

findings



The Association for Contemporary Jewellery's quarterly newsletter



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Front cover: Julie Blyfield.
Brooches, Pressed desert plant
series. Silver, enamel, wax. 2005.
Photo Grant Hancock. From *New
Directions in Jewellery11* (see p.9)

ACJ Ltd Executive Council as at
15 July 2006
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Executive Officer *Margaret Woodhead*.
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Dr Sarah McAleer, *Jessica Turrell*,
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The copydate for our June issue
is the 10 April.



editorial

In December Ruth Facey appealed to members to send in short comments on ACJ's achievements, and how they felt it served members' interests and needs. Her follow-up is on p.4, but she tells us the response was disappointing overall. Ideas and suggestions are always welcome, so please don't hesitate to stick your head over the parapet. We plan to make the June *Findings* a bumper issue, with features relating to ACJ's 10 year history and its achievements. Please let us know if you want to contribute.

In this issue we publish Elizabeth Callinicos' comments on a document critical of the Crafts Council, circulated by Gerda Flockinger CBE, and seeking support for a protest. Readers may like to dig out copies of *Findings* 36, of June 2006, which carried a featured correspondence between ACJ Chairman and the then newly appointed Director of the Crafts Council, Rosy Greenlees.

At last year's conference, 'Carry the Can', with its focus on ethical responsibility, the emphasis was on gold, its production and trade. Now it seems to be the turn of Conflict Diamonds. The industry has long been concerned to address this, and the Kimberley Process was set up to monitor the trade in diamonds. Although not all ACJ members use diamonds in their work, as jewellers they share a collective responsibility, and we hope to air this important issue in the next *Findings*. *Muriel Wilson* (Please note our new email address, on your left.)

chairman's letter

2007 is our 10th anniversary year. To help us celebrate this we short-listed three strong applications received from last year's 'expressions of interest' to hold one-day ACJ symposia. In January we finally selected a winning proposal from Maria Hanson for a symposium at the Harley Gallery, Nottinghamshire in November 2007, entitled 'Ornament and Ritual: Function, use and adornment'. Maria states that the symposium plans to "provide a forum for the members of the ACJ to engage with the emotive and symbolic nature of jewellery and objects and stimulate discussion about how other disciplines inform current practice".

The two other short-listed proposals will also be supported. Firstly the ACJ Ethics Subcommittee group plans a one-day workshop, 'Re Value' in Edinburgh in May, utilising recycled materials. ACJ Wessex also plans a summer workshop day with the themes 'Collaboration, Communication and Consequences' at which we hope also to hold our 2007 AGM.

With so many positive and exciting events happening this year I am very sad to announce that our CEO Margaret Woodhead will have left us in February for a new full-time post as fundraising and development manager for the Art Academy in Southwark. Margaret joined us in 2005 and brought with her a great deal of professionalism and experience, which was vital in supporting the delivery of the London Conference and assisting our transition to limited company status. We all offer Margaret best wishes in her new role. A new CEO will be appointed later this year after a new, separate, post of company secretary and treasurer has been established.

Towards the end of last year I was invited by 'Associazione Gioiello Contemporaneo' (AGC), the Italian association for contemporary jewellery based in Rome, to judge an open selection of their members' work that is due to tour internationally this year. The selection was in Rome at Galerie Alternatives, the superb international gallery there for contemporary jewellery directed by Rita Marcangelo. AGC was founded in 2004 and its membership of around one hundred shares similarities with our own Association's origins. My visit coincided with an exhibition at the gallery, 4 Points of Contact between Lisbon and Rome, a PIN and AGC co-ordinated joint programme of workshops and exchanges with a weekend symposium (see *Findings* 38, December 2006, p.19).

The trip afforded the opportunity to discuss our associations and shared directions. It made me consider how valuable and refreshing an occasion for exchanges of experience and ideas would be for all our associations. We are fortunate that this year the *Ars Ornata Europea* conference is being hosted in Manchester, 5-8 July. Sarah O'Hana and Jo Bloxham (previous chair of ACJ Manchester) have been able to co-ordinate this special programme, details of which you will find in this issue (pp 11-14)

Our Association is providing support to the conference and funding for the educational events, and hopes to strengthen links with the continent by sharing the opportunity for the representatives of so many international organisations to meet. We hope that plenty of our members will join this and all the stimulating activities occurring over this special year. *Stephen Bottomley*

Sissi Westerberg, *Flesh* (2002). *Flesh*, plastics.
Photograph courtesy of the artist

SILICONE IS TRENDY: Sissi Westerberg

Ewa Bromberkowska contributes a profile of the leading Swedish jeweller. Ewa is an ACJ member living in Poland.

Although associated with the growing demand for plastic surgery, silicone, in a less invasive way, has become a source of inspiration and artistic expression for jewellery creators. In both contexts silicone is closely related to the human body and still very extravagant.

Sissi Westerberg, a Swedish artist who lives and works in Stockholm, has always dedicated her work to the two elements often reappearing in artistic jewellery – tradition and the human body. As a graduate of Konstfack University College of Art, Crafts and Design, her education was quite traditional, but has become a point from which Westerberg started designing jewellery as far from the word 'tradition' as possible. Her playful, at first sight, designs not only use unconventional materials, but often ask questions that only artistic jewellery can ask.

The earliest collections turned to material matters as the main subject. *Rituals* (1999) is a series of necklaces of absolutely non-goldsmithing origin, made of plastic tubes, glass and fake blood. It is not only a commentary on the limited role played nowadays by blood, of which the symbolic significance in human history was very high, but also a statement saying that blood is a part of our body, emphasizing the physical aspect of those works.

Fake! (2001) is a revival of pop culture materials, enriched by marble, discussing counterfeits as a part of everyday life. Westerberg's creations, however, call things by their names and do not try to fool the viewers. The question of how a resolutely non-precious material can become precious, arises again in the collection of 'primitive' jewellery *Rocks* (2000). Their almost prehistoric look and material (granite) deceive the viewers as if they are archaeological discoveries. A simple formal play becomes a strongly conceptual problem.

Westerberg's deep fascination with the human body in relation to jewellery resulted in her series of lace eye-wear (2000). *Behind the Curtains* maintains the form of traditional glasses but constructed of silver plated brass. The structure of the metal

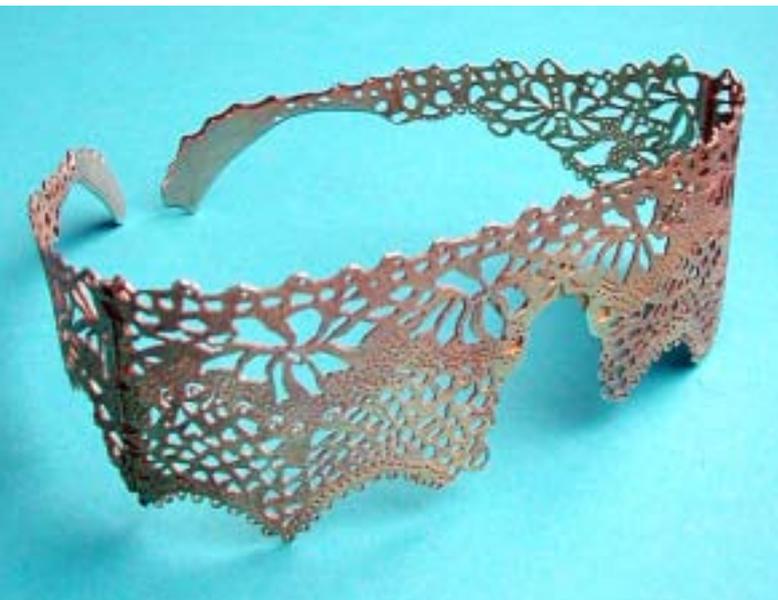
repeats the pattern of some lace bought by the artist in Jerusalem. Lace glasses, despite the transparency of this metal open-work, restrict the visibility. Nonetheless it penetrates the surface, and this penetration seems to interest the artist. The interaction between human body and jewellery, this special type of coexistence, besides the cheerful play with forms and materials, becomes the key to this object.

Westerberg's concentration on the body/jewellery relationship resulted in a film *Flesh* (2002), in which the main character, a human body, is dressed in a tight, rubber-like armband. The flesh seems to flow between the tight bonds, and its previous form changes while interacting with the object. Just as the sight tried to penetrate the lace glasses, so does the flesh try to liberate itself from the binding. The body here gains decorative features and becomes itself a form of adornment for jewellery as opposed to traditional designs.

In order to express literal flesh and blood, Westerberg decided in 2002 to use coloured silicone. In order to humanize the dehumanized, fight against the constant restrictions our bodies have to face, the artist restores physicality to mankind, as our common and natural feature. She presented *Connections*, a series of silicone objects and brooches, castings of human belly buttons. This meaningful part of the body, nowadays forgotten, restores the history of births and becomes our most personal visiting card.

Inside Out, the most recent project, also grows from fleshly fascinations. The *Something Inside brooch**, similar to Cezar Baldaccini's *Expansions*, appears to be melting or boiling over the wearer's pocket, as if the body wanted to free itself from the restricted borders of society and culture. Similarly, the *Let Go*





Sissi Westerberg, *Behind the Curtains* (2000). Silver-plated brass.
Photograph courtesy of the artist

series uses pearl necklaces covered with dripping silicone, which causes disturbance to the regularity of pearls and questions their materiality. Is a covered pearl still a pearl? Does the melting piece not seem just about to merge into the body?

Westerberg's designs ask difficult questions. Far from traditional jewellery her works remain in constant dialogue with the aspects of physicality in contemporary artistic jewellery, and give a vast number of interpretations, often close to conceptualism. Can silicone be conceptual? Definitely yes.

* Seen in the illustration to Lin Cheung's report on Koru2 in the December issue of *Findings*, p.7

Over To You... again! The lines are still open...

