

The Association for Contemporary Jewellery's quarterly newsletter



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editorial

Front cover: Adam Paxon, joint winner of the Jerwood Applied Arts Prize 2007.
Rings with tails, 2007. Acrylic.
Photo: Photo: Graham Lees.

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as at 21 June 2007

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Copydate for our
December 2007 issue
is 15 October



After the great success of the Ars Ornata Europeana conference in Manchester, well attended and light-heartedly enjoyable, we have a full report by two first-time delegates. Between them they cover the varied programme of speakers, exhibitions and events surrounding the conference. The US conference organised by the Society of North American Goldsmiths (SNAG) which took place a few weeks earlier, is also covered again by Shelby Fitzpatrick, an experienced SNAG delegate, but we simply hadn't space for a report of the conference in Dundee, 'New Crafts-Future Voices' (simultaneous with AOE), and anyway, two conferences is enough for one issue. We shall feature Sarah Kettley's account of the Dundee event in December's *Findings*, so be patient.

This 'summer' saw a flurry of activities in late June – our AGM and the Wessex Day (in Regional News) – and the Jerwood Applied Arts Prize. Melanie Eddy's interviews with the winners are on p.3-5 In July there were the excitements of Degree Shows and New Designers, with the presentation of the ACJ Associate Prize, and the PMC Symposium at London Met. Now in early August it's gone eerily quiet, but by September the machine will be gearing up again, starting with IJL, and then the full autumn season of fairs and exhibitions. Maria Hanson's symposium at the Harley Gallery in late November should not be missed. Read the notice in this issue about the event, and sign up straightaway(see p.22).

Findings still needs feedback from its readers. How else can we provide what you want, or not waste space on what you don't want? Please let us know.

Meanwhile, we were very flattered when Tony 'Dazzle' told us at an event in July that *Findings* is the magazine that lasts longest in the loo at his home. We are taking that as a compliment.

chairman's letter

The ACJ has reached the age of ten and I am delighted, if a little daunted, to be the fifth chairman of the organisation. The four preceding chairs have all helped to forge the dynamic group that we are and it is now my job to build on their hard work and shining example.

I was at the very first meeting when the ACJ was formed in Birmingham on a rainy day in May 1997, and see that we have grown from the few dozen who attended that meeting to over 700 strong.

Each year our profile has been raised a little higher through a variety of means.

Our members were amongst the shortlisted and winning Jerwood exhibitors when the first, second and the most recent awards were made. Through this publicity our presence becomes a little more felt throughout the arts world, and beyond this into the wider public arena. Warmest congratulations to 2007 winners Susan Cross and Adam Paxon.

We are a membership organisation so our character, identity and strength come from all of you who are the Association for Contemporary Jewellery. For this reason we rely on members making some form of voluntary contribution of their time and energy to develop new projects.

So far this year there have been events around the country organised by you for the benefit our members, especially the New Designers prize and ACJ participation in the wonderful Ars Ornata conference in Manchester. Still to come this year are the ACJ 'Origin' prize, a symposium in November at the Harley Gallery, and the launch of the long awaited Jewellery Directory.

All of these projects have been nurtured through the enthusiasm and dedication of members. Thanks to all of you who strive to make us into the vibrant and diverse group that we are. I look forward to hearing about future projects, emerging from this spirit of participation and generation of ideas.

During my term of office I hope to encourage members to take the plunge and get involved. Projects don't have to be on a grand scale or expensive to contribute something of value to the debate and enjoyment of contemporary jewellery. Grassroots activities can happen anywhere in the country.

To help guide us through this work we have a newly appointed Chief Executive Officer. I would like to take this opportunity to welcome Fennah Podschies to the ACJ.

*Susan Cross, joint winner of the Jerwood Applied Arts Prize 2007.
Moving from the Centre. Neckpiece, 2001. Oxidised silver,
18ct and thread. Photo: Joël Degén.*

Jerwood Applied Arts Prize 2007

Melanie Eddy meets with the winners Susan Cross and Adam Paxon to discuss their work, the experience of being shortlisted and winning the acclaimed prize

The Jerwood Applied Arts Prize is run annually by the Crafts Council and Jerwood Charitable Foundation to celebrate innovation, commitment and excellence within the applied arts. The prize runs in a six-year cycle, each year representing a different applied arts discipline: jewellery, textiles, ceramics, glass, furniture and metal. The shortlisted artists for the 2007 prize were Susan Cross, Nora Fok, Yoko Izawa, Grainne Morton, Adam Paxon and Mah Rana. An exhibition of these was hosted at the Jerwood Space in Southwark, London, 6 June to 22 July and will tour to museums and galleries throughout the UK. Previous winners include Peter Chang, Charlotte de Syllas and Jacqueline Mina.

