are available on W: www.craftscouncil.org.uk, by post from Jerwood Applied Arts Prize 2007: Jewellery, Crafts Council, 44a Pentonville Road, London N1 9BY or from the Crafts Council Resource Centre T: 02078062501.

This is part of The Creative 8 initiative which, in addition to the grant, offers eight designer-makers the opportunity to develop new work and produce their own solo exhibition, with business support and training. So far six designer-makers have been selected for the Creative 8 award, exhibitions began in January 2006. Application details and forms from creative8kate@yahoo.co.uk, for further details visit W: www.cga.org.uk/creative8

QEST 06

The Queen Elizabeth Scholarship Trust (QEST) 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 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 Spring 2007 Scholarships is 19 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 44p stamp) or download a form from W: www.qest.org.uk

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

fairs

Edited by Melanie Eddy

Rock and 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*

2-3 Sep Newton Abbot Racecourse

9-10 Sep Newark Showground

16-17 Sep Bath and West Showground

21-22 Oct Kempton Park Racecourse

28-29 Oct Margam Park, Neath

18-19 Nov Cheltenham Racecourse

25-26 Nov Brighton Racecourse

International Jewellery London

An impressive list of exhibitors is drawn from both the UK and International markets. The Design Pavillion has a focus on British design talent. T: 02089107899

W: www.jewellerylondon.com

3-6 Sep Earls Court 2

Top Drawer Autumn

Jewellery will share the spotlight at this design-led interior accessories and gift trade exhibition with over 650 exhibitors.

Look out for the Prince's Trust area where talented designers exhibit their fresh new ideas. T: 02073708133

E: topdrawer@eco.co.uk

W: www.topdrawer.co.uk

10-12 Sep Olympia, London

Georgia Wiseman at Origin at Somerset House in October



Craft in Focus

These events are staged by the artists and makers themselves. T/F: 01622747325

E: info@craftinfocus.com

W: www.craftinfocus.com

22-24 Sep Rivermead Leisure Complex, Caversham

13-15 Oct Twickenham Rugby Stadium

27-29 Oct Sevenoaks School

17-19 Nov Kings Hill Centre, near West Malling

1-3 Dec Queen Charlotte Hall, Richmond

British Crafts

British Crafts exhibitions showcase many of Britain's finest established and new craftspeople. T: 02087421697

E: info@britishcrafts.co.uk

W: www.britishcrafts.co.uk

30 Sept-1 Oct Paintworks, Bristol

24-26 Nov Chiswick Town Hall, London

Goldsmiths Fair

The Goldsmiths Company's annual selling exhibition, is now in its 24th consecutive year. It is a fine example of the Company's continuing tradition of promotion and support of the crafts of Goldsmithing, Silversmithing and Jewellery. T: 02076067010

W: www.thegoldsmiths.co.uk

2-8 Oct Goldsmiths' Hall

Beadwork and Bead Fair

The Bead Society of Great Britain's annual fair is the biggest European fair devoted entirely to loose beads and beadwork.

W: www.beadsociety.freeserve.co.uk

8 Oct Harrow Leisure Centre

Origin: The London Craft Fair

The Crafts Council's new event held in partnership with the Somerset House Trust with over 300 designer-makers will include a satellite exhibition 'Springboard' to profile emerging talent. A full cultural programme of talks and events will run concurrently. T: 02078062511

W: www.craftscouncil.org.uk/origin

3-15 Oct (closed 9 Oct) Somerset Hse

Designer Crafts @ Chelsea

The Society of Designer Craftsmen's new event T: 02077393663

E: info@societyofdesignercraftsmen.org.uk

W: www.designercraftsatchelsea.org.uk

19-22 Oct Chelsea Old Town Hall

Dazzle

One of the aims of Dazzle is to give new graduates an opportunity to showcase their work. E: tonydazzle@aol.com W: www.dazzle-exhibitions.com

6 Nov-31 Dec Manchester Town Hall

20 Nov-13 Jan National Theatre, London

East London Design Show

Annual event profiling the best of contemporary interior, fashion and product design. T: 02085109069

E: info@eastlondondesignshow.co.uk

W: www.eastlondondesignshow.co.uk

1-3 Dec Shoreditch Town Hall

And don't forget...