Ruth Facey, Chair of ACJ's Membership Sub-committee, renews her appeal for your comments and ideas

The reality of the busy Christmas season did limit the responses to our call for contributions from members but everything has to start somewhere. The very varied nature of ACJ membership does make it quite difficult to gauge just what is required but in the last ten years the Association has worked very hard to deliver at national, international and regional level a strong identity for contemporary jewellery and I made reference to these in the appeal in the last issue of *Findings*.

From the responses I have received – a big thank you to all of you – the following represents current concerns:

- ACJ should be shouting loudly to the press to promote contemporary jewellery.
- Raise consumer awareness through media promotions and to this end compile a register of media contacts nationally and regionally
- Nurture journalists
- Make promotional pieces for journalists when this can be linked to a major jewellery related event
- Television coverage, contact C4. Maybe a series on makers linked to Origin or Collect. This would cover more craft disciplines but would invariably feature jewellers.
- Better use of website for suppliers, links to members' sites,
- A members' directory of recommended suppliers with star ratings (in subsequent years) awarded on the basis of members comments and votes. This could be linked to a discount scheme for members.

- ACJ members' exclusive Private Views for important exhibitions
- Better promotion of members at major trade shows, Top Drawer, IJL, Spring Fair etc
- Direct trading of skills & resources by members, either for payment or ideally in kind, like the Local Exchange Trading Schemes, eg loan of display cabinets, use of specialist equipment, training in advanced techniques, help with manning trade stands, accommodation while exhibiting at local show

That is a good balance of issues that can have national and regional impact and hopefully it will help members think about how to make their next move. Regional groups are a good place to begin but many members do not have a group nearby... why not raise interest in your area and get a group started? ACJ is very supportive of this kind of initiative and there are many benefits, summed up by the following comment 'regional groups are a must for beating isolation...'

For those members overseas the *Over to You* slot is open too, and it would be great to have contributions reflecting the international presence of ACJ.

This may be way off the 2 page spread in *Findings* that was suggested but the shoots are there, showing the way for continued growth. Please send your comments and suggestions, at any time rather than for a specific deadline, so that *Over To You* becomes a regular feature of *Findings*. Send contributions in Word format to E: rfacey@waitrose.com

Bill Daley (left) and 'Sir' Tim McCreight
Photo: Angela Baduel Crispin.



3rd International Precious Metal Clay Conference

University of Purdue, Indiana, 20-23 July 2006. A report from Angela Baduel-Crispin

This was a most memorable experience, so jam-packed with information, fun and contagious enthusiasm that my mind is still spinning with creative ideas nurtured by the event! It is a biennial conference in the U.S.A. held by the PMC Guild. The week before the conference there were classes given by Senior Teachers from both PMC Connection and the PMC Guild through the Rio Rewards Program. I attended a Gold Granulation class with an excellent teacher, Tonya Davidson.

At 2 pm sharp on Thursday the curtains were drawn as guest speaker and ceramist Bill Daley opened the 2006 Conference with a slideshow, where every comment took our vision towards new insights. That evening there was an enthusiastic 'Charm Swap' over a delicious dessert buffet. On Saturday night we were invited to a closing cocktail party before dinner, and later there was a meeting of the Guild chapters to talk to those interested in setting up a chapter.

There were over 350 people present out of the 3000 Guild members. The seminars were spread over 4 days, with 28 seminars to choose from, with time for visits to the vendors' room, a period for demonstrations, and a time for 'show and sell', where Louise Duhamel presented her new book *Metal Clay Jewelry*.

The seminars I attended were mostly technical ones:

The first on Photopolymer Plates showed how to make textures for PMC with a method taken from the printmaking world and introduced to the metal clay community by Maggie Bergman who came all the way from Australia to share this technique. She has written an excellent article covering the process with enamels. (*Art Jewelry Magazine*, May 2006).

Holly Gage described her methods of using Liver Of Sulfur. She has recently written an article on the subject called *Beauty and The Beastly Smell* (*Lapidary Journal*, May 2006).

Lora Hart demystified the process of contacting a casting company for those ready to go further into production with designs based on their Precious Metal Clay originals.

Robert Dancik used giant props to represent cold connections,

and also showed us how to work with his new Faux Bone™. CeCe Wire spoke of earthen clay techniques easily adapted to PMC, such as Water Etching. Catherine Davies Paetz has an article on this in *Art Jewelry Magazine*, September 2006, and Lora Hart wrote an article on Slip Trailing and Raku (Step-by-Step Beads, September/October 2006).

Tonya Davidson talked about the importance of engineering. She provided a list of the things one should consider in good design and showed beautiful power point examples.

Louis Kappel showed how he achieves amazing cloisonné work using only PMC in paper form to make the chamber separations on metal clay objects.

Judi Weers demonstrated her new metal clay extruding tool, soon available through Makin's.

In the closing event Bill Daley called Tim McCreight up for an impromptu ceremony, knighting 'Sir Tim' with a bottle-opener worn throughout the conference as a pendant. It was grand, and full of respect and symbolism!

I had the honor of having over 10 jewelry pieces of mine used in the slideshows of four separate seminars as examples of some of the techniques presented. The whole event recharged my creative batteries and opened up new possibilities for PMC. The highlight will remain the fond memories of meeting with wonderfully creative, sharing people, and the hard part will be to wait until the next conference.

For information on future events W: www.pmc-conference.com.

Angela Baduel-Crispin is a jewelry designer and maker living in France, an ACJ member and a PMC Instructor. She sent us a much fuller report, too long for publication here, and she has kindly provided this shorter version. If you would like a copy of the longer report contact her at E: Ange.est.la@wanadoo.fr W: www.LAngeEstLa.com. Blog: angelacrispin.canalblog.com.

Changing Climates *By Elizabeth Callinicos*

At the end of last year ACJ received a copy of a 'statement of protest' by Gerda Flockinger, in which she very clearly expressed her concern at the recent developments in the policies of the Crafts Council. In response to Gerda's protest, **Elizabeth Callinicos** writes here of the broader context of these closures, and of the very real concerns and discontent that remain.

Just before Christmas the US government finally announced their decision to list the Polar Bear as an endangered species: by extension, environmentalists now hope that this will, in time, lead to the US acceptance of its role and responsibility in climate change, and with the result that attempts will at least then be made to address the wider issues that might help to reverse or halt the process.

So what has this got to do with issues pertinent to Contemporary Jewellery?

The last three years have seen a major change and shift in the climate in which the crafts operate and are represented in this country. Those three short years have witnessed the closure of the Crafts Council's shop at the V&A, a massive change in policy at the Crafts Council resulting in, amongst other things, the closure of its galleries and the shops at Pentonville Road, and more recently the threatened closure of Contemporary Applied Arts – albeit with a reprieve at the last minute. Congratulations and thanks have to go to the CAA membership, which rose up in protest and managed to avert the impending disaster, which would have led to the loss of yet another venue for the crafts in our capital.

Much of the discussion and decisions leading to these events have apparently happened behind closed doors, with the result that when announced, these closures have appeared as final decisions, with no recourse to discussion with the makers on whom these institutions depend – or indeed the makers who depend on them, many for their livelihoods.

In the case of the Crafts Council, there have been flurries of protest and meetings called, articles written and petitions signed; but what has come of it all? Amongst many other things that have been lost, we are still lacking a major public platform in the form of the galleries. They constituted an interface between the public and Contemporary Crafts and its makers, and at the very simplest of levels, raised public awareness.

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Whatever we as makers might have thought of the exhibition programme that was mounted at the Crafts Council in recent years, positive, sceptical or negative, those exhibitions were still a major contribution to the debate and discussions that surround the Crafts and as such provided life blood for development and progress. And in educational terms, it was a place where our students – and future makers – could go to research and gain understanding of contemporary concerns and issues related to a wide range of crafts disciplines.

It might seem 'too late' to protest now, but there is still much discontent over the way in which this has been managed, and there are still people prepared to lobby for explanations and a reinstatement of what is needed. Tucked away at our workbenches up and down the country, this might seem to us an impossible mission. However, with enough people and support, it is still possible to convey to both the Crafts Council and the Arts Council what our constituency feels about these developments.

Gerda Flockinger has been relentless in gathering information and has built a veritable archive of facts spanning a period of time going right back to the foundation of the Crafts Council in 1971. She is putting together a petition to protest at the current situation, and invites anybody who feels similarly to add their name to it. If you have a view of the issues related to the Crafts Council, please e-mail her on makersresponse@yahoo.co.uk. You can register any thoughts that you have, put your name to the petition* and receive a copy of her statement of intent.

The Crafts Council was originally established for the makers: It is up to us to make our views heard and known, and this is an opportunity to do so. We look forward to your response.

* Please note that confidentiality and anonymity will be respected.

Design Nation at Kunsthandwerk i Centrum, Denmark

26-29 October 2006

Five members of Design Nation, **An Alleweireldt**, **Betty Pepper**, Alice Highet, Emma-Kate Francis, Kathryn Marchbank and, were invited to take part at a new crafts fair in the centre of Aarhus, Denmark's second city. Betty and An were awarded ACJ Travel Grants to attend, and each has sent in her report. We have taken the liberty (with thier permission) of splicing these into a single account, to minimise repetition.

KiC is in its second year and is a craft fair open to trade and to the public. This year's event was held in Aarhus' Town Hall, designed by Arne Jacobsen in the 1930s, and this made for a very cool setting. One of the organisers of the fair, Marianne Buus, studied at the RCA London and was a member of Design Nation for many years.

Betty Pepper. 'Lady Caroline's Cameo Appearance', 2006. Textile, paper, pearl beads. Shown in *Ten Years On* exhibition at Kath Libbert Jewellery.

