

findings



The Association for Contemporary Jewellery's quarterly newsletter



In this issue: Chairman's Letter • Editorial • Ten Years of ACJ • Making Space • Play with a Purpose • Being Ethical • Schmuck 2007 • Digital Explorers II • Exhibition Reviews: Kelvin Birk, Process Works, Rise and Shine • Recent Publications • News and Events • Over to You • Members News • News from the Regions • International News • Opportunities • Fairs • Degree Shows • Listings

editorial

Front cover: 'Romancing the Stone'.
Albert Square, Manchester: Exhibition
organised by Deborah Zeldin-O'Neill
A neon neckpiece for Prince Albert,
re-named The King of Bling.
Photo: Jonathon Keenan.
Ars Ornata Europeana 2007.
5th-8th July in Manchester

Findings is celebrating ACJ's 10 years of successful growth and achievement. Several of the first committee have contributed their thoughts about the early days, and the exhilaration of the inauguration, the impetus for setting up a national professional association, and the hard graft involved in making it work. I confess I find some bits embarrassing, but am expressly forbidden from deleting them. There are still many members who have stuck with us from the beginning, and they can feel justifiable pride in our achievement. We shall all be looking forward to the next ten years.

Elizabeth Callinicos interviewed Rosy Greenlees, Director of the Crafts Council, and reports on Rosy's views on the changes in the structure and policies of the Council and its plans for the future.

We always want to encourage members to submit news items, features, reviews, etc to *Findings*, but sometimes items are in danger of being mislaid if they are sent in the wrong direction. Melanie Eddy (Editorial Assistant) is responsible for Regional News, Opportunities and Fairs, and anything relevant to these should go to her at mne_eddy@yahoo.co.uk. Items for Members' News, and indeed anything else for the newsletter, should be sent to the Editor, Muriel Wilson at murielwilson73@yahoo.co.uk. *Muriel Wilson*

chairman's letter

This is my final letter as ACJ Chair, as I prepare to step down at the AGM after four years service that includes two years as Chair, a year as Chair-elect and six months as Vice-Chair. It has been a wonderful privilege to meet and work with the fascinating and stimulating members of our Association. Often it is important to remind ourselves that those who donate so much time and energy to this association do so because they are passionate about jewellery, not bureaucracy. Jewellery in all its guises is our 'raison d'être', but as officers for ACJ we are its ethical and financial guardians and must ensure that the business of the Association moves smoothly on and prospers year on year.

My time as Vice-Chair was invaluable and the superb support from past and present executives, volunteers and part-time staff prepared me well. Like all our members, I owe a big debt of thanks to the many people who have worked so hard behind the scenes at all levels within the ACJ and in particular to my family, friends and colleagues, who have indirectly supported this work with patience and understanding. I must admit to looking forward to spending many more days, evenings and weekends with my family, and more time in my studio.

My focus in 2005 for my two years as chair was clear: appointing our first CEO, achieving full Limited Company status and developing the Association. The time was ripe for change with the relative financial security of the Association secured till 2008 and an ideal opportunity to recruit new key personnel and strengthen existing professional aspects like the production and circulation of the newsletter. We appointed our first Chief Executive Officer in the autumn of 2005 and she was with us until early 2007. In a busy year building up to the London conference we achieved a milestone with our membership reaching 750 (from just over 400 in 2004) and also in establishing the ACJ as a Company Limited by Guarantee in 2006.

ACJ has undergone some re-structuring with the founding of a small Management Committee, made up primarily of our new company directors, who meet to fix budgets, agree spending and order business from and to working parties. The larger Executive Council now meet only twice yearly, to receive feedback from Regional Groups, the number of which has almost doubled and which attract local membership. We have aimed to reduce red tape, to help coordinate project proposals, if they come to us with realistic timelines, and to establish better workloads for the executive, though it is clear the Association could still benefit from a larger permanent workforce. I view the establishment of a larger paid staff base as a key requirement of the Association. This work has begun earlier this year with the appointment of Fiona Wright to the new post of Company Secretary/Treasurer. Fiona will join Sue Hyams, our excellent administrator, as a regular part-time member of staff. The established policy of appointing a Chair-Elect has provided the ACJ with a very experienced executive officer, Frances Julie Whitelaw, as our next chairperson. I am confident that Julie will be excellent in the role and I wish her every success.

I hope to see many of you at the AGM in Havant on 21 June, at New Designers in London, Ars Ornata in Manchester, or any of the other events with which we are involved in this our 10th anniversary year and wish the ACJ another ten spectacular years. *Stephen Bottomley*

ACJ Ltd Executive Council as at
15 July 2006

Chairman: *Stephen Bottomley*
Vice-Chair/Chair-Elect: *Frances Julie Whitelaw*. Secretary: *Fiona Wright*,
Chair, Membership: *Ruth Facey*.
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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SE23 1XJ, E: enquiries@acj.org.uk
W: www.acj.org.uk

Findings new email address is
findings@acj.org.uk.

The copydate for our
September issue
is the 16 July.



Rosy Greenlees, Executive Director of the Crafts Council, interviewed by Elizabeth Callinicos

Rosy Greenlees.

If any of you have visited the Crafts Council in recent months, you will know that it is a desolate experience: the shop stands empty although the cases remain, and the gallery space is a void – there were I think, a table and chairs in there but nought else. It felt ghostly and redundant compared to what it once was. So, what happened? And what of the future?

I met with Rosy Greenlees, Director of the Crafts Council just before Easter to discuss a number of the questions and concerns that persist regarding Crafts Council policy, and in particular the loss of the galleries. Rosy has been in post since June 2006: she joined the institution at a difficult time when, at least to outward appearances, the Crafts Council seemed in a state of disarray. She comes qualified for the job with a longstanding involvement with the visual arts and management, and, I would say from our meeting, a genuine passion for and interest in promoting and supporting the crafts in this country. Much of what concerns us as makers, was, by the time she arrived, an inherited fact.

The persisting and most apparent issue for many of us is the closure of the galleries at Pentonville Road, and therefore the loss of a major platform for the applied arts in our capital. Whilst most of us will understand the need to rationalise the use of resources, and the fact that the galleries and exhibition programme were a highly expensive and possibly too focused use of those monies, it seemed an extreme move simply to close down and remove any sustained public presence from London.

However, it is not all bad news: the good news is the fact that the Crafts Council will be re-directing its resources, and working with venues up and down the country to ensure that the crafts reach a wider audience outside the capital. The Crafts Council Collection, in the form of a number of curated and selected exhibitions, is on tour at the moment and the Council will continue to buy and commission new pieces for it: The Makower Trust, in collaboration with the Crafts Council, was delighted to announce last week that the Makower-commissioned Silver Collection will be placed on permanent loan – and display – at The National Museum Wales in Cardiff.



None of us would decry the value of touring exhibitions, the fact that the collection is being made available for public view, that venues up and down the country have the possibility of collaborating with the Crafts Council in bringing the crafts to the general as well as the informed public. However, the fact that London, by virtue of no venue, has been written out of any touring exhibition programme, again remains the question.

COLLECT, in collaboration with the V&A, and the proposed 'Applied Arts Triennale', again in collaboration with the V&A, do of course contribute an enormous amount to public awareness, both national and international – of the Applied Arts in this country. The V&A draws in the public and collaboration makes perfect sense, on all levels. However these exhibitions are finite blocks of time, and a more sustained presence in the capital is surely needed. Whilst we do have other galleries exhibiting the applied arts in London, these are commercially driven and therefore less likely to be able to show cutting edge work of a more experimental and exploratory nature. London, after all, whether we like it or not, draws a vast audience – both national and international – who won't necessarily travel outside the

capital. (Are we losing the 'region' of our country that is known as 'London'?) Rosy Greenless is reassuring on that question: "The importance of a platform for contemporary craft in London is unquestionable. Consequently we are strengthening existing relationships with London venues and organisations as well as working on many exciting new partnerships, both in the capital and nationwide"

On a more positive note, the resource centre in Pentonville Road is due to open later in the year making available a valuable archive of material. The magazine *Crafts* has received a re-vamp, albeit with mixed reactions, and the Crafts Council website is undergoing major development.

It is apparently a human trait to resist change, and clearly the Crafts Council has been through – and is still going through – major change. Whilst the concern over the loss of the Crafts Council gallery, and the apparent lack of external consultation and transparency in the making of that decision remains, there is also much that is positive.

The question that remains, is where the Crafts Council positions itself in maintaining the level of interest and involvement that already exists, arguably the easier of the tasks, as opposed to generating and initiating new interest and involvement – whether it be of future students and therefore makers, or potential curators, critics etc. It will be hoped that the Council would be prepared to call on bodies such as the ACJ for future discussion and consultation in moving into the future in a constructive and transparent way. My thanks to Rosy for meeting with me, and I hope that this will not be the last of such discussions.

Being Ethical

When you've already sold your soul to the devil

Arabel Lebrusan rattles our consciences

In July 2006, after a very intensive three days we were all set to do things differently. At least I was. Being one of the participants of the *Carry the Can* Conference organized by ACJ last year helped me realize that the power was in my hands to do things differently, and that I was not alone.

It's never easy to walk into a jewellery shop and ask for the origin of the materials. It would be like asking the butcher where the chicken comes from; he just wouldn't know. If you then happen to raise the controversial issue, you usually get defensive reactions: the denial argument "Oh no! that doesn't happen any more. If you did your homework you would know..." or the fatalist argument "You sell your soul to the devil when you get into this business". I want to think there is a path in between and my biggest challenge has been to get the right information to form my own judgment.

The Council for Responsible Jewellery Practices is a fast growing organization. A year and a half ago it had only 13 members, and has 60 members at present. Things must be changing. Its Code of Practice is a helpful means of understanding the changes that should occur to achieve responsible, ethical, social and environmental business. The material (gold) goes through too many hands. We need to take into account the way in which it has been mined, where it has been processed and how it arrived at the dealer. There is a need for more clarity in the supply chain.

One of the strongest ideas that came out of *Carry the Can* conference workshops was that of recycling old gold. In practice it's not as easy: getting the right carats (alloys) and getting the casters to accept it, is a hassle. Nowadays there are companies

picking up on ethical gold, and newly created associations are developing old mining strategies where gold is mined without cyanide, and are allowing their products to be tracked back by keeping special agreements with refineries and intermediates.

When dealing with manufacturers from developing countries, I try to find out about their processes. I ask them directly – but kindly – about where they source their materials, the working conditions of their employees, and their chemical waste. The best way to understand, trust and make an adequate judgment is when you listen to their personal stories. But I still find it extremely difficult to have a western judgment at the sight of people working in unhealthy conditions.

The jewellery industry moves big sums of money. It is our own responsibility to create a change and we should remember that the market is customer-driven, that therefore a responsible customer creates a responsible market. Changes at the top start at the bottom, and a responsible designer creates a responsible manufacturer. And who said that ethics weren't trendy...?