Designer Jewellers Group

T: 02077393663

W: www.designerjewellersgroup.co.uk

To 18 Sep Barbican Gallery Shop

To 2 Oct Chichester Festival Theatre

Alloy, Hereford Jewellers Group

T: 01432279144

E: shows@alloyjewellers.org.uk

W: www.alloyjewellers.org.uk

9-16 Sep The Courtyard, Hereford

Clerkenwell Green Association

T: 02072510276 E: info@cga.org.uk

W: www.cga.org.uk

1-3 Dec Pennybank Chambers, London

And the following, dates to be confirmed.

Cockpit Arts Open Studios

Holborn and Deptford, London

T: 02074191959/02086924463

E: info@cockpitarts.com

W: www.cockpitarts.com

The Chocolate Factory

Wood Green, London

W: www.thechocolatefactoryartists.co.uk

401^{1/2} Studios

Wandsworth Road, London

W: www.401studios.org

Hidden Art

T: 02077293800 E: info@hiddenart.co.uk

W: www.hiddenartlondon.co.uk

Pullens Yards

Iliffe Street, London

W: www.pullensyards.co.uk

listings

BIRMINGHAM

mac (Midlands Arts Centre)

Cannon Hill Park. T: 0121 440 4221

4-5 Nov: Designer Maker Fair –

10 Jewellers or Jewellery related makers

12, 19, 26 Nov. 3, 10, 17 Dec:

Contemporary Craft Fairs – featuring 35

Jewellers or jewellery related makers

BLACKPOOL

Grundy Art Gallery

Queen Street. T: 01253 478170

23 Sep-18 Nov: Lancashire Arts & Crafts

Initiative – Beth Hughes, Daisy Morrison,

Samantha Kelly, Emma Lagardere

20 Nov-13 Jan: Daniela Dobesova,

Clara Breen

EDINBURGH

Open Eye Gallery

34 Abercromby Place. T: 0131 557 1020

W: www.openeyegallery.co.uk

To 27 Sep: Joanne Thompson

30 Sep-8 Nov: Teena Ramsay

11 Nov-24 Dec: Emma Gale

The Scottish Gallery

16 Dundas Street. T: 0131 558 1200

W: www.scottish-gallery.co.uk

11 Sep-4 Oct: Dot Sim

9 Oct-1 Nov: Showcases – Etsuko

Sonobe, Yoko Izawa

6-29 Nov: Mark Powell – Silver &

Jewellery (see also Thomas Goode

Gallery, London)

ETON

JaM & Eton Applied Arts

81 High Street. T: 01753 622333

W: www.etonappliedarts.co.uk

Sep: Gail Klevan

Oct: Gun Thor

Nov/Dec: Christmas mix

FARNHAM

New Ashgate Gallery

Lower Church Lane. T: 01252 713208

W: www.newashgate.org.uk

5 Aug-28 Oct: Rarefind Autumn Jewellery

– incl. Maïke Barteldres, Nicola Becci,

Shimara Carlow, Lucy Easton, Rachel

Galley, Grace Girvan, Joanne Haywood,

Sarah Lindsay, Jill Newbrook, Simone

Holden, Kate Smith, Clare Stiles, Lesley

Strickland, Samantha Maund

4 Nov to end of Jan: Rarefind

WinterJewellery – incl. Claire Antill, Hidemi

Asano, Alena Asenbryl, Laura Baxter,

Ruta Brown, Liz Hancock, Jo Lavelle,

Louise Loder, Edward James Mahony,

Malcolm Morris, Lina Peterson, Bernadette

Ripley, Olivia Schlevogt, Syann van Niftrik,

Georgia Wiseman

GLASGOW

Roger Billcliffe Gallery

134 Blythswood Street. T: 0141 332 4027
W: www.billcliffegallery.com
29 Sep-24 Oct: Focus exhibition – contemporary jewellery from Lilian Busch
New directions – silver from Abigail Brown, Pamela Rawnsley
24 Nov-24 Dec: December Design Collection – incl. Louise O'Neill, Liz Tyler, Yasunori Watanuki, Erik Urbschat, Susan Vedadi

HEREFORD

The Courtyard

Edgar Street. T: 01432 346500
6-21 Oct: Alloy Autumn Show
23 Oct-22 November: 25 x 10 – 10 members of Alloy Jewellers each working to common rules using only £25 of fine silver