It gave her the idea to introduce British craft to the Danish public and invite us as the first non-Danish group to take part in the fair, as a way of opening Danish eyes to designer makers working in Britain. One Danish exhibitor commented that she was really pleased that the organisers had invited designers of different nationalities, since she felt that Danish designers lived in a bubble, cut off from the outside world. She welcomed fresh input, a feeling shared by many visitors. Of the 60 exhibitors, the majority of them Danish, most were selling glass and ceramics, but there was a small selection of textiles and jewellery.

We had a large shared stand with glass cabinets and tables, provided by the organisers. Most exhibitors had a large table each, arranged in lines. The only downside was that the entire hall was lit with long rows of suspended spotlights, brighter than the sun itself. Someone even wore a visor.

After the set up on the first day a glass of wine and food was offered to VIPs and Press and a selection of Danish speakers gave a talk to introduce the fair. This was the only moment where we felt we could not understand anything of what was being said, as to our astonishment, every single visitor spoke English very well. The press and VIP afternoon was a bit of disappointment for all of us, as they seemed very 'Scandinavia' orientated, which defeated the intention of the organisers of making the fair more international. The public was however very open and interested in all of our products. Having taken part in 'Origin' just two weeks before gave us the chance to compare the public to our own. The Danes seem very trusting, as every jewellery designer at the fair had an open table on which they displayed their pieces. It was almost as if they expected the visitors to be able to touch, as our samples were out of the cases and had a lot of attention.



The event was a good opportunity to network with designer makers and see how things are done in Denmark. It had a great atmosphere, and the exhibitors and visitors were very friendly and welcoming and there were no language barriers. Response to our stand was very positive, but it seemed that most people were there to look rather than to buy – a comment made by many exhibitors. A dinner for participants only gave us the chance to have a proper chat with fellow makers of a different country. They gave us an insight in the Danish public: every one of them is design minded, they spend a lot of money on original pieces, but in general they think very carefully before they buy.

Apart from the fair itself it was great to spend time with other designer makers, and to be there as support for each other, when we realised just how bad youth hostel accommodation can be ... but then, it was only £11 a night.

reviews

10 Years On – The Mill in Miniature

Kath Libbert Jewellery, Salts Mill, Saltaire, 9 November 2006-28 January 2007

Sarah O' Hana attended the opening

On Thursday 9th November 2006 Kath Libbert, of Saltaire in West Yorkshire, celebrated the 10th anniversary of her gallery in Salts Mill.

Salts Mill, built by Sir Titus Salt in 1853, is steeped in an especially rich industrial history, renowned for its use of Peruvian Alpaca wool. Kath responded to this by inviting 35 makers to take part in a competition with a £500 prize to be won. This was great news indeed. Few competitions exist in the UK for contemporary jewellery, let alone ones that welcome international entries in response to such strong regional history.



Blanka Sperková, Alpacas necklace, 2006. Knitted wire.



Catherine Martin. *Necklace*, 2006. *Circle of Flames*, platinum and fine gold.

Kath herself, however, deserves an award for 10 years of visionary performance and a most refreshing approach to international artists and emerging talent. Long may this continue at Salts Mill.

Salts Mill is open weekdays from 10am – 5.30pm and weekends 10am – 6pm. For further information call 01274 599790.

E: info@kathlibbertjewellery.co.uk W: www.saltsmill.org.uk

STOP PRESS: The winner of the public vote is announced as – Blanka Sperková again! and by a substantial margin.

Kath's event opened in style with a whirlwind of guests turning out especially to see the entries that had responded to the Salts Mill environment. Nearby, artists' statements were clear to see, and visitors were very keen to read the literature from beginning to end. By having a focus to the celebratory event Kath had created an extra dimension of intrigue that resulted in a very electric, anticipatory atmosphere.

In addition to the juried prize, a Public Vote, whose winner will receive a special commission from the Silver family (owners of Salts Mill), ensured that all present were fully engaged in the scrutiny of these makers. I was delighted to see new work from Catalan favourites Xavier Ines Monclús and Silvia Piva. Monclús' passion for local heritage was given here the perfect platform and his performance did not disappoint with a brooch prominently featuring a blue-smoking factory chimney. Czech Blanka Sperková presented a necklace of multicoloured alpacas impossibly knitted in wire with her fingers. A minute 18ct gold container by Catherine Mannheim housed vintage photos for a brooch alongside a thoughtful piece by Betty Pepper *Lady Caroline's Cameo Appearance* made in memory of Titus' wife who bore him 11 children. Domesticity stood side by side with pioneering layer technology seen in Lynne K Murray's rapid prototyped *Woollen Nebula*. Equally impressive entries by Cathy Miles, Chris Philipson and many others made it hard to cast the public vote.

Finally, from the magnificent, oversized chair at the entrance of her gallery, Kath announced that the jury, Professor Dorothy Hogg MBE (Head of Jewellery and Silversmithing, Edinburgh College of Art) Muriel Wilson (Association for Contemporary Jewellery), Simon Palmer (painter and winner of the Royal Academy 2006 Windsor and Newton Turner Award) and Jennifer Hallam (Arts Council England) had chosen Blanka Sperková as winner of the £500 gallery award.

Catherine Martin: Worlds Together, Worlds Apart

The Scottish Gallery, Edinburgh, 2-23 December 2006.

Reviewed by Elizabeth Moignard

Catherine Martin's delicate and exquisitely textured jewellery has been a distinctive presence in collections, official and private, for a long time. It was good to see some of those much-loved pieces worn with pleasure by visitors to this exhibition, and to the accompanying talk given by the maker with Su-a Lee, Principal Cellist of the Scottish Chamber Orchestra. The talk, as subtle and articulate as her work, explored the parallels between Bach's Cello Suites, both as formal musical constructs and as inspirational sound environments, and Catherine Martin's working practices, braiding and weaving techniques, and formal outcomes. It was a highly educational evening, which underpinned notably intensified study of the work itself on the part of the audience, who had the chance of handling some remarkable items, and a selection of the tools used to create them, while enveloped in an intense and vibrantly lively musical space.

The exhibition itself included some twenty-six items, in their beautiful silk-padded boxes: earrings, brooches, a pendant of five leaves with the familiar silk suspension, and two stunning collar-necklaces, one flames, one leaf-forms, in platinum and gold. The leaves are interspersed with spirals centring on a diamond, echoed by a pair of stud earrings constructed in the same way. A number of the pieces feature platinum edged in fine gold, but some of them interlock the platinum and gold wire, or appear to, so that the surface is striped or zigzags between the grey and the intense yellow of the two metals. The effect is, as you would expect, extremely subtle, with that touch of magic we expect. These are mysterious pieces: their construction, their apparent simplicity of form, their capacity to present as a natural enhancement of the wearer – see those earrings alongside the curve of the cheek – are all ingredients of a heady spell to which the wearer and the viewer readily respond. The maker says that her jewellery is made to be worn while being hugged; it will not only survive the experience, but induce it. This work is extraordinarily sensuous as well as intellectually and technically complex, and the show was well designed to exhibit a carefully chosen collection at its seductive best. Stunning.

Fritz Maierhofer Bracelet 1974. gold/acrylic

Fritz Maierhofer – Jewellery and More!

Gabriela Koschatzky-Elias. *Arnoldsche*, 2006. £45 (20% discount to ACJ members) *Texts in German and English*. ISBN 3-89790-245-1, 13-9783897902459.

Reviewed by Mark Lewis

Fritz Maierhofer is one of the most important pioneers among Austrian jewellers. He now has an international reputation which has evolved from a career that began in the “Swinging London” of the 1960’s. Maierhofer was of the first contemporary jewellers to produce finely crafted work in acrylics with its rich spectrum of colours that became the perfect expression for the Pop culture of the day. Much of Maierhofer’s work has a geometric character and he is well-known for his aesthetic outlook which focuses on the primacy of artistic intention over the market value of the materials he uses. This has resulted in some fascinating contrasts of unusual materials such as gold and tin, which provide interesting juxtapositions of form and surface. More recently he has produced carved work in Corian, which has the qualities of stone or pumice.

This publication is a sumptuous volume that comprises five essays by internationally recognised authors, exploring different aspects of Maierhofer’s career, philosophy and working methods. The whole book is punctuated by notes and quotations by the writers, the artist and others, which help to consolidate the central arguments. The text is supported by a plentiful supply of beautiful colour illustrations making it an excellent compendium of the best of the artist’s work, with some occasional references to family, social life and his working environment. Although most of Maierhofer’s pieces are striking in their multi-coloured playfulness and abstract qualities, his workmanship always demonstrates a high level of precision and sound workmanship. The crisp photography in the book clearly bears this out. Maierhofer emphatically rejects the boundaries between fine art and jewellery and some of his work has extended into large sculpture which, in his own words, were intended “to clarify the form”. These are rarely seen in other mainstream references to his work and examples are shown here in their various outdoor locations. Graziella Folchini Grassetto is one of the contributors to the book and she ably captures the ambiguous character of Maierhofer’s work when she says “...on the one hand there is the impulse towards anarchy, and on the other, the necessary rigour of structure”.

The book is a broad chronological survey of Maierhofer’s work that is thoughtfully produced and a stimulating read for all who are interested in his jewellery and his working practice. It will have a particular appeal to those who are interested in mixed material approaches to their craft. It is definitely recommended.



New Directions in Jewellery 11

Edited by Amy Sackville, essays by Lin Cheung, Beccy Clarke and Indigo Clarke. *Black Dog Publishing*, 2006. £24.95. ISBN 10: 1 904772 55 2; ISBN 13: 978 1 904772 55 2

Reviewed by Felicity Denby

This exceptionally well illustrated volume is the follow up to ‘New Directions in Jewellery’, published by Black Dog in 2005. It is not, in fact, volume eleven though this will surely only be a matter of time.