Susan Cross has a love of metal. It is this love that allowed her to "naturally find a voice with metal". Drawing is of immense importance in her creative process and influences her choice of material. 'I use a lot of oxidized silver because I like having that drawn line quality, that graphite quality'.

Born in Herefordshire but based in Edinburgh since 1989 when she was lured, following her degree show at Middlesex Polytechnic, with a teaching post at Edinburgh College of Art. In Edinburgh she continues to balance studio work with teaching.

She had an incredibly positive experience at Herefordshire College of Art, where she did her Foundation studies, and at Middlesex and credits this with encouraging her in fostering that positive experience for her students.



It was her broad interest in making that led her to find an unlikely placement in her third year at Middlesex. She sought out a prop maker to work with for her year-long placement. It was the first time someone had done this on the course, most placements being trade/field specific. She is thankful that the college supported her in this decision and thoroughly enjoyed the experience. "I just loved it because it was exciting. It was different." In fact, she enjoyed it so much that she considered it as a career. However, the prolonged stress levels and frequent long hauls and all-nighters convinced her otherwise. "Crazy deadlines that would suddenly be put back weeks and they would still want it yesterday"

Susan is known for her intricate, immaculately constructed work in precious metal or incorporating precious metals and textiles. They are rich in textural qualities and with a strong emphasis on the line often incorporating techniques such as wrapping, binding, coiling and crochet. It was immediately apparent after our meeting at the exhibition Process Works, just how heavily drawing informs her jewellery practice. In fact she was so reluctant to release her drawings (mostly in sketchbooks) for the exhibition, that books were pulled apart and drawings redone to facilitate her involvement. She reminisces about a trip to Japan in 1999 where her camera broke and how the initial annoyance led to a beneficial discovery. "What was good about it was that it actually made me draw. I had no other way of recording information. I actually sat and drew these wonderful bamboo fences...woven fencing..."

Adam Paxon: Spondylitis Necklace, 2003.
Acrylic laminated, thermoformed and carved. Photo: Graham Lees.



In addition to records of textures or images she can relate to, her drawing books become "dictionaries of techniques or mark making or qualities". It is from this strong underpinning that three-dimensional model making and experimenting with materials continues before the construction of the final piece.

Although she has never studied textiles it has always interested her. Her grandmother and mother provided the foundation with skills in crocheting, knitting and sewing. She did a lot when younger, as she found it accessible when she knew little about jewellery or of it as an option for study. This interest in textiles culminated in her curating *Interface* a textiles exhibition at the Scottish Gallery two years ago.

Travel, being in another country, experiencing other cultures, is a constant source of inspiration. She feels lucky to have been invited to teach in other countries, most recently India and New Zealand, "which has been absolutely wonderful, fantastic", but would like to have "time to connect with my own work in another country" and she would like to pursue this in a residency after letting 'the dust settle a bit'.

The experience of being shortlisted for the Jerwood Prize has been predominantly one of reflection. In selecting work for the exhibition she states: "I wanted it to tell a story of development. Looking back over the last six years and selecting key pieces or pieces that would open up ways of thinking." This reflective process has allowed her to follow the development of her work and understand better where it is going, in addition to providing a focus for new work. Two directional areas stand out: concepts of encasement and containment, as in the layering of structures and transparency, and the development of the thread elements in her work. Ties which were originally 'just added on' have become 'integral to the structure' and in some cases form a distinct contained structure from their ends. She is fascinated by the contrast of the 'structured construction' of the metal elements and the 'looseness of the thread'. "In jewellery you want to control everything, but this whole thread business just does its own thing. I'm quite interested in this." The fact that the exhibition is being held in the Jerwood Space excites her. "The exhibition is seen in a different arena, in a different context. It will be interesting to see what comes out of that."