Arabel Lebrusan makes commentaries on cultural heritage and environmental issues in her pieces as a way to raise awareness. She will be showing her latest work at the MA Design: Ceramics, Furniture and Jewellery Degree Show at Central St. Martin's College of Art and Design in June. You can contact her at E: arabellebrusan@gmail.com

*View from the workshops into the courtyard,
with Jacqui Poncelet's screens.*

Making Space

Sarah Macrae writes about the new studio complex in Havant. ACJ members have the opportunity to take part in a day at Making Space organised by The ACJ Wessex group on the 21st of June, to be followed by the Association's AGM

We began with a vision of a jewel like building in an area of urban deprivation that would provide a vibrant community of makers with space to work, something that is seriously needed in the area and would inspire the local community to become involved with creative practice. We hoped to raise aspirations and to tap into a wealth of local talent. That was four and a half years ago and at long last Making Space exists in reality.

The project started as a Hampshire County Council initiative part of the 'hub and spokes' plan with 'The Making' in Basingstoke as the hub. Havant Borough Council volunteered to host the project by providing the land, a site between the community centre and the Greywell shopping precinct in Leigh Park, a large area of social housing north of Havant in South East Hampshire. The Hampshire project committee raised funds from The Arts Council, SRB (Single Regeneration Budget) and the Henry Smith Institute to finance the design of a building specifically for this project. The Board of Directors was appointed to eventually oversee the running of the building but initially to develop the idea and move it forward into a working organisation ready to take over the building when it arrived.

The Board was able to be part of the design process offering our opinions and specialist knowledge. The building was designed with wonderful patience by Hampshire architect Liam Presley, redesigning it several times when we hit problems such as major sewers or diesel tanks in unexpected places. Despite the changes Liam managed keep one feature the board felt was important to the success of the building, the central courtyard, an open space that all the workshops would open on to and which would give the tenants the opportunity to interact and form a community, helping communication between everyone using the centre. There are seven individual makers studios, two teaching studios, a kiln room and an office. The teaching studios are equipped for ceramics and jewellery but have been designed to be flexible so that the jewellery studio can also be used for textiles and the ceramics studio for a variety of other activities. The teaching program will eventually cover professional development and specialist courses in addition to a program at a basic introductory level. The individual studios are heated and have gas, electricity and water (five have sinks with clay traps). Each studio also has a decorative steel screen designed by artist Jacqui Poncelet for security and privacy which folds across the window and glass door opening onto the courtyard.



Inevitably as with all building projects there have been minor problems and delays but the contractors finally handed over the building on the 23rd March and Kit Lendon (Director), Lucy Stone (Outreach Worker) and Joyce Gregory (Administrative Assistant) could move in and begin the process of getting the building ready to be the vibrant and creative place we imagined.

It has not been a totally smooth path from that first meeting of the embryo board in September 2002. Working with representatives of two Councils has been interesting and sometimes enlightening and certainly for all of us on the board there has been a lot to learn. But we have a beautiful building which will be opened by HRH Princess Anne on the 8th of May, we have a list of makers anxious to apply for workshop spaces and we have enormous amounts of enthusiasm and good will from a huge number of people within the local community who are keen to come in and participate in workshops and from the numerous organisations involved in its development. And lastly but certainly not least it has a staff whose hard work and commitment have been extraordinary. We have our jewel of a building now all we need is the vibrant community of makers.

Anyone interested in more information about Making Space look at W: www.makingspace.org.uk or if you are interested in applying to rent a workshop please contact Kit Lendon on T: 02392 472491 or via email at E: director@makingspace.org.uk

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 an application form please send sae to PO Box 37807 London SE23 1XJ.

Jo Hayes-Ward. Sintered City Experimental piece, shown at Digital Explorers II seminar. Titanium, c.16cm across.

Play with a purpose for jewellers

An opportunity to shape a collaborative exercise in a vibrant new building in Hampshire. We are all capable of more than we think and the day has been designed to offer creative exploration of working with very simple materials for maximum effect. The results might be wild and outrageous or fine and delicate – it's up to you!

Those who attended the amazing catwalk show at Central St Martins closing last year's *Carry the Can* conference may recognize some of the thinking that has directed us to develop this theme and we look forward to welcoming you.

What: Collaboration, Communication, Consequences – an experimental workshop day organised by ACJ Wessex as part of ACJ's 10th anniversary programme.

Where: Making Space, Bishopstoke Road, Leigh Park, Havant PO9 5BN. Travel by car (local parking) or train. There are good connections to Havant railway station from Waterloo, Southampton and Brighton, details below.

Making Space opened only in May but has already made its mark through a very lively programme of workshops and will have teaching facilities as well as seven studio spaces. Sarah Macrae has written about these exciting developments on p.5 in this issue of *Findings*.

When: Thursday 21 June 10am-5.00pm, followed by ACJ AGM. Catering by ACJ Wessex.

Why: To explore, celebrate and delight in the unexpected results of working together 'out of the box' of our workbenches

What else: Steve Radcliffe, communication facilitator (www.steveradcliffe.com) will start the day by leading a group session on the dynamics of collaboration.

Progress and outcomes of the day will be recorded and will be available in digital format.

ACJ AGM follows the days' activity. This usually takes about an hour and can be attended by paid-up members of ACJ. More refreshments from the ACJ Wessex team.

What to do next: Book now with Making Space
T: 02392 472491, E: admin@makingspace.org

Ticket prices: ACJ full member £15, Non ACJ member £20, ACJ student member £8, Non ACJ student £12

Travel details: Fast service from Waterloo (via Guildford) 8.00 arrives at 9.18; 8.30 arrives at 9.49. From Southampton trains at 8.20 and 9.20 take 39 minutes and from Brighton the 8.30 train arrives at 9.42. We will make arrangements to meet trains so please mention this when you make your booking for *Collaboration, Communication, Consequences*. The car park adjacent to Making Space costs £3 per day.

ACJ Wessex thanks the Executive Council of ACJ Ltd for its generous sponsorship of this event.



Digital Explorers II

*Metropolitan Works, 8 March
Lynne Bartlett reports*

It was a breath of fresh air to hear the presenters at this Thursday Evening Jewellery and Metals event explain how they were engaging with computer design technology and using it to serve their own creative practices.

The evening was one of four presentations during the course of *Autonomic*, an exhibition of digital design from the 3D Digital Production Research Cluster at University College Falmouth. All three presenters showed how their research enabled them to take control of the technology in a truly creative way.

Drummond Masterton, research assistant in the Research Cluster at UCF, described how he felt that the CAD software and CAM tools currently available to designers were limiting by being technology-, rather than designer-driven. His need as an artist to control the technology has led him to acquire the necessary expertise to re-write 3D programmes and use milling machines to create intriguing metal objects. Examples of his experimental work were on show in the exhibition.

Jo Hayes-Ward, a recent graduate from the RCA, developed her own response to a traditional 3D design package by building-in randomness from cube elements that could be translated into wax models by rapid prototyping and subsequent casting in precious metals. The result is truly original jewellery, which combines traditional jewellery shapes broken down into a pixel-like structure.

Ann Marie Shillito, in presenting a resumé of the Edinburgh-based *Tacitus* project, showed how the haptic and mouse-based systems favoured the former in facilitating creativity via computer. The project has resulted in a separate company, *Anarkik3D Ltd*, whose aim is to allow creatives to work intuitively with computer technology.

Process Works: An exploration of the creative inspiration and developmental work of five contemporary jewellers.

Curated by Helen Carnac and Ruth Rushby. UH Galleries/Art and Design Gallery, University of Hertfordshire 18 January-17 February

Hélène Turbé. Brooch 'A mon Enfant' (detail), 2006. Iron wire, plastic ball, photography, textile, embroidery, enamel paint, wood.

Reviewed by Mark Lewis

Creative process is never a straightforward or tidy business and nor should it be. Every experiment, test piece, fragmentary sketch with all their attendant internal conversations may be exciting points of departure. Equally they may be frustrating blind alleys. Therein lies the uncertainty and fluidity of process – half-formed embryonic ideas, vague directional signals and many conceptual rehearsals all lie at the heart of early creative activity. This is a very private world and one that many artists find difficult to articulate and elucidate to their viewing audience.

The act of the maker in bringing something new into being is usually the result of this long, inward process in which the final exhibited work often belies the complex, reflective struggle that informs it. In the wider arena of the arts and crafts, process has been debated but this has not generally been a feature of the world of contemporary jewellery. An appreciation and interpretation of the jeweller's art has traditionally focussed on the product and the material values we ascribe to it. This exhibition is therefore, a long-awaited delight.

The five jewellers represented in this exhibition: Lin Cheung, Hélène Turbé, Katy Hackney, Susan Cross and Helen Carnac, share the context and substance of their creative activity and working practices. They have each embarked on an individual journey of discovery and it is a rewarding privilege to be given a window into this hidden and intimate world. Their approaches are inevitably diverse, but all are characterised in different forms by introspection and rigorous reflective practice. The exhibition, supported by excellent catalogue essays, offers revealing insights into the ways that the rhythms of daily life affect their thinking. Clearly the everyday routine patterns of thought and action that take place within their personal domestic space become an inseparable part of their creative process.

Helen Carnac and Ruth Rushby are to be congratulated on curating an exhibition that helps to make broader connections with the makers' practice and provides a deeper dialogue with their audience. Ruth Rushby, in her own contribution to the catalogue, remarks that "jewellery is not an end in itself, rather another stage in the process".



She further reminds us of the changing significance and the personal values and meanings that accrue around a piece of jewellery when it becomes part of the life of the owner. All this points to a universal truth: We never actually arrive. All is process. As any spiritually-minded person will tell you, the journey is probably more important than the goal.

The exhibition will be shown in the Unit 2 Gallery at London Metropolitan University from 30 June to 28 July 2007.



*Katharina Vones. Sea Urchine Necklace,
2006. sterling silver, silicone, black freshwater pearls.*

Rise and Shine: New Jewellery

*Blackwell, The Arts and Crafts House,
5 February-22 April*

The house continues its programme of crafts and decorative arts exhibitions with what looks like becoming a welcome annual display of contemporary jewellery. This year, you've guessed it, the exhibition is based on work from alumnae of Edinburgh College of Art, as the result of an approach from Professor Dorothy Hogg.

The tall, minimal cases showed the work to best advantage, with a shelf each for the 21 makers. This was however unfortunate for those relegated to the bottom shelves, which were only an inch or two off the floor and difficult to see, except perhaps by small girls. At the time of viewing, two thirds through the exhibition, this disadvantage seemed to be reflected in the sales. Nevertheless there was throughout the show a gratifying sprinkling of red spots.

Described in the Press Release as a Celebration of Adornment, the exhibition covered a wide range of materials and techniques, many of which were intriguing and puzzling the many visitors to the house. There were several generations of Edinburgh graduates on show, as well as some makers not closely associated with the college. It was good to see Andrew Lamb's subtle combinations of moiré'd precious metals, as well as all those buttons from Grainne Morton, and the cascades of intricate silver chains by Joanne Thompson.