Another ‘insider’ book, about jewellery, by jewellers and for jewellers, it has much to say about contemporary practice, though how much is ‘new’ in terms of technique, concept or material is debatable. It is very well worth a read, in order to establish an informed opinion of your own in order to take part in the unending debate on the subject of what is ‘jewellery’. One day this reviewer will find it an amusing exercise to count the number of times the word ‘boundaries’ appears in books of this genre. The introductory essay from Lin Cheung proposes a “new jewellery utopia” which will lead us to “a greater understanding of the personal and social values made manifest through all objects”. Tackling this ambition with coherence is a challenge that is met with a variety of responses, the most welcome of these being the wittily endearing, immaculately rendered, slightly subversive work of Feleike van der Leest.

It is my belief that virtuosity of execution is essential to justify, and occasionally to excuse, the conceptual intentions of the makers. There is some evidence of virtuosity exhibited here, alongside playfulness, introspection and taxidermy. Some of the work represented in the book does not even exist other than in a photograph of the marks the piece has left on the skin of the wearer. Other illustrations show gatherings of stuff that is on its way to becoming jewellery in the future. I find this more fascinating than the fully resolved articles, which are more familiar once finished and worn on the body.



Husam El Odeh. Comb glasses. Eyewear/hairpiece. Acetate, silver plated chain, 2005. Photo: Gustavo Camillo

As the constituency of Contemporary continues to expand, classification and taxonomy becomes ever more challenging. The book is divided into 'loose groupings' with titles including 'playthings and parodies', 'artwork and objects', and 'cameos and keepsakes' I could suggest other titles, but I think I will wait to be invited!

There is much to enjoy within these pages: marvel at the variety, applaud the ambition, question the coherence, acknowledge the audacity of the whole thing, and look forward to the next volume! Readers must judge for themselves where the boundary lies between concept and self-indulgence. As Matisse said, "Creativity takes courage". Bravo! Encore!

The Jeweller's Directory of Gemstones

Judith Crowe. A&C Black, London 2006. Price £16.99. ISBN 0-7136-7656-6

Reviewed by Lynne Bartlett

As far as I am aware, this is the first book to deal comprehensively with all the considerations that need to be taken into account when using gem materials in jewellery. It encompasses a wide range of gemstones and discusses their use in jewellery design from 'as found' specimens, through simple cutting through to recent novel and intricate faceted specimen stones.

The book's extensive illustrations include individual stones and jewellery from a wide range of well-known practitioners. While it is possible to identify the pieces from the credit listing at the back of the book, I would have preferred to have the maker's name included in the caption for each piece.

The three sections of the book's structure make it a useful information source and reference work for both students and practising jewellers.

Section one gives a clear and concise overview of the intrinsic properties of gem materials, their sourcing, fashioning and trading. The basic concepts of gemmology and lapidary are introduced and briefly discussed.

Section two, the main part of the book, gives reference information for over thirty different species of inorganic gems and four organic materials. Each gemstone is presented in terms of its gemmological properties, varieties and sources, together with guidance on factors influencing its market value. The issues of treatment in all its forms and fakes are clearly discussed.

A minor irritation is the order in which the stones are presented. Although the introduction states that the gemstone information is given in order of the hardness of the stones, it would be clearer if the reasoning behind this ordering decision had been introduced at the beginning of the section. Also having decided to use this structure why then put diamond at the end of the selection of inorganic gems?

Section three presents the aspects of gemstones and their settings that the jeweller needs to take into account when designing a gem-set piece. There is also a useful discussion of the various ways in which stones may be purchased. The gem trade may seem a mysterious business to the novice jeweller and any encouragement and help in its exploration such as is provided by this book is to be welcomed.

Costume Jewelry for Haute Couture

By Florence Muller, edited by Patrick Sigal. Thames and Hudson £38.00. ISBN 0-500-5135-x

Reviewed by Frances Julie Whitelaw

Haute couture jewellery is the luxurious version of 'commercial' costume jewellery and is thus not limited by the constraints of cost, which are a feature of fine jewellery. The book takes the reader on a well-illustrated journey from the emergence of the big fashion houses in the early 20th century through to this decade.

This area of jewellery is one that I must confess I knew nothing about until preparing this review. I know the reference book about costume jewellery 'Fabulous Fakes', and had wrongly assumed that this would be a study of similar objects. Of course there is a cross over and the process of designing and creating these pieces would be familiar to many who produce 'one off' and small batch production jewellery.



Inside Out

Ars Ornata Europeana

Manchester

5-8 July 2007

Ars Ornata Europeana is a major biennial European celebration of contemporary jewellery, held for the first time in the UK and set to offer the most exciting programme of exhibitions and events this year. Aimed at jewellers, artists, curators, gallery owners and speakers from across Europe and beyond, it is the perfect venue to establish new contacts and network in a relaxed and friendly atmosphere. The theme for 2007, INSIDE OUT, encourages a search across disciplines for new and fascinating inspiration and offers a forum for dialogue and discussion around the following points:

- Exposing the Seams
- Listening to the Inner Voice
- Information from the Inside/Outside
- Reaching new audiences
- Nurturing new talent
- Developing a dialogue between makers and gallerists
- Interaction within Europe – are we doing enough?

Conference programme (subject to change)

Thursday 5th July

14.00-17.00 Registration

18.00-22.00 Opening civic reception/exhibition launch: Romancing the Stone at the Manchester Town Hall and Albert Square, then Bite the Bullet at Harvey Nichols.

Friday 6th July

09.30-15.00 Presentations by speakers at Albert's Shed, Castlefield.

16.00-18.00 Exhibition launch: Thread of Silk, Royal Exchange Theatre.

18.00-20.00 Events at the Manchester Craft and Design Centre, viewing of Jewel in the City student competition. Delegate votes.

Saturday 7th July

09.30-16.00 Workshops / discussion groups by European Associations.
Exhibition launch: Out of Styal, The Lowry Centre.

18.00-20.00 Walking with Scientists exhibition launch. Manchester Museum

Evening Meal and partying into the small hours Manchester style!
Albert's Shed

Sunday 8th July

Visit to the Walker Art Gallery in Liverpool: Peter Chang solo exhibition

Confirmed speakers and other contributors

Prof. Norman Cherry – Head of the UCE Birmingham School of Jewellery

Dr. Mark Miodownik – Head of Materials Research Group, King's College, London

Bettina Speckner – jeweller (DEU)

Lynne K Murray – jewellery Designer (UK)

Beatriz Delgado – shoe maker/designer, Camper (ESP)

Elizabeth Callinicos – jeweller (UK)

Gemma Draper – jeweller (ESP)

Ted Noten – jewellery artist (NLD)

Peter Chang – artist (UK)

Robert Kessler – artist (UK)

Giovanni Corvaja (ITA)

Dan Jocz (USA)

Gallery programme

Jewel in the City Student competition (Contact: Salina Somalya)

(Curator: Kelda Savage) Manchester Craft and Design Centre, Oak Street,
Northern Quarter, Manchester

A show of all competition entries, juried by Stephen Bottomley (Association for Contemporary Jewellery, UK), Kath Libbert (independent gallery owner, UK), Xavier Ines Monclús (jewellery artist, ESP), Mary Blauciak (Team Leader, Design and Visual Arts, City College Manchester), Salina Somalya (lecturer, metal design, UK), Alex Bushell (jeweller, UK). Delegates will also be invited to vote for additional awards.

This event is sponsored by City College Manchester W: www.arsornata.org/competition

Romancing the Stone Town Hall, Albert Square, Manchester.

You will never look at a marble statue in the same way again. This unique exhibition showcases the work of international artists across 20 different countries invited to make a piece of jewellery in response to the beautiful white marble sculptures in Manchester's Town Hall. (Curator: Jo Bloxham)

Confirmed exhibitors: Kadri Malk (EST), S and A Kriviciai (LTU), Tasso Mattar (ESP/DEU), Constanze Schreiber (NLD), Christophe Burger (FRA), Sigurd Bronger (NOR), Kelly McCallum (UK), Sebastian Buescher (UK/DEU), Kati Nulpponen (FIN), Jo Pond (UK), Julia DeVille (AUS), Florian Ladstaetter (AUT), Mi-Mi Moscow (RUS), Susanne Klemm (DE), Kepa Karmona (ESP), Tomasz Donocik (AUT/UK), Debbie Z O'Neill (UK), Manuel Vilhena (PRT), Giedymin Jablonski (POL), Silvie Altschuler (CAN), Suska Mackert (DEU), Ted Noten, (NLD)

Bite the Bullet (Curator: Jo Bloxham) Harvey Nichols, Manchester

Contemporary precious jewellery reaches new heights and new audiences in this very unusual placing of artists in an exclusive venue. Work will be for sale.

Confirmed exhibitors: Ruth Tomlinson (UK), Giovanni Corvaja (ITA), Karl Fritsch (DEU), Xavier Ines Monclús (ESP), Ted Noten (NLD), Bettina Speckner (DEU)

Out of Styal (Curator: Debbie Z. O'Neill) The Lowry Centre, Salford.

A very rare opportunity to see the results of a six-week workshop in non-precious jewellery carried out with offenders from HMP Styal women's prison, Cheshire, UK.

Exquisite pieces made from available materials showing imagination, talent and personal enquiry. A thought provoking show.

Walking with Scientists Sarah O'Hana. Manchester Museum, Oxford Road.

What is it like for a jeweller to work among scientists and engineers? What kind of object would attract the attention of both cultures and how can we begin to see the other point of view? This exhibition aims to engage the public in the fascinating world of scientific research, seen through the eye of a jeweller.

Thread of Silk (Curator: Martha C. Lawrance). The Royal Exchange Theatre, St. Anne's Square, Manchester

Inspired by the original book entitled *The Silk Road, Trade, Travel, War and Faith* by Susan Whitfield, International artists show their interpretations of the magnificent legacy from the civilisations of Central Asia. Work will be for sale.