LEAMINGTON

Jane Moore Contemporary Jewellery

16 Denby Buildings. T/F: 01926 332454
2 Sep-29 Oct: Georgia Wiseman, Mark Nuell
31 Oct-25 Nov: Katie Clarke, Katie Hackney
28 Nov-24 Dec: Christmas show

LEEDS

Craft Centre and Design Gallery

City Art Gallery, The Headrow
T: 0113 2478241
W: www.craftcentreleeds.co.uk
To 28 Oct: Blown Away – showcase of glass incl. jewellery
4 Nov-13 Jan: Wireworks – incl. jewellery
4 Nov-13 Jan: Alchemy 7 – 15 jewellers, incl. Jenny Cork, Sue Shaw, Amy Christie, Jodi Wright, Emma Wells, Paul Barcroft, Kate O'Brien

LIVERPOOL

Bluecoat Display Centre

School Lane. T: 0151 709 4014
1-30 Sep: In the Window – Jenifer Wall
30 Sep-28 Oct: Junko Mori

LLANTRISANT

The Model House

Bullring. T: 01443 237758
4 Nov-24 Dec: Wish List – inc. jewellery

LONDON

Clerkenwell Green Association

33-35 St John's Square. T: 0207 251 0276
4-10 Sep: Imiteight, Studio 399

Contemporary Applied Arts

2 Percy Street. T: 0207 436 2344
W: www.caa.org.uk
Sep: Nora Fok
Oct: Loekie Heintzberger
Nov: Donna Brennan
Dec: Daphne Krinos

Lesley Craze Gallery

34 Clerkenwell Green. T: 0207 608 0393
W: www.lesleycraze.demon.co.uk
29 Sep-28 Oct: Jewellery from Munich – Michael Becker, Kerstin Becker, Doris Betz, Peter Bauhuis, Christiane Förster, Christa Lühtje.
Nov/Dec: Christmas exhibition of jewellery, metalwork and textiles from over 100 international designers

Nine Clarendon Cross

9b Clarendon Cross. T: 0208 968 5103
21-29 Oct: Four – Adrian Hope, Mark Nuell, Catherine Mannheim, Rosalind Wyatt

The Scottish Gallery at Thomas Goode

19 South Audley Street. T: 0207 499 2823
21.Nov 23 Dec: Gold Mark – international gold exhibition

Studio Fusion

Unit 1:06, OXO Tower Wharf.
T: 0207 928 3600
To 17 Sep: Rising Stars, work by recent graduates & Yoav Kotic – jewellery from recycled materials.
21 Sep-29 Oct: Peter Daglish – Puri
11 Nov-21 Jan: Christmas show

Victoria & Albert Museum Shop

7 Sep-19 Nov: Gerda Flockinger, CBE, Wendy Ramshaw CBE, David Watkins – V&A showcase in partnership with the Crafts Council.

MANCHESTER

Manchester Craft & Design Centre

17 Oak Street. T 0161 832 4274
To 30 Sep: Contemporary Scottish Jewellery

Royal Exchange Theatre

Craft Shop

St Ann's Square T: 0161 833 9833
W: www.royalexchange.co.uk/craftshop
5 Sep-4 Nov: 25 Anniversary exhibition – include. jewellery by Anna de Ville, Catherine Hills, Harriet Bedford, Pamela Dickinson
7 Nov-6 Jan: Christmas Wishes – jewellery by 15 members of the Manchester Jewellers Network

NUTFIELD

The Grace Barrand Design Centre

19 High Street. T: 01737 822865
W: www.gbdc.co.uk
11 Nov-24 Dec: Sparkle – Xmas show

SALTAIRE

Kath Libbert Jewellery

The Store, Salts Mill. T/F: 01274 599790
9 Nov-28 Jan: 10 Years On – to celebrate 10 years of the gallery being at Salts Mill 35 jewellers are taking part in a competition with the theme of The Mill in Miniature to make a piece inspired by Salts Mill.

WELBECK

The Harley Gallery

Welbeck. T: 01909 50170
www.harleygallery.co.uk
9 Sep-22 Oct: Craft Shop Showcase – Betty Pepper

Information is correct on going to press, but readers are advised to check opening times, etc. If you are organising or taking part in an exhibition or event, please contact Lyn Medcalf, 102 Railton Road, London SE24 0JY, or email E: lyn.medcalf@tiscali.co.uk. Entries are free but we cannot guarantee inclusion. Copydate for the December 2006 issue is 9 October, for exhibitions taking place from December 2006 to February 2007.