Some of the newer makers followed themes from natural history, such as Sarah Hutchinson's evocation of the waving fronds of sea-anemones, or Beth Legg's frosty twigs. Marianne Anderson somehow conjures up 17th century portraiture in the baroque curves of her blackened silver combined with glowing pearls. Lynne Murray, always pushing ideas around until they fall off the table, showed here some older work, but also some of the heavy acrylic pieces with which she has recently been experimenting.

Some in the show were very recent graduates and Katharina Vones stood out with her richly coloured bubble Chinese lanterns falling from throat or earlobe. Another was Sally Patrick whose work in a mixture of textured metals fooled you into thinking: Ah! Cameos, when in fact they were nothing of the kind, but beautiful abstract medals.

It's always a pleasure to go to Blackwell, and particularly when Wordsworth's daffodils are at their nodding best. This exhibition truly enhanced the experience, and demonstrated again the professionalism of jewellery-making in Scotland. These makers well deserve a successful future.

Kelvin J Birk

– Creative Eight Series

*Clerkenwell Green Association,
17 January – 11 February*

Reviewed by Helen London

Jeweller Kelvin J. Birk is the sixth maker to be featured in the Creative 8 series of exhibitions organised by the Clerkenwell Green Association. These exhibitions give makers the opportunity to break down all barriers and tackle new work and new ideas. Kelvin has risen to the challenge completely!

In this collection he has taken a dramatic leap from concrete to gemstones. Yet the question of value is still raised, as stones including rubies, sapphires and emeralds are crushed beyond recognition. The results are captivating, and we are left to wonder if the value of the stones really is damaged by their demolition, or if the creativity and input of the maker maintains their value.

Kelvin approached this work with a conscious aim of disregarding what is precious. By letting chaos take over and allowing the materials to lead the way, he realised that out of chaos comes re-creation. This can be seen not just in the crushed stones, but in the glue that binds them together, which is heated and takes on a life of its own as it moves and bubbles, and also in the silver which is cast and shows evidence of spillages, air bubbles and the texture of the sand in to which it was poured.

The first room of the exhibition contains a collection of organic looking rings, brooches, necklaces and objects. In some cases the stones are gripped in a rough claw like a closed fist, in others they seem to break free of their silver constraints and run amok, resembling colourful life forms on a coral reef. Three rings stand out consisting of traditional looking polished gold shanks with claw settings, but are set with a jumble of the crushed gemstones. The question of value is enhanced by the contrast of the 'precious' stone in a drastically altered state in such an ordinary setting.

*Kelvin Birk. Ring. Round in Square. 2006 silver, rubies.
Photo: Kelvin J Birk.*

In the main room are three large brooches on pedestals. These *captured space brooches* are each constructed from a length of thin, silver tube that is filed and bent at random intervals to create sharp angular forms. One small section is then lightly scattered with tiny coloured diamonds that glint in the light and catch your eye unexpectedly. Despite seeming utterly concise and controlled, no planning is involved in the resulting shape, only chaos takes control as the metal bends where chance dictates.

Kelvin uses a quotation from Nietzsche declaring “you need chaos in your soul to give birth to a dancing star”. Here (with chaos in his soul or otherwise!) a unique approach has given birth to a truly refreshing and creative collection of work.



Gerda Flockinger, CBE

Electrum Gallery, South Molton Street, 20 April-12 May

This was literally a dazzling exhibition, with glowing gold and sparkling diamonds in the intimate space of Electrum’s exhibition room.

Gerda Flockinger is unique as a true artist jeweller, making every piece herself, even cutting and polishing her stones – the colours and textures unmistakably hers and the forms consistent, whether for complex rings or bracelets with clinking pendants. All Gerda’s trademarks were here, subtle variations on tried and tested formulae, like the non-matching but formally related earrings, the lacy pierced ring shanks, the formidable black pearls on rich gold. Her toffee-coloured topazes, golden moonstones, grey pearls and diamonds of every possible colour imparted a baroque opulence to this celebratory exhibition of work from the 1960s to the present.

Inhorgenta Europe 2007

Melanie Eddy reports on her first visit to a continental trade fair

I attend so many trade fairs for Findings here in the UK that although I was excited and enthusiastic about attending Inhorgenta I didn’t think there could possibly be that much differing from UK fairs other than scale. I was in for quite a shock.

Everything about the event is impressive from scale, layout of the halls, presentation of stands, technology on offer to quality of product. Of particular interest to me was the Design Podium and the tools and technology areas. The quality of presentation was of a particularly high standard and was consistent from large high-end commercial brands through to independent designer makers.

The quality of design on display in the Design Podium was really staggering whether it was independent designer makers, collectives or colleges exhibiting. Focus areas within the hall drew attention to innovation and new makers. The Inhorgenta Europe

Innovation Prize is a respected distinction within the jewellery industry. This year’s winners were Ulrike Hamm, Claudia Rinneberg, Erik Urbschat and Leslie Maja Pötz. Several UK colleges were represented and said they find the fair a unique platform for attracting students not just from Germany but from further afield and also particularly helpful in attracting collaborations from companies interested in benefitting from the innovation in design that our students are known for. London Jewellery Exports had a stand with UK jewellers represented and to facilitate links between International buyers and the UK jewellery industry. UK jewellers on exploratory trips to the fair were impressed with the high standard of the fair and are looking into exhibiting at Inhorgenta in future years.

There was an extensive range in machinery and tools with around 100 exhibitors presenting their innovations in technology. My arm muscles got a workout as I picked up catalogue after catalogue of German tool companies! Many jewellers I spoke to attending the fair commented on the quality of stones available at the fair and were placing orders in preparation for upcoming collections. I personally found exhibitors particularly helpful in proffering information and answering queries, and my German is extremely limited!

The supporting programme was nothing to sniff at and I attended a particularly interesting and informative seminar entitled: “Phenomenon Luxury – Why and How does Luxury Function? Emotions, Values, Behaviour, Markets, Trends and International Significance.” Of particular benefit to me what that it was simultaneously translated into English through a headset (several languages were available!).

I would highly recommend members who are interested in expanding into international markets to visit Inhorgenta as it is truly an international fair. It is equally relevant as a stimulating and fruitful expedition for any members in terms of access to great design, an extensive range of machinery, tools and materials, contextual seminars and the example of how best to showcase your work.

Ten Years of ACJ

We invited the original founding committee members to comment on the beginnings of ACJ and its achievements in its first ten years

Norman Cherry, Chairman 1997-2000

It is with great delight that I join in the 10th birthday celebrations of the ACJ. The first ten years have proved to be an eventful and dynamic period for such a young organisation. Although it might be said that the actual birth was a direct outcome of *Jewellers Exchange* in 1996, the first international jewellery conference to be held in Britain, the gestation period was however, very long and drawn out. *Jewellers Exchange* itself was organised not without major obstacles and difficulties. As Chairman of the Steering Group, I came to realise that bringing together a group of likeminded enthusiasts with a university prepared to host and administer an event is not enough in itself.

Many people played their part in creating the ACJ and of course I want to give credit to everyone involved. I know that several others have been invited to write their accounts for this issue of *Findings*. Nevertheless each of us has had a very personal commitment to the project and therefore perhaps our own version of events. Mine began in 1983 when I made my first visit to the USA, was persuaded to join the Society of North American Goldsmiths (SNAG) and attend their annual conference at Asilomar, California. So taken by the idea of an association for contemporary metals people, I decided we should have something similar for Britain. Unfortunately no one else thought so at the time and it was not until 1991 when a meeting was convened at Cleveland Craft Centre for interested parties that there seemed a genuine interest in setting something up.

Working at Northumbria University at the time I immediately volunteered to organise a conference that might stimulate interest in the idea, inspire and educate our constituency, and hopefully galvanise its members into action. If I had known that it would take nearly five years and involve so much I often wonder if I would have been so keen. In fact *Jewellers Exchange* was a great success thanks to a hard working and dedicated steering group and a raft of incredibly inspiring international speakers. There were many outcomes: people met each other for the first time, new contacts were made, exciting new exhibitions were created, and most importantly, the ACJ came into being.

The groundwork for establishing an association was immense and a little over a year later on the 11th May 1997, the ACJ was officially constituted at a meeting at the Birmingham School of Jewellery.

Many people played important roles in the genesis of this very special family of ours and I could never begin to thank all of them. However, Jan Hinchliffe was a great support on the steering group for *Jewellers Exchange*, Jane Adam and Maria Hanson immensely effective during the planning and setting up

period over the next year, Cynthia Oliver my PA and the other admin staff at the School during my Chairmanship when, in effect, we administered the organisation. But without Muriel Wilson I know the ACJ would not be the power that it is today. Originally Honorary Secretary and even now an indefatigable and undoubtedly formidable editor of *Findings*, she is the only one of the original gang still involved at central level.

Jane Adam, Susie Fortune, and currently Stephen Bottomley have been successive and successful chairs since 2000, each extremely professional, each taking the Association on to new levels of effectiveness and efficiency. I don't imagine that we really thought it could be the wild success that it has been in such a short time. Without each of them and their hardworking national committees, it could not have been done. In ten years the ACJ has grown into a very professional organisation which genuinely is recognised as the major representative of our field.

What really makes it successful however, is the membership: practitioners, collectors, buyers who don't think of themselves as collectors but as wearers, curators, gallerists, retailers, critics, historians, journalists, teachers and academics. Actually, exactly what we envisaged as a group in 1997 – an organisation which is inclusive rather than exclusive and which exists to promote contemporary jewellery. Just perfect.

As I enjoy being now simply an ordinary member and observing from the sidelines I occasionally muse on that original idea of a SNAG-like society for Britain. Well it's sort of like it, but different. It's international too, but smaller. It's an effective voice for contemporary jewellery not just in Britain but elsewhere. It's taken seriously by funding bodies. Really the two organisations are a bit like Britain and the USA; kind of the same but different. Complementary, good cousins. Happy tenth birthday ACJ. Congratulations on reaching your aluminium anniversary.

Jane Adam, Steering Group member 1996-7, Vice-Chair 1997-2000, Chair 2000-02

The ACJ was born out of the concerns and ambitions of the contemporary jewellery community. It was the enthusiasm of members, whether actively involved or not, either jewellers, other sector professionals or just anyone with an interest, which got it started and which continue to drive it forward.

We had a clear remit from the start of providing a forum where we could all come together to exchange news and views. However, ACJ also quickly became a vital advocate for contemporary jewellery at a time of change in the jewellery sector as a whole.

*Maria Hansen. Necklace,
2006, 18ct and lapis lazuli.
Commissioned for the
Goldsmiths' Company Collection.*



It was great to see that with the continued support of the Arts Council, the ACJ has been able to grow and thrive. This is largely down to the hard work of its (unpaid) executive committee, as well as regional groups and individual members who have the will to make things happen. I know how much commitment this can take, and I see with a mixture of gratitude, admiration and sheer amazement that a changing roster of people is prepared to take up the mantle. There has been one constant from the earliest days, however. Muriel Wilson has been key to the organisation's development, as a member of the steering group that came together in 1996 to set it up, as the first Honorary Secretary, and of course, as Editor of *Findings*.