Confirmed exhibitors: Jung-Ji Kim (KOR), Kalsang Shoba (TAR), Alex Bushell (UK), Martha Camargo Lawrance (COL), Rajesh Cogna (IND), Chi Wing Lou (CHN), Marianne Anderson (SCT), Sandra di Giacinto (ITA), Yoko Izawa (JPN), Mette Jensen (DEN), Ursula Guttman (AUT), Janna Syvänoja (FIN), Simone Nolden (DEU/UK), Masooma Syed (PAK), Leonor Hipólito (PRT), Estela Guitart (ESP)

The Benchmark An informal show of work by delegates. Albert's Shed, Castlefield, Manchester.

The Space Within Norman Cherry. (Venue to be decided, but we hope to use a canal boat!)

A show of exquisite work by Professor Cherry, head of the School of Jewellery at the University of Central England.

Other Information

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, travel to Liverpool on Sunday 8th and dinner and party on the last night.

All registrations are taken electronically through Paypal via the 'registration' section on our website www.arsornata.org. Any enquiries should be directed to either Jo@arsornata.org or Sarah@arsornata.org.

Alternatively you can write to
Sarah O'Hana, Ars Ornata Europea 2007, City College Manchester,
34 Whitworth Street, Manchester M1 3HB.



*From The Jewelled Garden. Orchid hair ornament/tiara.
Rene Lalique, 1903. Glass, horn, diamonds. Copyright Thames & Hudson.*

Skilled craftsmen who were the 'paruriers' of Paris made the pieces. At first their contributions went unacknowledged but in time many established their own name as the value and importance of their work increased. One reason for this was that the haute couture fashion houses wanted to create a 'total look', which indicated the type of jewellery and accessories designed to enhance their creations. In spite of periods of financial insecurity the fashion houses managed to assert their importance again after the Second World War. This period saw an explosion of creativity as new materials were used and a public hungry for escapism sought out these exciting designs.

The last thirty years have seen the emergence of work that would not seem out of place in any contemporary gallery. Looking through the book I was struck by the variety of style and amount of work and names that were totally new to me. Haute couture is an important business and it supports many specialist creative industries. The text gives an in depth study of the designer/creators of these pieces. There are over 50 designers featured, most of whom are French.

At £38.00 this is a specialist reference book. The text is a pretty thorough study of the subject, and would be ideal for students of fashion as well as jewellery. I can also imagine that it would be a useful reference for curators, historians and costume designers. It is scholarly and beautifully illustrated but the price tag will put it out of the reach of many individual members, but it will be a handsome addition to any library.

The Jewelled Garden

*Suzanne Tennenbaum and Janet Zapata, 2006.
Thames & Hudson, £29.95. ISBN 0-500-51329-5*

Reviewed by Frances Julie Whitelaw

This is like all Thames & Hudson books; beautifully illustrated and produced. In my opinion the authors didn't really do the subject justice as it is somewhat mono-cultural in its approach. There is an introductory chapter from 'Antiquity to 1800' which whizzes past Egypt, Rome, Mesopotamia etc, and the focus thereafter is pretty much European fine jewellery. It is a thorough study of the subject and I can see why this limit has been imposed as botanical inspiration is a huge topic, however I am not sure quite who this book is for.

If any members love floral fine jewellery then this will be a big hit but at a big price. Maybe this is another one for the library, or a better class of coffee table.



PMC Decade

Edited by Tim McCreight, essay by Donald Friedlich, 2006. Brynmorgen Press, ISBN 1-929565-19-4. Celebrating ten years of Precious Metal Clay, with more than 250 colour illustrations showcasing the best work being done around the world.

As always, **Sonia Collins** keeps an extensive stock of specialist and rare books on jewellery. Her bookstands at conferences and other events are increasingly popular as opportunities to browse and buy. Students and staff at Sheffield, Farnham and Loughborough Universities, Birmingham School of Jewellery and RCA have recently enjoyed bookstand events. Contact her on E: SoniaandMichael@aol.com, or T: 01787 281112.

Sonia recommends: **Beyond Material: Innovative Jewellery and Design**. This Catalogue celebrates the 10th anniversary of Gallery Louis Martin, Delft (Netherlands) and commemorates the exhibition held there November 2006 to January 2007. £22. ISBN 9080276723.

C(CH3C(=O))CH3 enclosures and other TNs, by Ted Noten,. The book documents 15 years work from 'Turbo Princess' to 'Chew your own Brooch' to 'Global Tactile Pieces'. 010 Publishers, Rotterdam 2006. £25. ISBN 9789064505553.

Metrosideros Robusta, by Karl Fritsch. This is a lavish limited edition of 1000 copies. 444 pages, 1093 photographs handbound in coloured linens. Over a decade of work by Karl 'Lord of the Rings' Fritsch, winner of the Françoise van den Bosch Award 2006. £50. ISBN 97839130130.



*Susan May, Silver earrings, 2006, Stem series. 45x50mm.
Shown at COLLECT with Contemporary Applied Arts*

The London Assay Office opened a new sub-office in Hatton Garden, at 17 Greville Street, on 1 December. This additional office is to provide customers with the convenience of a locally-based hallmarking facility for small quantities of objects for hallmarking, typically under 10 articles, where turnaround is paramount. The new branch offers the usual range of services, including hand, press and laser marking. So you drop it off, nip round to stock up in Exchange Findings and then straight back to collect your pieces from Greville Street.

The Assay Office is offering hallmarking packages for students on precious metal courses, to help and encourage them upon entering the industry. One package is for full-time students, the other for part-time, and both include registration, a punch, the creation of the sponsor's mark for laser marking and a tour of the Assay Office London. For further details please visit W: www.thegoldsmiths.co.uk/assayoffice/studentpackages.

Designer Jewellers Group held its annual selling show at the Barbican, 12 November to 1 January, and reports an encouraging volume of sales. As always the group invited 6 recent graduates to show with them, an enterprising gesture of support, and a welcome launch for the students: Caroline Nicolle Branchu, Sian Elizabeth Hughes, Caroline Smith, Abigail Stradling, Jacqui Toher and Katharina Vones.

Getting Started, the annual intensive business/survival course for graduates in jewellery and silversmithing at Goldsmiths' Hall, was held 15-19 January and was as successful as ever. A full complement of students from colleges throughout the country were listening hard to experts and learning how to set up in business, price work, handle PR and promote their work – and all for free! The company goes to considerable trouble to pick appropriate tutors for the talks and seminars presented, and judging from conversations overhead at the Thursday night reception, this was warmly appreciated. The exhibition of pieces by those on the course looked very impressive, boding well for future successes in business. Ruth Facey talked to the participants about ACJ and the advantages of membership.

Process Works is an exhibition curated by Helen Carnac and Ruth Rushby, which showed at the University of Hertfordshire in Hatfield, 18 January to 16 February, and will be on display in the UNIT2 galleries at London Metropolitan University in July. The show is subtitled 'An exploration of the creative inspiration and developmental works of five contemporary jewellers'. These were Lin Cheung, Helene Turbé, Katy Hackney, Susan Cross and Helen Carnac.

At the **Royal College of Art**, students in the Goldsmithing, Silversmithing Metalwork and Jewellery course showed work in progress, 25-31 January. Unfortunately this brief but no doubt ground-breaking exhibition was closed on the Saturday and the Sunday, and we have no first-hand assessment to report.

The Cutting Edge, Scotland's Contemporary Crafts touring exhibition is the result of a three year partnership project between four of Scotland's museums that have a particular interest in supporting contemporary craft makers, with part funding from the Scottish Arts Council. Nine jewellers are included: Ruth Chalmers, Andrew Lamb, Ann Little, Peter Chang, Jack Cunningham, Dorothy Hogg, Sarah Keay, Roger Morris and Helen McPherson. The exhibition opened in the National Museum of Scotland on 26 January and runs until 29 April, then tours to the Dick Institute in Kilmarnock, 26 May to 30 June, to the Gallery of Modern art in Glasgow, 20 September to 25 November, finishing in Aberdeen Art Gallery 9 February to 12 April 2008.

Made in the Middle is the title of an exhibition of new works in contemporary craft from the West Midlands, and celebrating 21 years of Craftspace. It represents a collaboration with Rugby Art Gallery. It begins in mac in Cannon Hill Park in Birmingham, running from 27 January to 14 March, before touring to 10 other venues, mainly within the region. Jewellers in the exhibition include Yoko Izawa, Anna Lorenz, Jane Moore, John Moore, Shivani Patel, Betty Pepper and Isabella Hart.

The Scots again! Not content with Holland and Japan, and the home country, now they've invaded Cumbria, with **Rise and Shine**, a selling exhibition hosted by Blackwell, the beautiful Arts and Crafts House outside Windermere and part of the Lakeland Arts Trust. And again it's mostly the usual suspects traceable to Edinburgh College of Art, 21 jewellers in all. It should be an impressive show, in a wonderful setting, and runs from 4 February to 22 April.

Secrets of the Goldsmiths' Company is this year's Spring exhibition at the Hall, 5-31 March, digging out all kinds of treasures from cupboards all over the building, many never previously shown. On display will be silver, historical documents, architectural drawings, paintings and a variety of intriguing and miscellaneous objects illustrating the Company's long and distinguished history since it received its Royal Charter in 1327.

The Goldsmiths' Craft and Design Council will show its prizewinning entries at its annual competitive exhibition at the Hall, 27 February to 2 March, with the prizegiving ceremony on 26 February.