Adam Paxon seeks to challenge our perceptions of plastic. "Plastic is a word which almost stands for mass production, for the throwaway, for waste culture. Yet take that material away from that way of thinking and actually its desperately attractive as a material to work with." While he admits he has a love/hate relationship with the material, his misgivings relating mostly to its toxic nature, where others see negatives he sees positives. "The fact that it is man made I just find fabulous, just fantastic. To think we have developed this material; it speaks about us. It's a designed material before we even start to work creatively with it."

Born and based predominantly in Cumbria, it was here that his education in making first began. With a jeweller as a mother and a silversmith as a father, living in a house that was a long-term building project, he was constantly surrounded by making. At eight he decided he wanted to make a knife, figuring that as he wasn't allowed one until nine the least he could do was start making one. He recalls his father's response: "He gives me a great big iron bar and starts me forging it". He soon lost interest. Later his father, perceiving this, enquired if he still wanted to make a knife. "No, maybe we need to make something smaller." His father sat down and spent time instructing Adam how to make a few things. He initially fought this heritage of making and felt that design and graphics were more his strength until he accepted that he was a maker. "It's about hands, about materials. It's about working intuitively with materials." Now he is reluctant to have work leave his hand.

A placement with a prop maker whilst at Middlesex University opened up to him the possibilities of plastic as a material. He holds great respect for the creativity and breadth of knowledge. "If you actually speak to a prop maker, they know stuff. They know things that it doesn't tell you on the package. They actually know chemically how these things are set up." His understanding and knowledge of plastics as a material and concept have only grown since this first introduction.

Adam is known for his bold and colourful acrylic pieces. While there is a distinct element of fun, their slickness suggests a more sensual or even erotic context. Pieces are animated through their ability to reflect and refract light or their creature-like forms. Of the erotic, sensual qualities he states: "A lot of that is to do with that whole notion of attraction. What we are attracted to and why; to what level we are conscious of that attraction, to what level we are moved by that attraction". For him "colour is essentially the starting point for working with acrylic". The stock colours available were limiting, however. His craving for "something that had delicacy and subtlety" led him to laminate layers of acrylic together. Most of the processes he has developed "have come from control of colour. I have to add more than I need because that material comes in certain thicknesses and then I control colour by removing."

Plastic is an ideal material for his work because "it responds well to our body, to our body heat." "It reacts to us in a way which surprises us" He finds an affinity with the French use of the word plastic. "It's the scientific use of the word. It's plastic as a state." 'When I talk about things being caught in motion its very much referring to plastique as literally something which is continually developing.'

Leading up to the Jerwood he was clear about the direction his work was taking. He wanted: "to do something else which was slightly quieter in a sense. It's not screaming for attention. It's not pieces coming out of the surface. To reduce that, that the thing is sensing you or sensing its environment." "I really started to think about the interior of the object and drawing the viewer into the interior." He has recently shown pieces in New York that "were just completely clear". "It's a different approach, not harnessing a colour or material and manipulating it, forcing it... it's almost like you've got to encourage the colours delicately from the environment".

However, while putting together images for a post-win talk he began to question this assumption. "There are different threads coming up. Whereas I thought that I was going more completely in this direction of the interior and reducing colour, that has happened but other things have been happening along side it... So I haven't really contextualised those yet".

On the exhibition being held in the Jerwood Space: "I think we are living in very exciting times because all the boundaries are coming down between disciplines and cross-collaboration is happening in a way which it wasn't really happening, in such a prevalent way, even ten years ago... People are just making work and I think that is what people do".

Manchester's Lord Mayor with Sarah O'Hana and Jo Bloxham at the opening of Ars Ornata at the Town Hall and launch of 'Romancing the Stone'.

Photo: Kalsang Shoba.



Inside Out

Ars Ornata Europeana in Manchester, 5-8 July

There was an audible buzz on 5 July around Castlefield, one of Manchester's reclaimed post-industrial corners with converted warehouses alongside canals. Dozens of designer/makers were greeting old friends and meeting new ones, exploring the chic goody-bags like children with Christmas stockings, tying on their evacuee-type delegate labels, and registering for 'Inside Out'. The company was a cordial mixture of veterans and first-timers, most of them wearing their signature jewellery, and this vibrant atmosphere continued through the weekend, culminating in the traditional Saturday evening dinner and dance.