I feel proud to have been able to play a role in the ACJ's success, and am delighted to wish the organisation a very happy tenth birthday.

Maria Hanson, ACJ's first Hon Treasurer

Since my very active time on the ACJ Committee I've done quite a lot. I've become a Research Reader at Sheffield Hallam University, been through two pregnancies and have a beautiful daughter. I'm now a Freeman of the Goldsmiths' Company and have completed a necklace as a prestigious commission for the Company's collection.

It's amazing to see how well established the Association has become from its modest beginnings, and the national and international standing it now has. I'm confident that as long as there continue to be new people who participate actively, ACJ will continue to flourish for many years to come.

Jan Hinchliffe-McCutcheon, Committee member 1997-99

Jewellers Exchange, the first UK international jewellery conference, was hosted by Northumbria University in 1996 and was the catalyst for the founding of the Association for Contemporary Jewellery. We actively encouraged delegates from the USA and from a diverse number of other European countries

to come and participate in meaningful exchange. Two significant exhibitions, from SNAG and from the Forum für Schmuck, as part of the conference programme, reinforced this commitment.

The ACJ now has a strong identity. I should like to see this spirit of communication strengthened with our European partners and with symposia such as *Ars Ornata* embraced at the centre of this exchange.

Mike Pinder, Committee member 1997-2001

The high proportion of seriously involved non-academic members, including a gratifying number of full-time jewellers, was very obvious at the first ACJ conference in Edinburgh in 1998. This phenomenon has always been a major strength of the Association, enabling it to speak with real authority. Our conferences have largely reflected this in their topics and content, and have generally attracted good numbers of ordinary members – the first three (I wasn't able to attend in 2006) were certainly very enjoyable. Our other major 'public face', *Findings*, grows in interest and authority with every issue. Glossy and successful though the Association now is, it only works because of the huge amount of unpaid work done by the Committee and others – we are lucky to have them and they deserve our thanks.

Holly Belsher, Committee member 1997-2000

I was one of the original Executive Committee that set up the ACJ and I am very proud to have been part of that. I'd like to make the point that getting involved can be daunting but you may get more out than you expect!

In 1996 I had been running my jewellery business for 13 years. I made a modest living out of it, I didn't like teaching so I stuck to making and selling my jewellery through Crafts Council approved galleries, with the odd bit of retailing through Chelsea Craft Fair and private sales.

When the invitation came to the conference in Newcastle I decided to scrape up the fee to go. It was one of the best decisions of my life. I was blown away, it was fun, exciting, almost over-stimulating and totally inspirational.

It gets a bit lonely being alone in the workshop day in, day out and meeting all those other jewellers like oneself, and from all over the world was rather affirming. There was a meeting at the end of the conference for anyone who was interested in setting up a SNAG-equivalent British group. I think everyone expected a few people to turn up but almost everyone piled into the room and the need to start a group was almost palpable.

A little while later I attended the first Exec committee meeting and when I spoke, I was struck by the fact that there were a dozen pairs of eyes looking at me. This had never before happened in my life. I was very isolated: I worked alone; I only ever saw my family, my husband or friends. I was never part of a larger group.

It was a steep learning curve for me, what did I know about committees, setting up an Association etc.? I felt like a fish out of water. A lot of the other members of the group were involved in higher education and were therefore well versed in dealing with large organisations.

I took comfort in the fact that I was at least representative of the Makers who worked out there slogging away trying to make a living out of making and selling their own work.

I got involved with the organisation of the 2000 Conference in Birmingham. It was at times hell, and at other times it was wonderfully exciting. I loved being able to have big ideas and put them into practice. It was exhausting and time consuming and voluntary of course (travelling expenses paid). I had no salary to absorb the time taken away from my business, which I had to take care of at the same time. But it was such a confidence builder. I discovered I could do all sorts of things that I would not have dreamed of. Then I attended a conference in Poland as one of a group of representatives of ACJ; a fantastic experience involving several mind-blowing hours down the salt mines! I flew to Barcelona on my own to attend another, which incidentally went along way towards curing me of my fear of flying.

I then became involved in the setting up of Bristol's ACJ branch and subsequently became Chair of the Exhibition Committee for the national exhibition of selected ACJ members' work. This was incredibly demanding but I was thrilled that we had taken on such an ambitious project and had realized our vision. I'll never forget taking Dorothy Hogg in for a quick preview of the exhibition just before the hordes arrived for the private view and her enthusiastic WOW! was enough approbation for me!

In 2000 I was asked to become a director of a family business and at one time I would not have dreamed of accepting, but, through having been involved with the ACJ committees I felt that perhaps I now did have the experience that would allow me to accept.

My life has changed enormously because of the ACJ, I became involved because I passionately wanted there to be a forum for communication between other contemporary jewellers. We have come a long way and achieved a lot. I now understand what goes into organising any big event, setting up an organisation and

running a big company. I am leaving it to others to sing the praises of ACJ's achievements, but I wanted to explore what participating in events had given me, with a view to encouraging others to do the same. Happy 10th Birthday ACJ.

Alison Richards, Committee member 1997-2000

The ACJ has become an important institution in its first ten years, providing wonderful opportunities for making connections. Happy birthday, and here's to the next ten years!

Lady Marie Alexander, ACJ's Patron

Some years ago I wrote a dissertation on a marvellously eccentric 18th century French collector, Ange-Laurent de la Live de Jully. He was a great supporter and commissioner of craftsmen and artists living in Paris in the 1740s and 1750s. All were unknown when he visited them in their ateliers and shops, but many went on partly through his patronage to become the best known makers of decorative objects, paintings, sculpture and furniture of their time.

I have always since been inspired by this example. I started in a tiny way to go to craft shows and to buy pieces of jewellery from the makers. My first piece was a necklace from Jacqueline Mina, who is now a very good friend. It was Jackie who invited me to become a member of the ACJ. It is wonderful to be associated with the celebration of 10 years of its existence this year. ACJ was inspired by the energy of Norman Cherry who at a contemporary jewellery conference in 1996 suggested the formation of a national organisation, and ACJ was inaugurated in May 1997

Since then it has grown into a body with over 700 members and has had four conferences. Members take part in shows all over the UK. In London where I live there is plenty of opportunity to see new work at studios, galleries and shows such as Collect at the V&A and Origin at Somerset House, as well as the wonderful Goldsmiths' Fair every autumn. I wish there were more local events outside London. There remain several underrepresented areas.

I cannot fully describe my pleasure and joy in collecting and wearing exquisite, unique and often show-stopping pieces made by craftsmen and women I have come to know as friends. One of the mutually satisfying aspects of collecting is to commission a piece from someone whose work I know and love and would collect of if I could. Like the great craftspeople of the past, it is a wonderful thought to know that long after our century, great and iconic pieces made in the 20th and 21st centuries will be seen and recognised as such by our descendants who will get pleasure from collecting, wearing and making such future collectibles. I hope that the next ten years of the ACJ will continue to be a time for mutual support in promoting, selling and collecting jewellery.

Herman Hermsen

– Jewellery, Light and More

Essays by Barbara Maas and Peter van Kester, text in English, German and Dutch. Arnoldsche Art Publishers, 2006, £35. ISBN 3-89790-252-4

Reviewed by Esther Lord

This publication, the first on Dutch designer Herman Hermsen, combines a chronological fold out section of small monochrome images along with introductory essays. Images of his work are divided into three sections; Jewellery, Light, and More.

The book has a pleasingly tactile Japanese paper binding. Strong primary colours inside the fold-out pages echo Hermsen's use of bright synthetic stones and plastics.

There are two separate opening texts; one relating to Hermsen's Jewellery, by Barbara Maas, and one to his Product design, by Peter van Kester. Neither writer makes reference to the other field, although obvious relationships are apparent. To me, this is the more interesting aspect of Hermsen as a designer. It would have been nice to see some mention of universal themes and ideas through which both aspects of his career could be related.

Many of Hermsen's designs are about solving problems of function (in the case of jewellery, wearability) using the most pared-down, simple solutions. There is a spareness in the most successful pieces; the idea of taking nothing away or of adding nothing, which results in minimal intervention in components. Where this is particularly evident, it results in a pleasing purity of form. A good example is the brooch and earrings set; *From the Surface*, (Jewellery, 11) and *ACB Hanging Lamp, adjustable shades* (Light, 22).

Although undoubtedly an attempt to create coherence throughout the book, placement of many images onto empty white pages means that sense of scale and balance is lost in some cases. This is particularly true in relation to the product design pieces, such as *Charis Floor Lamp* (Light, 27) Hermsen's designs have a crisp machine aesthetic. As a result the un-subtle 'cut and paste' effect of the photo layouts and uneven image quality frustrates. Some of the nicer images are spoilt by being set across the spine of the book, for example, the *Swift and Fontana paper knives* (More, 29). Perhaps the fold out pages could have been used to better effect here.

The internal layout of the book, in contrast to Hermsen's pieces, seems over-designed. It takes a while to navigate, and with so many different reference devices, is it chronological? Divided in terms of function? Which fold out relates to which image?

There are no page numbers as such, just those that relate to image captions. Fine for a coffee table picture book, but difficult to use for reference.

This book presents an interesting example of a designer who works in diverse fields and brings a strong personal aesthetic to both; seemingly unrelated areas of design can inform & influence one another. However, for a publication priced at £35, I would expect higher print quality and slicker overall design.

Esther is a silversmith (graduated from UCE and now beginning a 2-year residency there) and was one of two British artists selected for this year's Talente, the annual showcase for Young Designers in Munich. In addition to winning the Talente Prize for Design in Metals, she was also awarded the Bavarian State Prize there. Her work has been bought for the collection at the Museum of Modern Art and Design (Pinacothek Der Moderne) in Munich.

The publishers A&C Black continue to bring out books on various aspects of jewellery, either as 'handbooks' or other types of book. Their latest catalogue announces:

Bridal Jewellery, by Clare Yarwood-White, due in July 2007, at £14.99. **The Art and Craft of Polymer Clay**, by Sue Heaser, July, at £15.99. **Hot and Cold Connections for Jewellers**, by Tim McCreight, for August, at £9.99. **Precious Metal Clay Techniques**, by Tim McCreight, due in September, at £19.99. **The Earrings Book**, by Yvonne Kulagowski, to appear in October, at £14.99. **Textile Jewellery: 25 pieces to make at home**, by Teresa Searle, due out in November 2007, at £14.99.

They have also sent us **How to Make Polymer Clay Beads**, by Carol Blackburn, for review. Please let us know quickly if you would be interested in writing up to 400 words as a review, by 16 July (and you get to keep the book).

Also for November A&C Black are advertising **Jewellers: The Directory** as 'a must for anyone interested in buying or selling contemporary jewellery', at £14.99. This is the ACJ Members' Directory that Jessica Turrell has been organising.