The Grace Barrand Design Centre in Nutfield, Surrey is celebrating its first ten years of successful activity. The centre organises a wide range of classes and courses in various crafts, holds small-scale but well presented exhibitions, and maintains a sales outlet where the emphasis is on high quality crafts for the home, and a café for its many visitors. A celebratory book launch took place on 26 January of a publication by the owners, Rosemary and David Hufton, on the history of the Centre.

mima, the exciting new Middlesbrough Institute of Modern Art, was inaugurated on 27 January, with a distinguished exhibition *Draw, Conversations Around the Legacy of Drawing*, featuring drawings by some of the most significant artists of the 20th Century. Middlesbrough was famous in the 1980s for the Cleveland Drawing Biennale, so this seems a fitting opening show for the chic new building, by the Dutch architect Erik van Egeraat. The Cleveland Crafts Centre's important collection of modern jewellery may well be shown at the Institute later on.

Contemporary Applied Arts, which at the end of 2006 was facing the closure of its gallery in Percy Street, has been rescued by one of its Trustees and will continue to hold exhibitions, although at the time of writing we have been unable to discover the organisation's longer term plans. Meanwhile CAA took a stand at COLLECT, where Susan May was one of its stable, and Think Tank, an exhibition of avant-garde European craft on the theme of place was shown at Percy Street, 2-18 February.

Looking ahead, the **Jerwood Prize Exhibition**, organised by the Crafts Council, will be shown in the Jerwood Space, Union Street, EC1, from 5 June to 22 July. It then tours until August 2008, including showings at the National Museum of Scotland, and the new Bradford One, part of Cartwright Hall, the city's principal public gallery.

members news

Michael Carberry in his workshop

Michael Carberry – Muir Trust Artist in Residence at Buckinghamshire County Museum

Alexandra MacCulloch is Keeper of Art, Clothing and Textiles at the Museum, and here she tells Findings about the Muir Trust Residencies.

Fossils, Ewen Henderson ceramics, agricultural machinery and pressed plants may seem like a strange assortment of things. But they are just a few of the many objects in Buckinghamshire County Museum's collections and all of them have caught the attention of Michael Carberry, who is the 6th Muir Trust Artist in Residence at the Museum in Aylesbury. For four weeks this spring Michael is based at the Museum, providing visitors with the chance to see a jeweller at work, whilst also using the time to experiment and take his work in new directions, with the museum objects as his inspiration. As head of art at Bridgewater School, Berkhamsted, Michael (who continues his jewellery practice at home) will be taking time off from his demanding day job to undertake the Residency.

One of the aspects of the Residency that particularly appealed to him was the opportunity of working in a space and at a pace very different from both familiar environments: 'My workshop is quiet, whereas school can be hectic. The Museum is somewhere in between'.

Michael also relishes the prospect of engaging with new and different audiences. Certainly his approach to jewellery making will challenge people's traditional concepts of jewellery. As he says 'I am process-led, and enjoy experimenting without setting out with the intention of making a piece of jewellery. I just sometimes make an object which can be interpreted as piece of jewellery'.



Engaging with museum visitors is one of the key aims of the Muir Trust. It was founded in 1997 as a result of a bequest by Jane Muir, the Buckinghamshire artist and mosaicist, in memory of her late husband Alistair Muir. Feeling that many people rarely have the chance to see the processes involved in producing a work of art, Jane has used the Trust to fund an artist in residence scheme at Bucks County Museum. She is also passionate about providing established artists with a period of time when they can experiment with their own work and develop ideas outside their usual working environment.

Over the last ten years the Residency has brought a diverse range of talented artists to the Museum, including the print maker Dale Devereux Barker and the potter Tim Andrews. Michael, who is a member of ACJ and a Crafts Council listed maker with work in a number of museums, is sure to continue the Residency's tradition of demonstrating excellent and exciting artistic practice.

Muir Trust Artist in Residence will run from 12 February to 9 March. Michael's studio will be open to visit between 13.30pm-16.30pm on Fridays and 11.00am-14.00pm on Saturdays. Visit www.buckscc.gov.uk/museum for details of Residency talks and workshops. An exhibition of the work created will run from 10 March to 1 April 2007.

One of the many selling events before Christmas was at **Hothouse** in London Fields, part of the East End nexus, 3-4 December. Among the tabletop stands were ACJ members **Syann van Niftrik, Lynne Murray, Jacqueline Cullen** and **Elizabeth Bone**.

Katharina Vones was the winner of the Stephen Maer Memorial Award at the Designer Jewellers Group annual show at the Barbican in December.

Kelvin J Birk has been showing new work at CGA (Pennybank Chambers) as number 6 of the Creative 8 series there. The work is radically different from anything you've seen from him before, and we shall be reviewing the show for the June issue of *Findings*.

Fiona Wright took part in The Significance of Paper at Walford Mill Crafts in Wimborne, Dorset in January and February, after a busy autumn of participation in various fairs and exhibitions in London, Birmingham and Brighton.

Jo Pond, who has just been showing at the V&A in the latest edition of the Crafts Council's annual 'New Faces' exhibition, has also been selected for Schmuck 2007, the important international show in Munich, held in the International Trade Fair Exhibition Ground from 8 to 14 March. The other British jeweller selected is **Julia Keyte**. Schmuck has been running for 47 years, and the Herbert Hofmann prize, commemorating its founder, is awarded annually, along with ten awards made by the Bavarian state.

Anne Morgan recently received a project grant of £4,500 from the Arts Council of Wales to enable her to research and produce some new work for a show at Oriel Washington, Penarth, near Cardiff, next October. The work is based on incorporating USB memory sticks and wearable jewellery, to form 'wearable memories' She is also hoping to show the new work at other galleries across the UK.

Over in Japan, **Dorothy Hogg** and a dozen ECA graduates showed at the CAJ gallery at the Museum of Kyoto. The supporting cast included **Carla Edwards, Emma Gale, Sarah Kettley** and **Andrew Lamb**, plus several non-ACJ members.

Sarah Kettley is showing new work as part of her AHRC project, *ensemble* at the Scottish Book Trust, Trunks Close, High Street, Edinburgh on 16 March, 7-830pm. *ensemble* combines sound and jewellery in an interactive installation. Building on the idea of a handling exhibition, it explores notions of privacy in a surveillance society through personal narratives on the theme of jewellery. Find out more at W. www.jewellerytalks.blogspot.com, or E: s.kettley@napier.ac.uk.

regional news

Edited by Melanie Eddy

ACJ Scotland

Hazel White reports:

ACJ Scotland is planning a Gold Panning weekend in late Spring. For further details please contact Hazel White at E: hazel@calumpress.com T: 01382 630099)

ACJ Wessex

Ruth Facey reports:

ACJ Wessex is planning a workshop day, working title *Collaboration, Communication and Consequences*, to be held sometime before the end of June at Making Space, Havant. This will be a practical day giving the opportunity to collaborate with other members using a wide variety of materials at the brand new community workshop facility opening in May. We hope to include a session that examines the dynamics of collaboration and to make a CD as record of the day's work and outcomes.

Open to all ACJ members in the region, and potential members, we hope this will encourage good local networking and shared creative practices. For more information please contact Sharon Justice E: bernard.justice@ntlworld.com

ACJ Midlands

Jo Pond reports:

The first official meeting of this new regional group was held on Thursday 18 January at The School of Jewellery in Birmingham. Two meetings have been held to date and the aim is to meet monthly, based alternately at The School of Jewellery, Birmingham, and at Loughborough University School of Art and Design.

Members interested in finding out information on this group should contact Jo Pond E: jo@jopond.com

Calling all South Coast jewellers and others interested in contemporary jewellery.

The ACJ is still without a South Coast Regional Group, although many of its existing and potential members reside here. If you have an interest in jewellery as a maker, collector or gallery then why not become involved in setting up a brand new regional group.

The ACJ supports its regional groups with advice and project funding, and the group can be organised in a number of ways to suit the people involved.

There could be opportunities for group exhibitions, workshops and a chance to communicate with your peers through informal meetings and events.

There is already interest from members in East and West Sussex but defined boundaries have not been set yet, so please get in touch from anywhere along the coast! If you are interested email Laila Smith E: smithlaila@hotmail.com.

ACJ Regional Contacts

Below you can find contact details for existing groups. If you are based in an area not currently represented and would like contact with other designer-makers based near you, with a view to getting together, then email ACJ's Administrator, Sue Hyams on enquiries@acj.org.uk, for a full list of members in your part of the country.

ACJ-Berkshire

Cathy Newell Price
E: cathynewellprice@yahoo.co.uk
Hannah Bedford
E: hannahdenby@yahoo.co.uk

ACJ-Bristol

Matt Benton
E: matt.benton@btinternet.com

ACJ-London

Vannetta Seecharan
E: acjlondon@hotmail.com

ACJ-Manchester

Martin Rees
E: membership@manchesterjewellersnetwork.co.uk

ACJ-NI

Dr. Sarah McAleer
E: sarah@golddigger79.com

CORRECTION: On page 18 of our December issue, the image featured in Regional News was incorrectly attributed to Sally Simpson. The textile brooch is in fact by Carole Lockwood. It is composed of roller printed oxidized sterling silver and silk.

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.

international news

Holland

Sieraad International Jewellery and Silver Design Event. Amsterdam RAI, 7-10 December.

Dorothy Hogg was there:

Sieraad is in its second year and was presented in one of the exhibition halls at the trade fair centre RAI in Amsterdam. I decided to visit Sieraad as Galerie Beeld & Aambeeld planned to make their gallery presentation entirely of work from Scotland. The exhibition called 'Scottish Signature' was selected by gallery directors Martha Haveman and Karel Betman and showed the work of ten jewellers and silversmiths from Scotland. The work of Shimara Carlow, Shona Fidgett, Anne-Clare Graham, Sarah Hutchison, Susan Kerr, Beth Legg, Lynne Murray, Geoff Roberts, Georgia Wiseman and myself was well presented and seemed to attract interested visitors.