Thursday evening was occupied with exhibition openings round central Manchester. We wore suitably blasé expressions when sailing up Harvey Nichols' gleaming escalators to see the international selection, 'Bite the Bullet'; dashed to the Royal Exchange Theatre for 'Thread of Silk' in the Craft Gallery,

organised by Martha Camargo-Lawrance, with its evocative interpretations of stopping places on the ancient Silk Road. Then to the city's Victorian Gothic Town Hall where Prince Albert's neon pendant led us into the spectacular reception hosted by a slightly bemused Lord Mayor, wearing his own official necklace of course, and surrounded by the marble busts of past worthies jauntily sporting appropriately custom-made jewels by local and international makers. Catalogues for these exhibitions, and the others we were to see in the following days, were all stylishly designed in the same format, and something to treasure as a set. For availability contact E: Jo@arsornata.org, or Sarah@arsornata.org.

During the following two days the audience listened appreciatively to the carefully orchestrated range of speakers, balancing makers with scientists and others. We were intrigued by the opportunity of drinking diamonds, and disturbed by the implications of the tiny but exquisite shoes for bound feet. Kathryn Partington and Louise Evans have contributed the excellent reports below, to make you sorry you weren't there.

Friday 6 July, by Kathryn Partington

As a first time delegate and prospective graduate studying an MA in Jewellery, Silversmithing and related products at UCE, *Ars Ornata Europeana* has left me with inspiring thoughts and encouraging motivation. A varied and concise programme of delights organised with attention to every detail, Jo Bloxham, Sarah O'Hana and Jim Grainger achieved a triumphant success in co-ordinating this event.

Friday was a day packed with inspirational speakers, opening with Peter Chang, who talked about his diverse range of influences and techniques, with very striking images of his work throughout his long and prosperous career. He kept the audience captivated throughout and his closing quotation remains in my mind, 'It's important to feel and not just to know: he who knows doesn't talk, he who talks doesn't know.' Almost cryptic in essence, modesty prevails, to become part of one's work seems an integral connection that links us all as creative beings.

Prof. Norman Cherry, (Head of Birmingham School of Jewellery, UCE) followed, discussing his evocative and thought provoking exhibition 'The Space Within', in the Merchants' Warehouse next door. The origins of the initial concept were uncovered, the ideas and exploration of the interior/exterior developing into such beautiful shell forms. The mind's eye relating to the inner and outer and concealed capabilities, his theme linked closely and aptly to 'Inside Out'.

My favourite presentation of the day was by Dr. Mark Miodownik (Head of Materials Research, Kings College, London). A stimulating lecture revealing a world of possibilities and demonstrating how fresh innovations can be discovered through many layers of scientific research, material structures, and microscopic visions. Delving into how living and non-living cell formations on nano-scale magnification present an array of structures that can potentially be manipulated to create new material, the combination of science and creativity is an exciting partnership and opens up inspirational possibilities. Interactive and entertaining, Mark invited the audience to look at magnified structures upon their person from hair to clothing using a microscope linked up to the large screen for all to see. This taster/introduction feels mysterious to me, leaves me full of curiosity and with a desire to learn more.

Next, Christine Patrich from *GZ Art+Design* magazine gave a detailed account of how to prepare a press pack and what should be contained in it, when approaching magazine editorial departments to reach potential audiences and clients. This German magazine has a positive focus on contemporary jewellery design and makers. Christine demonstrated how by utilising this information a successful press release can be used as free publicity and self-promotion.

Giovanni Corvaja then spoke about his exquisite work, and how gold and platinum has a magic effect upon his creative mind and hands. He described his journey of discovery and how a passionate relationship with his precious material has grown 'like a woman it (gold) is always right!' Questionably I tend to agree... A constant learning process and a great respect for the nature of his process was evident in his words and interestingly the development of his own alloys fuels his energy. Scientific in approach and reminiscent of Mark Miodownik's talk, here material development is shown as a perfect example in practice. In

particular current work in progress defines his technology as he disclosed a project of recent years of the making of a 'golden fleece'. I'm sure we all wait in anticipation to see this magnificent piece.

Finally Beatriz Delgado, (Shoe maker/designer of Camper) was lively and fervent revealing her collection of Chinese embroidered slippers, 'Precious Things', held in the temporary exhibition space at the Merchants Warehouse during the conference. A symbol of beauty with a disturbing history related to the pain and suffering of Chinese women, who had endured the binding of their feet, raised a debate, what do these objects mean? 'How did this collection relate to her work as a shoe designer?' was one question. This would have been very interesting to find out, but unfortunately the dialogue was diverted.