Sonia Collins recommends two new publications that she has in stock:

Foreign Bodies: Christoph Zellweger, Edited by Monica Gaspar, with texts (Eng/Ger) by Martina Margetts, Pietro Morandi and Sabine Runde, with further contributions from other artists. An overview of Zellweger's work in jewellery, metalwork, ceramics, textile and installation, performance and the use of computer-generated material. Published by Actar D, £30. ISBN 978-84-96540-80-4.

Challenging the Chatelaine, A catalogue published on the occasion of the exhibition organised by Helen Drutt: Philadelphia for Designmuseo, Helsinki between 29 Sept 2006 and 14 Jan 2007. It included jewellery created by 78 internationally known artists for role-models of their choice, reviving the tradition of the chatelaine. Editors Marianne Aav and Helen Williams Drutt English, £28, ISBN 9529878516006.

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Shelby Fitzpatrick. Ring, with stand. 2006. Silver and other metals. From 'In Their Own Words'. 'The work was about creating a very real and physical experience. A car was placed in a field and the boot packed with explosives following instructions found on the internet. A live audience gathered for the performance. At a specific moment, with no prior warning, the explosives in the car were detonated. The audience was far enough away to be in no danger, but close enough to have a very physical relationship with the noise and power of the explosion.'

Maria Hanson, Reader in Metalwork and Jewellery at Sheffield Hallam University, sent us news of an intriguing recent exhibition in Sheffield that we missed:

In Their Own Words. The End Gallery, Sheffield, 26 March-6 April The exhibition was initiated by fine artist/writer John Clark, and its jewellery section was co-curated by Maria Hanson and Julia Keyte. The following jewellers participated in the project: **Jivan Astfalck, Elizabeth Callinicos, Lin Cheung, Shelby Fitzpatrick, Maria Hanson, Julia Keyte, Anna Lorenz, Simone Nolden, Joanne Pond.**

An exhibition examining the relationship between art objects and the words often used to describe these objects.

Nine artists working in different media were invited to describe one of their works and submit this for inclusion in the exhibition. In a reversal of the typical gallery experience, the artists' words were displayed in lieu of their works.

Nine poets were invited to write a text about one of the works based only on the images submitted by the artists, with no other knowledge of the artist or their work. These texts were displayed on the walls in a format akin to the pages of a book.

Nine jewellers were invited to produce a piece of work responding to the artists' words, without knowing the identity of the artist and without seeing the image or the work. These pieces were displayed without any additional text in glass vitrines.

The exhibition operates on a number of different levels. On the surface level the exhibition is informed by the practice of contemporary gallery display. The plethora of texts surrounding, describing, accompanying, rendering readable or unreadable individual works and exhibitions almost assault the present day gallery-goer. These texts have been named [con]texts, existing as they do both inside and outside the work[s].

The exhibition is also underpinned by theories or ideas from the field of literary stylistics and *museology* studies. The literary technique of *ekphrasis* (in the classical sense of verbally describing a work of art) has a well established history but one that is questionable in a contemporary setting – what exactly does one describe when a work is no longer visual in the traditional sense? The rhetorical effect of *hypotyposis* (rendering a visual scene in language) may be more applicable today. Both of these devices undoubtedly colour the experience of the contemporary viewer but have been perhaps less explored as the subject of an exhibition.

The End Gallery is developing a reputation as a venue for art exhibitions. In relation to the objectives outlined above, the exhibition seeks to explore the thorny/contentious issues of labelling applied to art and craft. Jewellery, with its roots firmly in craft practice, is presented alongside art and poetry. Simultaneously the exhibition implements an interdisciplinary creative process.

Maria and Julia are currently investigating further exhibition venues for this show. You can contact either of them at Sheffield Hallam: E: j.keyte@shu.ac.uk. T: 0114 225 2649/07910124039 or E: m.hanson@shu.ac.uk/maria.hanson@blueyonder.co.uk, T: 0114 225 2674/07946 421226

The Jerwood Applied Arts Prize will be awarded on 25 June at the Jerwood Space, to the maker who in the opinion of the judges has made the most significant contribution to jewellery over the last six years. The £30,000 prize was established in 1995 by the Crafts Council and the Jerwood Charitable Foundation and is a celebration of innovation, commitment and excellence within the applied arts. Each year a different discipline takes the stage, and the first award, in 1995, was for jewellery, when the prize was shared between Charlotte de Syllas and Peter Chang. In 2000 Jacqueline Mina won Jewellery's second turn and now we're waiting to know which of the shortlist – **Susan Cross, Nora Fok, Yoko Izawa, Grainne Morton, Adam Paxon** and **Mah Rana** will be the third winner. The panel of judges this time were Jacqueline Mina, Christine Rew, keeper of Applied Arts at Aberdeen Art Gallery, Paul Derrez of Gallerie Ra, Carol Woolton, Editor of Vogue, and Geoffrey Munn of Antiques Roadshow fame. The selection was from 87 entries.

Mah Rana. Brooch, 'Open Locket' 2005 Gold, laminate, 5.1 x 4.0cm. Photo: Mah Rana. Mah Rana is one of the six makers shortlisted for the Jerwood Prize. She says: I work with certain motifs – circle, oval, flat block colours and I use gold for its symbolic meaning. My work isn't material-driven but idea-driven so the materials are chosen solely for how effectively they convey ideas. I use colour because it has a reference rather than as part of an aesthetic decision.



Secrets of the Goldsmiths Company, the spring exhibition at Goldsmiths' Hall, 5-31 March, proved to be a fascinating collection of objects and documents telling the history of the Company from its beginnings in the 13th century. Among these was a selection of the Jacobean jewellery from the famous Cheapside Hoard, lent to the exhibition by the Museum of London. The Hoard was unearthed in 1912 during excavations on land belonging to the Company and is assumed to be stock from one of the many jewellers' workshops in Cheapside in the 17th century. The find was divided between the Museum of London and the V&A, and is currently the subject of more research.

For the third year, Jacqueline Gestetner held another successful selling exhibition, **Jacqueline's Choice**, at her home over a weekend in March. 21 Jewellers and silversmiths were on hand, many of them ACJ members, including Jane Adam, Daphne Krinos, Pamela Rawnsley and others. The show is becoming an annual date, and sales were apparently well up on last year.

The Crafts Council's **COLLECT** at the V&A was given even greater publicity this February, for its fourth showing, building on last year's success, and the fair is becoming an increasingly valuable event in the calendar. Jewellery was particularly strongly featured, with all the regular continental galleries – Ra, Louise Smit, Hélène Porée, Marzee and others showing new work, with dazzling displays. There seemed to be plenty of overseas visitors, some specialists and others with a general crafts interest. We understand that 12 rings were bought for the prestigious Alice and Louis Koch ring collection and there were several other major museum purchases, by the V&A, the Mint Museum of Crafts and Design (US) and the Sanctuary Mental Space Museum in the Netherlands, all of them spending serious money. Sadly, most of these purchases seem to have been of work by non-British jewellers, and from European galleries, but at least the climate for sales is promising. ACJ's Patron, Marie Alexander was spotted buying a sumptuous necklace from the Louise Smit stand. After the fair itself, Lesley Craze Gallery mounted a display of special pieces from its COLLECT stand, in the Gallery. These included work by gallery regulars such as Sebastian Buescher, David Poston, Yasuki Hiramatsu and Michael Becker.

The Designer Jewellers Group is showing recent work in the foyer of Chichester Festival Theatre throughout this year's summer season, from 12 April until 24 September.

The **Crafts Centre and Design Gallery in Leeds City Art Gallery** is presenting Rings, with 20 well established jewellers showing work in a range of styles and materials. In its special New Designer Selection the gallery is showcasing nine recent graduates from last July's New Designers Graduate show: Caren Hartley (UCCA), Gemma Kay (Sheffield Hallam), Beth Hughes (Manchester Met), Ai Morita (Glasgow), Yoriko Mitsuhashi (Edinburgh), Ruth Jackson (Edinburgh), Lyndsey Davies University of Central Lancashire), Victoria Stockbridge (Bucks Chilterns) and Jo Hayes (Camberwell and RCA), altogether a good spread of colleges.

At the Barrett Marsden Gallery in Clerkenwell **Caroline Broadhead** has curated *Then and Now*, an international selection of jewellers in an exhibition that 'identifies a current trend in the use of traditional forms and the symbolic and sentimental roles of jewellery to explore contemporary issues'. The 14 artists are Azumi and David(GB), Gijs Bakker(NL), Kim Buck(DK), Lin Cheung (GB), Karl Fritsch(D), Rory Hooper (IL), Manon van Kouswijk(NL), Maria Militsi(GR), Marc Monzo(ES), Eija Mustonen(FI), Ted Noten(NL), Laura Potter(GB), Suzi Tibbetts(GB).

Wood You? – an Exhibition of Thirteen International Jewellery Artists previews on 19 July at Kath Libbert Jewellery Gallery in Salts Mill, Saltaire and runs until 30 September.

The redoubtable Kath Libbert sends us a trailer for her next blockbuster summer exhibition. We asked for it since the timing means we can't review the show until our December issue, but thought you should know about it. Volunteer reviewer welcomed!

Kath explains: "As the title suggests, the exhibition poses a challenge to its viewers to consider 'branching out' in their taste in contemporary jewellery! I asked the participating artists to say something about why they chose to work in wood which produced some interesting replies which will be included in the exhibition." Mette Jensen, Denmark, spoke of the myriad of "possibilities the material holds... some are good for carving, others for burning, others for bending... the list just goes on and on." She currently focuses on the bending of mainly beech into elegant sculptural bangles and neckpieces. **Beppe Kessler**, Holland, takes up the burning and the carving potential, with her unique jewels fashioned from feather light balsa wood often intricately stitched. **Julia Harrison**, USA, and **Ulrich Reithofer**, Austria, work the wood through carving and colouring to wonderful effect. Harrison finds wood, "to be convincingly fleshy... smooth and slightly warm, and like our bodies, can be bruised or marred by experience." Her 'lips' brooches carved from maple and cherry are unnerving testament to this.

Ramon Puig Cuyàs, Barcelona, contributes two collections with new pieces in carved cork specially created for *Wood You?* and his more recognisable colourful collage brooches in wood and other found materials. **Terhi Tolvanen**, Finland, creates jewellery that comments on the interaction between man and nature, and fungi and flora, what she calls the "jewellery of the forest," become incorporated into her wondrous brooches.



Julia Harrison. Brooch,
'Lips' 2005. Maple.

All the artists taking part in *Wood You?* are internationally renowned and many have work in museum collections as well as in private collections. The exhibition will be accompanied by a special event for collectors and curators as well as a talk for the interested public. For further details please contact the gallery 01274 599790 or info@kathlibbertjewellery.co.uk

The artists taking part are: Grace Girvan, UK, Katy Hackney, UK, Ulrich Reithofer, Austria, Marie Uhlířová, Czech Republic, Mette Jensen, Denmark, Terhi Tolvanen, Finland, Stephanie Jendis, Germany, MarianneSchliwinski, Germany, Beppe Kessler, Holland, Ramon Puig Cuyàs, Spain, Yu-Chun Chen, Taiwan, Marielle Ledoux, Uruguay, Julia Harrison, USA.