There were 58 stands overall comprising both individual makers and galleries showing work from different makers. The Rietveld Academy had a large stand with a wall of necklaces in many materials by their graduates. The common denominator of this work and the source of its inspiration was 'the past' and although the language was sometimes borrowed from the past, new forms of meaning were generated. The CODA Museum had a wonderful collection of jewellery on show including a showcase of work by the late Onno Boekhoudt as well as other renowned makers. There was an intriguing exhibition of a competition entitled 'New Traditional Jewellery' focusing on the traditional meaning of jewellery translated in a contemporary way by artists from around the world.

This little jewel of a trade fair interested me; there was some mediocre work but there were many highlights. I think Sieraad will develop to become of international importance.

Japan

Dorothy and 14 ECA Graduates showed at CAJ in the Museum of Kyoto between 6 and 21 January. Other exhibitions of UK jewellers are planned at the gallery, including Yoko Izawa in March/April and Grace Girvan in May.

United States

Arline Fisch has sent us, via Jacqueline Mina, a calendar of her very full programme of activities during 2006, culminating in the award of a United States Artist Target Fellowship of \$50,000. This is one of 50 such Fellowships awarded annually to individual artists in all fields from all parts of the US in support of their work. It was created in 2005 with \$20M from the Rockefeller, Ford, Prudential and Rasmussen Foundations, and the programme is designed to counteract the decline in US government funding of the arts. Is anyone listening here in UK? Otherwise Arline, who is currently Professor Emeritus at San Diego University, has been teaching, in the States and at Alchimia in Florence and UCE in Birmingham, and has had lots of exhibitions, conferences and seminars, and also has a new book just published: *Crocheted Wire Jewellery*.

Diane Falkenhagen had *A Decade of Work* on view at the National Ornamental Metal Museum in Memphis, Tennessee until the 21 January. Visit her website at W: www.dianefalkenhagen.com

Italy

Pensieri Preziosi 3 opened at the Oratorio di San Rocco in Padua on 15 December and runs until 4 March. This time it was work by only four artists: Barbara Kruger, Ruudt Paters, Ramon Puig y Cuyas, and Graziano Visintin. The exhibition's title is 'Assemblages, Geometries, Myth and Memory', and there have been a number of ancillary events and satellite exhibitions, and a Round Table organised by the Associazione Gioielli Contemporaneo, ACJ's equivalent in Italy.

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.

QEST

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 summer 2007 scholarships is 8 June. Apply to The Secretary, The Queen Elizabeth Scholarship Trust, No. 1 Buckingham Place, London SW1E 6HR for an application form (enclose an A4 sae with a 50p stamp) or download a form from W: www.qest.org.uk

PMC Symposium

"The Future and PMC: A dynamic Look at Design and Technology in Metal Clay" is to be held on 28 July 2007. This one day symposium, the first of its kind, will bring together 100 delegates for intensive exposure to recent breakthroughs in the field of metal clay. Emphasis will be on presenting participants with high quality design-led PMC work and new techniques.

The symposium will include formal presentations, demonstrations, and an exhibition of PMC work. In addition, delegates will have access to vendors' booths, an awards ceremony of a national competition and numerous networking opportunities. Three US speakers are confirmed; Tim McCreight, author, jeweler, and founding director of the International PMC Guild; Celie Fago, teacher and award-winning designer; and Kevin Whitmore, gem specialist and manager at Rio Grande.

The event will be held at London Metropolitan University from 9:30-6:30 with an optional dinner in the evening. Tickets are £75 for ACJ and PMC Guild members (£95 for non-members) and will include a buffet lunch. For details contact T: 01726816600 or visit the PMC Guild's website www.pmcguild.co.uk

Small Treasures PMC Competition

The purpose of the competition is "To promote creative exploration, generate interest in new materials, and encourage excellence among PMC artists."

The competition is open to jewellers and PMC artists working in the UK and Europe. Items for entry can be jewellery, sculpture, ornaments or any other interpretation. Entries can include mixed materials but PMC should account for at least half of the piece.

Selected entrants will be invited to exhibit their pieces at the first UK PMC Guild Symposium in July 2007. Winning pieces will be featured on the PMC Guild International website, which attracts thousands of visitors from around the world.

Submission requirements and further information can be found at W: www.pmcguild.co.uk Please note that the competition deadline has been extended to the end of March.

For further information on the benefits of becoming a PMC Guild member and resources for all things PMC visit the Guild's website.

London Jewellery Exports

Designer makers and jewellery firms in the Greater London area are being offered the chance to expand their export horizons with this new two year project. The project, to provide export assistance for London jewellers, is being organised by the British Jewellers' Association funded by City Fringe Partnership and the London Development Agency, with the collaboration of UKTI and many other craft associations. Eligible companies will be provided with information, advice and in some cases financial incentives to assist them with their exporting activities. The website www.londonjewelleryexports.com

is the core of the project and will act as an information hub and forum for all jewellery related export information researched by the team and project beneficiaries and as a promotional vehicle for the companies involved. Export Club meetings, seminars and trend forecasting events will be posted on the site.

The programme includes sponsored visits to international trade shows in Europe and the US and there are plans to explore less well known markets. London based Trade Fairs specializing in or incorporating jewellery will also be linked with the project, involving International buyers.

For further information please consult the website or email your queries
E: info@londonjewelleryexports.com
If you are interested in getting involved in this project please contact:
Aldyth Crowther T: 07825130181
E: aldyth@londonjewelleryexports.com or
Lindsey Straughton T: 07825130180
E: lindsey.straighton@bj.org.uk

Collections

This new jewellery show will sit alongside Top Drawer Spring at Earls Court in 2008. (See Fairs for more detailed information). This show is a separate exhibition in its own right with a dedicated marketing campaign to jewellery buyers, but will inevitably benefit from an overlap of interest from buyers visiting Top Drawer. For further information T: 02073708208
W: www.collections-london.com
E: info@collections-london.com

To secure your participation in this event contact Anna Wales T: 02073708189
E: anna.wales@clarionevents.com

Crafts 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. The next deadline is 1 June (subsequent deadlines on the 1st of June, September, December and March). For further information W: www.craftscouncil.org.uk/guide
E: reference@craftscouncil.org.uk

New Craft – Future Voices, 4-6 July 2007

This conference, hosted by Duncan of Jordanstone College, University of Dundee, has within its International Review Panel Professor Georgina Follett, Hazel White, Sandra Wilson and Ruudt Peters. It will explore the relation between skill, intellect and culture within the individual vision of crafts practitioners. The event arises from the AHRC funded project, 'Past, Present and Future Craft Practice', conducted at the University of Dundee. In addition to the papers and the concurrent exhibition, it will provide opportunities of hearing prominent speakers, and of interaction and discourse. A Ceilidh and Dinner is planned for Thursday 5 July.

Keynote speakers include Bruce Metcalfe, Jorunn Veiteburg, Paul Greenhalgh. Two themes will run parallel each day: Day 1: Collaborative Practice and New Voices; Day 2: Craft Intelligence and Dialogue; Day 3: Aesthetics and Critical Engagement. A number of jewellery practitioners from all round the world have already submitted abstracts and exhibition proposals at this event, and the conference has attracted 146 contributors from a total so far of over 16 countries.

Early Bird registration (£300) is open to the end of March, normal registration in April – June is £365. To book your place visit W: www.newcraftfuturevoices.com.

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, or Melanie Eddy, E: mne_eddy@. While we include as much as possible, we cannot guarantee inclusion. For Classified or display advertisements please contact Muriel Wilson, as above. Copydate for the June 2007 issue is 10 April.

fairs



Anne Morgan. Contemporary Silver Jewellery with inlaid Japanese washi paper.
Photo: Anne Morgan. Anne is showing in Desire, a new fair fair dedicated to jewellery and silversmithing from Craft in Focus.

Edited by Melanie Eddy

Desire

New event by the organisers of Craft in Focus exclusively for jewellers and silversmiths.

T/F: 01622747325

E: info@craftinfocus.com

W: www.craftinfocus.com

2-4 Mar – Queen Charlotte Hall, Richmond

Rock' n' Gem

T: 01628621697

E: info@rockngem.co.uk

W: www.rockngem.co.uk

3-4 Mar – Cheltenham Racecourse

17-18 Mar – Kempton Park Racecourse

31 Mar-1 Apr – Brighton Racecourse

14-15 Apr – Chilford Hall, Linton

21-22 Apr – Newark Showground

19-20 May – Alexandra Palace, London

2-3 Jun – Norfolk Showground, Norwich

Gem' n' Bead

From the organisers of Rock'n'Gem a series of shows dedicated to beads.

T: 02073708133 E: info@gemnbear.co.uk

W: www.gemnbear.co.uk

3-4 Mar – Cheltenham Racecourse

Craft in Focus

T/F: 01622747325

E: info@craftinfocus.com

W: www.craftinfocus.com

9-11 Mar – Kings Hill Centre, West Malling

23-25 Mar – Spectrum Leisure Centre, Guildford

20-22 Apr – University of Kent, Canterbury

Want to learn how to use Bioresin?

Sarah King is teaching evening classes at Cockpit Arts, Holborn, London.

Learn how to:

- carve a wax master
- make a simple rubber mould
- cast in non-toxic Bioresin

£250 per course plus £40 materials

Please contact Sarah for more details and forthcoming dates T: 02072268712

E: sarah@sarah-king.co.uk

The British Craft Trade Fair

T: 01444246446

E: info@bctf.co.uk

W: www.bctf.co.uk

15-17 Apr – Great Yorkshire Showground, Harrogate

Dazzle

E: tonydazzle@aol.com

W: www.dazzle-exhibitions.com

7-21 May – Merchant Square, Glasgow

The Craft and Design Experience

Event from the organizers of Craft in Focus where exhibitors demonstrate their skills

T: 01622747246

E: info@craftexperience.co.uk

W: www.craftexperience.co.uk

18-20 May – Fawley Court, Henley on Thames

Pulse by Top Drawer

E: pulse@clarionevents.com

W: www.pulse-london.com

3-5 Jun – Earls Court, London

Recent Fairs

Top Drawer Spring

Top Drawer Spring is the first opportunity of the year to see design-led products.