Rising Stars, an exhibition of innovative silverware and jewellery curated by Janice Blackburn, will be held at Goldsmiths' Hall from 1 June to 14 July. Billed as 'Work by some of the brightest designer-makers in the creative galaxy', 19 artists in total, including Disa Allsopp, Zoe Arnold, Tomasz Donocik, Lin Cheung, David Goodwin, Nina Koutibashvili, Kelly McCallum, Lynne Kirstin Murray, Kayo Saito and Ruth Tomlinson.

over to you

Ruth Facey, Chair Membership Sub-committee,
wants your contributions

With a growing collection of suggestions from members as to what they would like to see from ACJ, it is clear that we could spend the entire budget and recruit more staff to help initiate everything you've proposed! Reality is a useful check in such circumstances and while some things may be beyond our immediate resources, there are a good many suggestions that are being discussed as possible ways in which to develop services for members.

With this in mind I went to a training session in April, organized by Voluntary Arts Network, where issues connected with membership of organisations like ours were addressed in a very productive, peer-supported way. The concerns are the same across the voluntary arts sector – how to find the members, stay in touch and develop appropriate levels of service for them.

The session produced realistic solutions to the real issues presented and I have identified some as appropriate for development to suit ACJ's membership needs. Sharing these with colleagues on the sub committee and Executive over the next few months will be important and we will report progress in the next issue of *Findings*.

In the meantime please continue to regard the *Over to You* section of the newsletter as your space for letting us know about your views on ACJ and what you feel it can give you, or what you can offer the Association. Please send contributions, as Word file attachments, to [E: rfacey@waitrose.com](mailto:rfacey@waitrose.com) We look forward to hearing from you.

members news

Colette Hazelwood Contemporary Jewellery was chosen by the Liverpool Chamber of Commerce to undertake a Research Mission to Australia in March and April. From all the applications selected hers was the only creative business. She visited contemporary craft and jewellery galleries in Melbourne, Sydney and in Auckland (NZ), to help her understand how the Aussies do business with the Brits, and to open up new avenues for selling her own jewellery.

Genna Delany, who graduated last year from Duncan of Jordanstone, tells us how her career has taken off, with Start Up funding from Business Gateway and Dundee City Council and support from PSYBT. She now has a permanent

workshop at WASPS Studios, shared with Ruth Gordon, and has invested the funding in tools and equipment. The two of them plan joint exhibitions, and a collaborative at WASPS. Genna's work has been shown at the Blue Wing Gallery in Cornwall, the Marchmont Gallery in Edinburgh and the White Gallery, Dundee. She has also taken part in the Maggie's Fundraising exhibition at the White Gallery, where she will donate a piece to the Maggie's (cancer) charity, and she is taking part in the Six Cities Design Festival, Dundee in May and June, and again in the Glasgow Autumn Trade Fair in September.

We heard also from **Ruth Gordon**, who has shown pieces using dyed nylon monofilament and silver at the Queens Gallery in Dundee. Other exhibitions include the newly opened Angela Mellor Gallery in Ely, the Panik Gallery in Killearn near Glasgow, and at the Oriel Davies Gallery in Newtown, Powys.

Dr Sandra Wilson, who teaches at Duncan of Jordanstone, announces that the catalogue of the exhibition *Pulse: The Stuff of Life* is now available. The Pulse Project was a collaboration between Dr Bernard de Bono (Cambridge Medical Research Council), Jivan Astfalck and Sandra Wilson, with part-funding from the Scottish Arts Council. The jewellery produced was based on protein architecture using rapid prototyping, and

was the first in UK to produce models of proteins using this technology. The catalogue documents the process and illustrates the work, with an essay by Kate MacIntyre from Bucks Chilterns University. Copies from Dr Sandra Wilson: E: s.z.wilson@dundee.ac.uk.

Five members were given ACJ Travel Awards in the most recent round of applications: **Pilar Agueci** for Fly Now, **Elaine Cox** for attendance at Giampaolo Babetto's regular workshop, **Shelby Fitzpatrick** to attend the SNAG conference, **Sarah Kettley** for the craft conference in Dundee, New Craft-Future Voices and **Jo Pond** for her participation in Schmuck in Munich, for which she has written her report for this issue. Other reports will be appearing later in the year.

Trawling through the lists of winners at the **Goldsmiths Craftmanship and Design Awards 2007** held in early March, it was disappointing to find so few names of ACJ members among the awards. Indeed many of the major winners, and Commendeds, were people who are no longer members. Congratulations to **Stacey Whale**,

for the Gem-A Diamond Scholarship, and for a Gold Award for 3D Products.

Richard Hooper won a Silver Award for Platinum Design and **Melissa Rigby** was commended in the Enamellers category. Apologies to any members' names we've missed.

Louise Evans has been selected for *Origin 2007*, and for the *Hands on History Project* at Northampton Museums, one of five makers creating resource boxes. Hers will hold and interpret a handling collection of historic shoes for loan as a community workshop resource.

Michael Carberry's exhibition, 10-31 March, at the close of his four-week stay at the at Bucks County Museum in Aylesbury Museum for the Muir Trust Residency, showed work he had made during the residency, which drew partly on the Museum collections of local history. Most of the work was silver rings and chains, building on the forms and technical processes he has worked with in the past, and adding elements from his surroundings at the Museum such as ceramics and fossils. In addition to his own work Michael had added a selection of pieces by Kelvin

Birk, Joel Degen, Castello Hansen and Manuel Vilhena, in a small separate display. Michael spoke about his work on 17 March at the Museum.

Anna Lewis has installed an ambitious piece, *Cathexis* at the lively Mission Gallery in Swansea's Maritime Quarter, continuing till 16 June. The piece consists of 3000 suspended components, forming a flock or birds flowing through the space. This is something quite different from the ribbons and feathers we associate with her work, but will retain its characteristic delicacy and movement.

Clara Breen updates us with news of her participation in the New Ashgate Gallery's *Rarefind Summer 2007* at Farnham until 28 July, and also each weekend in May at Preston Manor – Open House, Brighton.

Do please show off a little and tell us about awards, grants, scholarships, Damehoods you've won, babies you've had and so on. Send items for Members' News to E: murielwilson73@yahoo.co.uk. There must be lots of news out there that would inspire other members, and perhaps even bring back some we've lost.

regional news

Edited by Melanie Eddy

We welcome news about the activities, past and forthcoming, of the regional groups, since collaborative group events are so important to the development of ACJ throughout the country in making everyone feel positively about membership, and joining in. Individual achievements are best suited to the Members' News page, where personal successes can be celebrated, and where others can maybe spot opportunities and examples to follow.

ACJ-Berkshire

Cathy Newell Price reports:

The group meets every 4-6 weeks at South Hill Park Arts Centre in Bracknell. We are planning a series of masterclasses to be held in the Jewellery Studio there. The Art Centre is also hosting an exhibition of members' work from 2 February to 16 March 2008. All local ACJ members can join. Please contact Cathy Newell Price cathynewellprice@yahoo.co.uk or Hannah Bedford E: hannahdenby@yahoo.co.uk

ACJ-London

Amanda Mansell reports:

The ACJ London group has changed its contact email to acjlondon@hotmail.co.uk A networking event was recently held at Metropolitan Works. London members interested in getting involved should contact Amanda to ensure you are on the contact list for updates on group events.

ACJ-Manchester

Heather Skowood reports:

The MJN is very pleased to announce that their exhibition *Architectonics: Foundations in Jewellery*, launched during Architecture Week 2006 in the UK, will be presented in San Francisco this year at the Velvet da Vinci gallery, 5 September-7 October. Velvet da Vinci is a gallery of contemporary craft specialising in artist jewellery and metalwork from around the world. An opening reception will be held at the gallery on Friday 7 September from 6-8pm with a gallery talk given by curator and MJN member Heather Skowood.

Jewellery Theft

Hannah Bedford of ACJ Berkshire has written in to tell us how her entire stock and collection was stolen from her locked studio at South Hill Park Arts Centre in Bracknell, between 24 and 26 April. Two years' work gone, just like that, is the catastrophe everyone dreads, and not surprisingly it has devastated her business plans. The pieces are in silver, 18ct and 24ct gold and hallmarked, all very distinctive one-off pieces, easily identifiable. Her website is W: www.hannahbedford.co.uk. Hannah has asked us to publicize her loss as widely as possible, and we urge ACJ members to look out for any signs of the missing pieces, or to offer any useful advice. We don't have space, at this last minute stage, for an image of her work, but Hannah can be contacted on E: hannahdenby@hotmail.com, T: 07971 897271.

For more information on the exhibition, visit at W: www.velvetdavinci.com The online exhibition can still be seen at www.architectonicjewellery.com.

2007 marks Samantha Mill's 2nd year as Exhibition Coordinator and she is once again showing her skills in organising an exciting exhibition for the group. Their summer exhibition for 2007 is titled *Wedding Adornment* and will feature work by MJN members along with TELA, a network of textile artists also based in Manchester. The two networks have come together to explore themes and aesthetics, taken directly from matrimonial ceremonies in various cultures. From church wedding, Muslim wedding to same sex ceremony all will inspire new concepts in wedding adornment. The exhibition will be presented at the Manchester Royal Exchange 10 July-27 August 2007 with a launch night to be held on 12 July. Visit W: www.manchesterjewellersnetwork.co.uk for more details.

The group enjoys relaxed monthly meetings in the pub and is still taking on many new members. For more information please visit their website, they would love to meet you.

ACJ-Midlands

Louise Evans reports:

Although still in its infancy, we have some exciting plans and aims for the Midlands regional group. We are planning our first group exhibition, to be held in the autumn and are creating a website to showcase our work.

Our recent Loughborough meeting was well attended and there was an animated discussion of priorities for the group over our first year, followed by a presentation by Tanvi Kant. Tanvi gave us a fascinating insight into her work and her recent trip to India which is influencing new work for her forthcoming solo exhibition at the City Gallery in Leicester. The group also visited *Transformation* this month, the exhibition by ACJ Bristol at mac (Midland Arts Centre) in Birmingham. Members interested in finding out information on this group should contact Jo Pond E: jo@jopond.com

ACJ-Wessex

Ruth Facey reports:

ACJ-Wessex is hosting an experimental workshop in conjunction with ACJ's AGM. Please see the feature on p.6, *Play with a Purpose*, for further details.

Enquiries from members in the region regarding this group should be directed to Ruth Facey E: rfacey@waitrose.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 not covered above. 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 E: enquiries@acj.org.uk, for a full list of members in your part of the country.

ACJ-Bristol

Matt Benton
E: matt.benton@btinternet.com

ACJ-NI

Dr. Sarah McAleer
E: sarah@golddigger79.com

ACJ-Scotland

Genna Delaney
E: gennad_esign@hotmail.com
Suzanne Smith
E: hello@suzannesmithdesign.co.uk

international news

Dear Jewellery Pal was an exchange project between jewellery design students from the Gemstone and Jewellery Department, Idar-Oberstein, Germany and from the UCE School of Jewellery, Birmingham. Each student was paired with a Jewellery Pal from the other college. Each pair worked on a topic of their own choosing with the added challenge of being in different countries. The aim was that the pairs would get to know one another through their jewellery, their methods and their creative interest, making use of all the available lines of communication.

The pairs first met in person during the two exchanges – their chance to show the world what happens when two Strangers become Jewellery Pals. The results were shown in Birmingham between 12 and 16 February, and in the Fachrichtung Edelstein und Schmuckdesign, Idar-Oberstein between 3 and 20 April.

We have received notices of exhibitions in the Netherlands from Galerie Marzee – work by Ute Eitzenhofer, Vera Siemund, Ulrich Reithofer and Jenny Henze; from Galerie Louise Smit – jewellery by Terhi Tolvanen (to be included in Kath Libbert's *Wood You?* show) and a new gallery in

Amsterdam, the Galerie Rob Koudijs, whose opening show included UK-based Elizabeth Callinicos, Sebastian Buescher and Xavier Ines Monclus among an international line-up. Galerie Slavik in Vienna sent its calendar of 2007 exhibitions of a wide range of Viennese and other artists, including its Sommerfestival in June and July.

The indefatigable Jacqueline Mina alerts us to a new gallery in Verona, Operart, showing an impressive line-up of international artists.

Beatriz Chadour-Sampson sent us the big publication associated with the exhibition at the Museum of Applied Art in Frankfurt, *Ornament without Ornament*, jewellery by Franz Bette.

And finally, we look forward to the next exhibition at flow Gallery here in London, 'Contemporary jewellery from Italy' during June and July. The 14 participating artists were selected by our very own Stephen Bottomley, and are established jewellers and newcomers, mainly Italian or based in Italy and associated with our Italian equivalent, Associazione Gioielli Contemporaneo

Schmuck 2007

Jo Pond reports on her experience in Munich

Schmuck boasts of being the oldest exhibition of contemporary jewellery in the world. Starting in 1959, it has featured annually during the Munich International Trade Fair in March. Each year three exhibitors' contributions are awarded the Herbert Hofmann Prize. This prize commemorates Dr. Herbert Hofmann, the founder of *Schmuck*. This year the awards went to Karl Fritsch, Iris Nieuwenburg and Christiane Förster.

I visited as a spectator in 2005 and 2006, but this year I was thrilled to have been selected as one of two British exhibitors, alongside Julia Keyte. A different jewellery lecturer is invited to make these selections each year, and the exhibitors for *Schmuck 2007* were chosen by Professor Ramon Puig y Cuyas.

Participating exhibitors were each invited to submit up to eight pieces, from which the organisers made a selection for display. The jewellery exhibited covered a broad spectrum of genres; whether a narrative comment, political or social reference or rooted in fashion or the arts. The materials incorporated included those traditionally associated with jewellery, alongside others that challenged the imagination.

Schmuck 2007 was as exciting as I had anticipated. It introduced me to a number of inspiring new names, collections and materials. I was particularly drawn to the sensitive textile & silver pieces of Diana Dudek and Pilar Cotter's delicate porcelain and silver brooches with beautifully incorporated pin mechanisms.

To coincide with *Schmuck*, there are exhibitions open throughout the weekend, within both temporary and permanent spaces, galleries and museums. These exhibitions are located around the city and offer a diverse collection for visitors to Munich, enabling them to take in the sites whilst discovering the exhibits. *Permission To Grow Up* was a fresh, beautifully curated exhibition of compelling Estonian jewellery artists. 'The Everyday' introduced silversmithing to the experience, with an honest and uncomplicated exhibition set in a working foundry, and curated by Simone ten Hompel.

Alongside *Schmuck* was *Talente*, exhibiting work by international young craft, design and technology graduates (See p.13 for Esther Lord's success).

To round off the *Schmuck* exhibition, visitors and exhibitors alike were invited to a 'Jewellery Get-Together'. Organised annually and held in the traditional Augustiner pub, this social event enables exhibitors, gallerists and collectors to rub shoulders over dinner. With October 1st to be noted in our diaries as the *Schmuck 2008* submission deadline, it would be fantastic to see more UK artists represented within this highly regarded exhibition.

opportunities

Edited by Melaine Eddy

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 2008 scholarships is 8 June. Apply to The Secretary, The Queen Elizabeth Scholarship Trust, 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 in London, 28 July

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 attenders with high quality design-led PMC work and new techniques.

Jewellery Residency at the V&A Bursary and Studio Space

The V&A and the Crafts Council are collaborating on a series of six-month residencies in the Sackler Education Centre at the V&A. This new opportunity is for established makers. For the first residency, commencing in March 2008, applications are invited from jewellers who wish to develop their practice through working with collections and engaging in public programmes.

To apply visit: W: www.vam.ac.uk/jobs, or W: www.craftscouncil.org.uk

Closing date: 15 June 2007

The symposium will include formal presentations, demonstrations, and an exhibition of PMC work. In addition, attenders 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 W: www.pmcguild.co.uk

Tim McCreight has agreed to give a talk for ACJ members on Friday 27 July at Metropolitan Works. Further details and booking information at W:www.acj.org.uk

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 interactive website W: 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 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.a.org.uk

Collections 2008

Janet Fitch writes: I am delighted to have been asked to work with Anna Wales as consultant to this new and forward-looking show, *Collections*, the design-led jewellery show to be launched at Earls Court One from 14-16 January 2008. I shall be leading the exhibitor selection process to guarantee that the show's content is innovative, creative, varied and of a high standard of design and workmanship. There will be a specially designated 'designer-maker' area and I am hoping that many ACJ members will consider exhibiting there. The discounts on stands for next year, offered to those who have exhibited in the Janet Fitch area previously, will still apply. The stands will be designed to look streamlined and to enable exhibitors to bring only jewellery to an elegant furnished stand. This is the only UK show at this time of year and extra effort will be made to introduce the show to jewellery and fashion buyers from independent and department stores, and galleries. It will also benefit from running alongside Top Drawer Spring 2008 so that gift buyers will also visit the show.

Exhibitors already signed up include Paul Spurgeon Designs, Goodman Morris, and Johnny Rocket amongst others. For information, email E: janet@janetfitch.com or call me on T: 020 7209 1701 or contact Anna Wales on T: 020 7370 8189 or email 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, equipments grants up to £5000 and a range of support and benefits. It is aimed specifically at small creative practices. The next deadline is 1 September (subsequent deadlines on the 1st of December, March and June). For further information visit W: www.craftscouncil.org.uk/guide
E: reference@craftscouncil.org.uk

BTP CAD for Jewellery

The Bespoke Training and Technology Programme hosted a CAD for Jewellery day on the 21 March at Metropolitan Works. The free all day event was to introduce individuals from all levels of the jewellery industry to Computer Aided Design for jewellery. On offer were talks from expert practitioners and software suppliers explaining the practicalities and strengths of the major jewellery CAD packages, expert demonstrations, hands on experience of packages, advice on what package is best suited to your needs, and a tour of the related equipment available for use at Metropolitan Works. As someone with no previous knowledge or experience of CAD technology

I left the day with a clear understanding of what is achievable with the technology and feeling completely confident that it is something that I could add to my skill base. I also now know which CAD package is best suited for me thanks to personalised advice from a few of the professionals on hand, and where I can access training for that package.

The event was part of a broader programme delivered by Holts, JIIC, UCE Birmingham, London Metropolitan University and Metropolitan Works and supported by City Fringe Partnership, London Borough of Camden and London Development Agency. Its aim is to support and develop designer/makers and manufacturers within the jewellery trade and associated crafts to acquire and effectively use current technology. Through a series of seminars and practical demonstrations, participants will be given the opportunity to undertake learning in Computer Aided Design, specialist manufacture and finishing and core skills. In addition participants receive a comprehensive business diagnostic and training needs analysis to determine the most appropriate course of training and support. For further information, from Holts Academy T: 020 7405 0197
E: jennyp@holt.co.uk, or Gill Newton
T: 020 7320 1986

New Craft – Future Voices, 4-6 July 2007, Dundee

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.

Ars Ornata: 'Out of Styl' The Lowry: Exhibition organised by Sarah O'Hana and Deborah O'Neill. Anon. Pin. Safety pin, tape. Photo: Jim Grainger.



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. To book visit: W:www.newcraftfuturevoices.com. Registration in April-June is £365.

Ars Ornata Europeaana, 5-8 July, Manchester

This year's ACJ-supported international conference in Manchester is getting closer, but there's still time to sign up. It's happening all over the city centre, with excursions to The Lowry Centre, and on the Sunday to Liverpool. You read all about it in the March issue of *Findings*.

With a star-studded line-up of speakers and events, plus lots of exciting exhibitions, the conference should be well worth attending. Rates are now £150, students £110, to include food and drink throughout and the Saturday night Party.

All registrations are taken electronically through Paypal via the 'registration' section on [W: www.arsornata.org](http://W:www.arsornata.org). Any enquiries should be sent to either Jo@arsornata.org or Sarah@arsornata.org. Or you could write to Sarah O'Hana at Ars Ornata Europeaana 2007, City College Manchester, 34 Whitworth Street, Manchester M1 3HB.

Not to be missed!

Exhibit at Greenwich Picturehouse

Applications are invited from designer makers to exhibit 3D work at Greenwich Picturehouse on a monthly basis.

The exhibition space consists of lockable glass cabinets in the upstairs bar area and foyer. To apply send a description of your work and a selection of images to Kate Read. E: artinthebar@yahoo.co.uk W: www.picturehouses.co.uk or by post to 180 Greenwich High Road, London SE10 8NN

fairs

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, contact Melanie Eddy, E: mne_eddy@yahoo.co.uk or Muriel Wilson on T: 020 7289 6105, E: murielwilson73@yahoo.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 September 2007 issue is 16 July..

Edited by Melanie Eddy

Rock 'n' Gem Shows

T: 01628621697 E: info@rockngem.co.uk W: www.rockngem.co.uk
2-3 Jun: Norfolk Showground, Costessey
9-10 Jun: Kempton Park Racecourse

16-17 Jun: High Gosforth Park, Newcastle-upon-Tyne
4-5 Aug: Kempton Park Racecourse
11-12 Aug: Royal Welsh Showground, Builth Wells
8-9 Sep: Newark Showground, Winthorpe

Pulse by Top Drawer

T: 02073708843
E: pulse@clarionevents.com
W: www.pulse-london.com
3-5 Jun: Earls Court, London

The Contemporary Craft Fair

T/F: 01626830612
E: craftfair@craftsatboveytracey.co.uk
W: www.craftsatboveytracey.co.uk
8-10 Jun; Mill Marsh Park, Bovey Tracey

Home and Gift, Harrogate

T: 02073708357
E: joanna.carter@clarionevents.com
W: www.homeandgift.co.uk
15-18 July: Selection of venues

Art in Action

T: 02073813192 E: info@artinaction.org.uk W: www.artinaction.org.uk
19-22 July: Waterperry House, Oxon

Gem 'n' Bead

T: 02073708133 E: info@gemnbead.co.uk W: www.gemnbead.co.uk
21-22 Jul: Farnham Maltings, Farnham

Dazzle

E: tonydazzle@aol.com
W: www.dazzle-exhibitions.com
3-27 Aug: Traverse Theatre, Edinburgh

Recent Fairs

Desire

A new event by the organisers of Craft in Focus, exclusively showcasing jewellery and silversmithing, was launched this March in Richmond. Feedback from exhibitors and organisers state it was an amazing success. Visitor numbers were high and apparently sales figures were not far behind. Of particular interest was that a high percentage of sales were made by new customers, many had not even visited a craft event before. Collectors also supported the new event.