This year the show was divided into two main areas: Home Accessories and Gifts, and Jewellery and Fashion Accessories.

With over 300 exhibitors in the latter, jewellery was a main focus at the show. Janet Fitch had a dedicated area, with a focus on contemporary jewellery by designer-makers, for the third year running. This year the area was named *Brilliance* to reflect “not only the sparkle of the gems themselves, but the quality and excellence of design”.

Also featured was a preview of *Collections* – the new jewellery show for spring in London. *Collections 2008* will run

alongside *Top Drawer Spring*, and will be located on Level One of Earls Court. This is evidence of the recognition by the organisers that jewellery is becoming an increasingly important section of *Top Drawer*. *Collections* is being marketed as ‘a selective, design-led, innovative jewellery exhibition’. The fair will be separated into a series of dedicated sections. It will also feature an International Pavillion, British and International Design galleries. See Opportunities for details.

COLLECT

This annual event, organised by the Crafts Council at the V&A, took place 8-12 February, too late for full coverage here. In addition to the main event, which featured many well-known European jewellery galleries, the Crafts Council co-ordinated a publication listing crafts events in UK galleries happening at the same time.

listings

AYLESBURY

Bucks County Museum

Church St. T: 01296 624579

To 1 Apr: Michael Carberry, currently artist-in-residence, presents a selection of his own and his friends' jewellery. (See members news p.17)

BIRMINGHAM

mac (Midlands Arts Centre)

Cannon Hill Park. T: 0121 440 4221

To 25 Mar: Transformation – ACJ Bristol

To 14 Mar: Made in the Middle

– incl. jewellery

EDINBURGH

National Museum of Scotland

Chambers Street. T: 0131 225 7534

To 29 Apr: The Cutting Edge, Scotland's

Contemporary Crafts – incl. 9 jewellers

Open Eye Gallery

34 Abercromby Place. T: 0131 557 1020

W: www.openeyegallery.co.uk

To 28 Mar: Jenifer Wall

The Scottish Gallery

16 Dundas Street. T: 0131 558 1200

W: www.scottish-gallery.co.uk

30 Apr-30 May: Birgit Laken

ETON

JaM & Eton

Applied Arts 81 High St.

T: 01753 622333

W: www.etonappliedarts.co.uk

March: Focus – Lesley Strickland

April: Focus – Jane Macintosh

May: Focus – Sarah King

FARNHAM

New Ashgate Gallery

Lower Church Lane. T: 01252 713208

W: www.newashgate.org.uk

To 28 Apr: Rarefind Spring – incl.

Marianne Anderson, Kate Bajic, Hannah

Bedford, Amy Chan, Jed Green, Joanne

Haywood, Lindsay Mann, Lianne

McCurrach, Louise Miller, Abigail Percy,

Helen Smythe, Penny Warren

GLASGOW

Roger Billcliffe Gallery

134 Blythswood Street. T: 0141 332 4027

W: www.billcliffegallery.com

30 Mar-24 Apr: Cosmima – incl.

Ulla Hornfeldt, Daphne Krinos,

Grant Braithwaite, Louise O'Neill,

Olivia Schlevogt and Chris Carpenter

KILMARNOCK

The Dick Insitute

Elmbank Avenue. T: 01563 554341

26 May-30 Jun: The Cutting Edge,

Scotland's Contemporary Crafts.–

incl. 9 jewellers

LEAMINGTON

Jane Moore Contemporary Jewellery

16 Denby Buildings, Regent Grove.

T: 01926 332454

W: www.janemoorejewellery.co.uk

To 28 Apr: Katrin Jaeger, Square Circles

1 May-30 Jun: Jed Green,

Lesley Strickland

Helen Bruten and Lucy Lyon. Necklace from the exhibition Transformation: ACJ – Bristol at the Foyle Gallery, mac in Birmingham.



LEEDS

Craft Centre and Design Gallery

City Art Gallery, The Headrow

T: 0113 2478241

W: www.craftcentreleeds.co.uk

3 Mar-30 Jun: Rings – 20 established jewellers, & The New Designer Showcase – 9 newcomers sourced from last years New Designers Graduate Show

LIVERPOOL

Bluecoat Display Centre

School Lane. T: 0151 709 4014

W: www.bluecoatdisplaycentre.com

1-31 March: In the Window

– Wendy Sarah Pacey

LLANTRISANT

The Model House

Bullring. T: 01443 237758

To 4 Mar: Branching Out – Contemporary Craft from Brewery Arts, Cirencester, incl. jewellery

LONDON

Clerkenwell Green Association

33-35 St John's Square.

T: 020 7251 0276

17-21 Apr: Made for Men – incl. jewellery by Sally Lees, Sarah Pulvertaft

flow

1-5 Needham Road. T: 020 7243 0782

W: www.flowgallery.co.uk

22 Mar-12 May: LLIF – an exhibition of contemporary craft by makers associated with Wales. Incl. Carol Kingsbury Gwizdak

To 17 Mar: Domestic Thing – incl.

Gitte Nygaard

Goldsmiths' Hall

Foster Lane. T: 020 7606 7010.

W: www.thegoldsmiths.co.uk

5-31 Mar: Secrets of the Goldsmiths' Company – items from the history of the Company

Lesley Craze Gallery

34 Clerkenwell Green. T: 020 7608 0393

W: www.lesleycrazegallery.co.uk

To 24 March: 6 Emerging Talents

– Jo Hayes-Ward, Oliva Lowe, Lynne Murray, Lina Peterson, Karola Torkcs, Polly Wales

1-24 Mar: COLLECT Collection

MANCHESTER

Craft & Design Centre

17 Oak Street. T 0161 832 4274

To end of Mar: Raw – mixed-media group show, incl. Beth Hughes

Royal Exchange Theatre Craft Shop

St Ann's Square. T: 0161 833 9833

W: www.royalexchange.co.uk/craftshop

To 10 Mar: Shades of Red – variety of work in shades of red, incl. jewellery.

Ideal gifts for Valentine's Day

SALTAIRE

Kath Libbert Jewellery

The Store, Salts Mill. T/F: 01274 599790

To 29 Apr: Tassels & Tiaras – 6th Annual Alternative Wedding and Valentine Show. Featuring 20 distinctive collections including amazing rings by David Goodwin and Tina Engell, and bejewelled necklaces by Marianne Anderson

WINDERMERE

Blackwell, the Arts & Crafts House

Bowness-on-Windermere.

T: 015394 46139

To 22 Apr: Rise and Shine – New jewellery
15 Jewellers associated with Edinburgh College of Art

WORCESTER

Worcester Museum

Foregate Street, T: 01905 25371.

24 May-5 Jun: Made in the Middle – Contemporary Craft from the West Midlands

Information is correct on going to press, readers are advised to check opening times, etc. If you are organising or taking part in an exhibition or event and would like to be included in Listings contact Lyn Medcalf, E: lyn.medcalf@tiscali.co.uk. Entries are free but we cannot guarantee inclusion. Copydate for the June 2007 issue is 10 April.

A NEW HOME FOR THE NOT-FOR-PROFIT ORGANISATION

Holts Academy of Jewellery is moving!



The Academy will be shortly moving to new premises, though staying within Hatton Garden. This move will allow the Academy to continue its mission of delivering expert training by master craftsmen.

The Holts Academy of Jewellery will now trade as a social enterprise and therefore will be a not-for-profit organisation. Through close partnerships with local government and the jewellery sector we endeavour to assist in the revitalisation of the UK jewellery industry (please see JSIP initiatives below).

The move will take place at the end of April. Our new address will be:
LANGDALES, 5-7 ST CROSS STREET, HATTON GARDEN, LONDON, EC1N 8UB

The Academy's new facilities will have triple the workspace of the current premises and will include two large workshops, CAD/CAM suite complete with Rapid Prototyping machine as well as access to on-site gallery space. The acquisition of new premises and fit out of workshops was achieved with the funding and support of LB of CAMDEN.

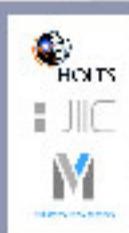
The Academy will continue to operate as normal. Please continue to address all enquires to school@holts.co.uk or call 0207 405 0197 and speak to one of the team.

Current initiatives being delivered by Holts Academy of Jewellery in partnership with leading organisations in the jewellery industry ...

JSIP Project - Bespoke Technology & Training Programme

An opportunity for training and guidance for individuals in the London area, in the latest jewellery design and manufacturing technologies and techniques. The huge surge in interest from consumers in bespoke work has driven the need for innovation and originality. This programme will deliver highly subsidised training in the latest design, rapid prototyping and manufacturing techniques.

For further information, please contact 020 7405 0197 or email school@holts.co.uk



JSIP Project - Future in the Making

Do you want to achieve a breakthrough in your business growth? Do you want £15,000* to fulfil your potential? You could be one of the 12 Designer Makers that receive expert guidance and support to take your business to a new level of success.

For further information, please contact 020 7405 0197 or email school@holts.co.uk

* £15,000 is the potential value of advice, training and subsidy received by each successful applicant



Women into Jewellery

An opportunity for women in the London area to receive free training to help change career, return to work or simply work in the jewellery sector. You will receive training and support from Holts Academy of Jewellery and Newham College to give you the skills to be a success.

For further information, please contact Barbara Nissa on barbaranissa@newham.ac.uk



The City Fringe Partnership along with its partners the London Borough of Camden and The Goldman Sachs Foundation have secured £3 million to invest in the JSIP regional development programme.