Desire will continue next year and Craft in Focus is looking into launching the event in other locations in the UK.

Edited by Melanie Eddy

This is a first attempt at a listing of degree shows featuring jewellery graduates throughout the UK. Only shows running from June 1st onwards are included.

Next year we are hoping to split the list across the March and June issues so that earlier shows can be included.

New Designers

Business Design Centre, Islington.

Part I: 5-8 July; Part II 12-15 July.

The foremost event in graduate design.

For 20% discount ticket offer:

W: www.newdesigners.com or

T: 08701 222890, Quote ND05.

Buckingham Chilterns University College

BA honrs Designed Metalwork & Jewellery, BA honrs Jewellery

9-14 June: Queen Alexandra Rd, High Wycombe. T: 01494 522141

Colchester School of Art and Design

BA honrs Art & Design: 3D Design & Craft

18-22 June: Sheepen Rd, Colchester
T: 01206 518000

De Monfort University

BA honrs Design Crafts

16-21 June: Mill Lane, Leicester
T: 01162 577555

Edinburgh College of Art

BA honrs Design & Applied Arts: Jewellery, MA Jewellery

16-26 June: Lauriston Place, Edinburgh
T: 01312 216000

The Glasgow School of Art

BA honrs Silversmithing & Jewellery

16-23 June: Renfrew St, Glasgow
T: 0141 3534500

Herefordshire College of Art and Design

BA honrs Contemporary Applied Arts

16-20 June: Folly Lane, Hereford
T: 01432 341099

London Metropolitan University

BA Jewellery, BA Jewellery, Silversmithing – Design for Industry, BA Jewellery, Silversmithing, Related Arts (Design & Practice), MA by Project

13-17 June: Commercial Rd, London
T: 020 7133 4200

Loughborough University

BA honrs 3D Design New Practice

16-19 June: Epinal Way, Loughborough
T: 01509 228903

Manchester Metropolitan University

BA honrs 3D Design, MA 3D Design

15-24 June: Oxford Rd, Manchester
T: 0161 2471705

Middlesex University

BA honrs Jewellery

1-4 June: Truman Brewery, London E1
T: 020 8411 5246

National College of Art and Design

Bdes in Craft Design, MA Design:

Ceramics, Glass & Metals

9-17 June: Thomas St, Dublin
T: 00 3531 6364200

Northbrook College

BA honrs 3D Crafts

12-15 June: Littlehampton Rd, Worthing
T: 0845 15556060

North Wales School of Art and Design

BA honrs Applied Arts, MA Contemporary Applied Arts

(tbc): Mold Rd, Wrexham T: 01978 293527

Royal College of Art

MA Goldsmithing, Silversmithing, Metalwork & Jewellery

15-28 June: Kensington Gore, London
T: 020 7590 4444

Sheffield Hallam University

BA honrs Metalwork & Jewellery, MDes Metalwork & Jewellery

5 June: Yorkshire Art Space, Brown St, Sheffield T: 0114 2761769

Staffordshire University

BA honrs Design Crafts, BA honrs Contemporary Jewellery & Fashion Accessories

9-16 June: College Rd, Stoke on Trent
T: 01782 294760

Suffolk College

BA Design Crafts

7-10 June (tbc): Rope Walk, Ipswich
T: 01473 343623

University of the Arts London

Camberwell *BA honrs 3D Design:*

Materials & Critical Practice

19-23 June: Peckham Rd, London
T: 020 7514 6302

Central Saint Martins *BA honrs*

Jewellery Design, MA Design: Ceramics, Furniture or Jewellery

16-21 June: Southampton Row, London
T: 020 7514 7000

UCE Birmingham

BA honrs Jewellery & Silversmithing, MA Jewellery, Silversmithing & Related Products

14-19 June: Vittoria St, Birmingham
T: 0121 3315940

University of Brighton

BA honrs 3D Design, BA honrs Wood, Metal, Ceramics, Plastics, Mdes 3D Design

2-7 June: Grand Parade, Brighton
T: 01273 644756

University of Central Lancashire

BA honrs 3D Design with Digital Modelling

9-16 June: Victoria Building, Preston
T: 01772 893370

University College for the Creative Arts

Farnham *BA honrs 3D Design: Ceramics, Glass or Metal*

6-9 June: Falkner Rd, Farnham
T: 01252 722441

Rochester *BA honrs Silversmithing,*

Goldsmithing, Jewellery

26-29 June: Fort Pitt Hill, Rochester
T: 01634 888702

University of Derby

BA honrs Crafts

9-12 June: Britannia Mill, Derby
T: 01216 787000

University of Falmouth

BA honrs 3D Design, MA 3D Design

19-23 June (tbc): Treliever Rd, Penryn
T: 01326 370400

University of Hertfordshire

BA honrs Applied Arts

4-12 June: College Lane, Hatfield
T: 01707 285300

University of Plymouth

BA honrs 3D Design – Designer Maker,

MA Contemporary Designer Maker

16-29 June: Earl Richards Rd. Exeter
T: 01392 475027

University of Portsmouth

BA honrs 3D Design

16-24 June (tbc): Winston Churchill Ave, Portsmouth T: 02392 843835

University of Ulster

BA honrs Fine and Applied Arts

Early June (tbc): York St, Belfast
T: 08700 400700

BOVEY TRACEY

Devon Guild of Craftsmen
Riverside Mill. T: 01626 832223
W: www.crafts.org.uk
21 Jul-21 Aug: Syann van Niftrik

EDINBURGH

Open Eye Gallery
34 Abercromby Place. T: 0131 557 1020
W: www.openeyegallery.co.uk
To 20 Jun: Sarah Packington

The Scottish Gallery
16 Dundas Street. T: 0131 558 1200
W: www.scottish-gallery.co.uk
7-28 Jul: Michael Becker
3 Aug-5 Sep: Wendy Ramshaw, Enamel,
Glass & Jewellery

ETON

JaM & Eton Applied Arts
81 High Street. T: 01753 622333
W: www.etonappliedarts.co.uk
Jun: Dot Sim
July: Carla Edwards
Aug: Noon Mitchellhill

FARNHAM

New Ashgate Gallery
Lower Church Lane, Downing Street
T: 01252 713208
W: www.newashgate.org.uk
5 May-28 Jul: Rarefind Summer
4 Aug-27 Oct: Rarefind Autumn

KILMARNOCK

The Dick Insitute
Elmbank Avenue. T: 01563 554341
To 30 Jun: The Cutting Edge, Scotland's
Contemporary Crafts – incl. 9 jewellers

LEAMINGTON

Jane Moore Contemporary Jewellery
16 Denby Buildings, Regent Grove
T/F: 01926 332454
To 30 Jun: Jed Green & Lesley Strickland
3 Jul-1 Sep: Becky Crow & Nicola Becci

For Sale. Walsh jeweller's bench.
Good condition, £250. Buyer to
collect from Twickenham area.
T: 020 8898 6747

LEEDS

Craft Centre and Design Gallery
City Art Gallery, The Headrow
T: 0113 2478241
W: www.craftcentreleeds.co.uk
To 30 Jun: Rings – 20 jewellers, & New
Designer Showcase – 9 newcomers
sourced from last year's New Designers
Graduate Show
7 Jul-end of Sep: Knock on Wood –
incl. jewellery showcase

LEICESTER

City Art Gallery
Granby Street. T: 0116 2232060
W: www.leicester.gov.uk/citygallery
6 Jun-7 Jul: Tanvi Kant – New Work

LONDON

Barrett Marsden Gallery
17-18 Great Sutton Street
T: 0207 7336 6396
To 23 Jun: Caroline Broadhead selects
an international group of jewellers

Contemporary Applied Arts
2 Percy Street. T: 020 7436 2344
W: www.caa.org.uk
14 Jun-7 Jul: Jo Pond, Benjamin Lignel

Flow
1-5 Needham Road. T: 020 7243 0782
W: www.flowgallery.co.uk
8 Jun-25 Jul: Contemporary Jewellery
from Italy – 14 jewellers selected by
Stephen Bottomley, organised by
Associazione Gioiello Contemporaneo

Goldsmiths' Hall
Foster Lane. T: 020 7606 7010
W: www.thegoldsmiths.co.uk
1 Jun-14 Jul: Rising Stars. Jewellery &
Silverware, curated by Janice Blackburn

Hauser & Wirth
3-5 Swallow Street. T: 020 72872300
7-22 Jun: High Voltage in the Purple
Boudoir: Jewellery by Suzanne Syz

Unit 2

Central House, London Metropolitan
University, 59-63 Whitechapel High St
T: 020 7320 1940/1970
30 Jun-28 Jul: Process Works –
Lin Cheung, Hélène Turbé, Katy Hackney,
Susan Cross, Helen Carnac

MANCHESTER

**Royal Exchange Theatre
Craft Shop**
St Ann's Square. T: 0161 6156767
W: www.royalexchange.co.uk/craftshop
15 May-7 Jul: Intricate Simplicity –
jewellery and ceramics by ten makers
3 Jul-11 Aug: Thread of Silk – work by
18 international jewellers who have taken
inspiration from the book 'Silk Road Trade,
Travel, War and Faith' by Susan Whitfield
10 Jul-25 Aug: Wedding Adornment –
A collaboration between Manchester
Jewellers Network (MJN) & TELA
(Cheshire Textiles). See Regional
News, p.18

NUTFIELD

The Grace Barrand Design Centre
19 High Street. T: 01737 822865
W: www.gbdc.co.uk
Sept: Naoko Yoshizawa – Artist in the
Spotlight. Naoko's work combines paper
with metal and thread

SALTAIRE

Kath Libbert Jewellery
The Store, Salts Mill. T/F: 01274 599790
20 Jul-30 Sep: Wood You? – 13
international jewellers working in wood,
There will be a special evening event for
collectors and curators

SWANSEA

Mission Gallery
Gloucester Place. T: 01792 652016
To 16 Jun: Cathexis – Anna Lewis

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

Cost: £250 per course plus £40 materials

Contact Sarah for more details T: 02072268712 E: sarah@sarah-king.co.uk