In the late afternoon breakout and discussion groups were formed where the exchange of ideas and activities took place. Elizabeth Callinicos, Julie Whitelaw, Astrid Niggeloh, Deganit Stern-Shoken, Cristina Filipe, Brune Boyer, Julia Maria Kynnap and Dr Philip Crouse each led a group. A yoga session for one lucky group left participants feeling very relaxed! Another created and documented 'souvenirs' made from found objects in Manchester in the form of photographs. Another workshop debated why and what drives us to make jewellery? The future of the unique and intimate conference, *Ars Ornata* was an issue that significantly remains in my thoughts as to where will the next conference be, and hosted by whom? Eagerness waits.

The day's activities concluded with a buffet supper and music at the Manchester Craft and Design Centre where the student brooch competition 'Jewel in the City' and the exhibition *Funf*, hosted at Deborah Zeldin-O'Neill's Divinity Studio, were launched. It was the perfect and relaxing ending to the day. Delegates intermingled, voted for their favourite piece within the competition and enjoyed the art works in a convivial atmosphere.

Saturday 7 July, by Louise Evans

The day's programme opened with a lively presentation from Dan Jocz from America sharing the three things that have influenced a shift in his practice over recent years. Dan cited his move away from the ethos of a fine art approach to craft practice; the events of 9/11, causing a lot of reflection and shifting priorities; plus new technology creeping into his studio.

Dan highlighted the influence of the outside world on his practice, starting with political pieces such as 'Dirty Words' representing political lies. Other pieces, such as his 'Accessorising through Excess' series, deliberately challenge the seriousness with which jewellery was taken in the art world. Dan's description of his 'Rainhat' which rains on you for 20 minutes and the Pooch Pouch bag for carrying your dog had us united in laughter, as did the work belt for the average office worker featuring such essentials as an elastic band shooter and superglue for sticking down the phone.

When Dan wished to use aluminium anodizing to realise his ideas, the internet came to the rescue as 'matchmaker' partnering Dan with a paintball-gun customising company. Further collaborations have followed and Dan is currently working on a neckpiece series inspired by historical ruffs but produced with the paint shop expertise of motorcycle customisers!

Delegates enjoying supper at the launch of the 'Jewel in the City' exhibition in the Manchester Craft and Design Centre.
Photo: Kalsang Shoba.



Bettina Speckner struck a chord when she discussed the resonance of objects in our lives and her fascination with what she termed the 'exotic of the everyday'. She referred to family photograph albums, highlighting what a photograph can 'say' and described herself as a collector, revealing her worktable littered with shells, stones, photographs, things, all objects waiting for associations to be made; compositions shifting until a piece is formed. I appreciated her admission that some objects have to wait for years.

Bettina discussed travelling, both her denial that you have to leave home to find inspiration and yet her belief that eventually the experiences of travelling, exploring other cultures, collecting things and impressions might seep into the work. The words she used to describe her practice and the images of the everyday in her pieces stay with me. Everyday... exotic; visible... invisible; inside... outside; view out of the window; three glasses; woods; flowers.

Fredéric Braham caused a ripple of conversation and eager participation when many delegates responded to his invitation to partake of Inner Beauty. This he dispensed like medicine to varied grimaced reactions from participants as they swallowed it down. This elixir was a 'homeopathic' dilution of precious substances such as gold, silver, ruby. We were offered Diamond. Fredéric described this as an edible work, assimilated by digestion and effective just as much inside the body as outside.

Fredéric submitted to lively questioning on the scientific evidence for whether it truly achieved inner beauty and whether the quality of the ground-up diamond used in the solution affected the results!

After a restorative coffee Lynne K Murray gave us an insight into her research project 'Pavement Schmuck' which takes the current prevalence for jewellery that looks like detritus but is actually carefully made 'fragments', then challenges new technologies to achieve that same feel in a piece of jewellery which she terms 'pavement schmuck'. Can it be done?

Lynne described drawing in air with a digitiser pen so that the design only exists in the computer environment and can be produced by rapid prototyping. Suggesting the potential for creating an object that would be impossible to make by hand, she made us consider the notion of clicking 'Print' – and out comes a piece of jewellery.

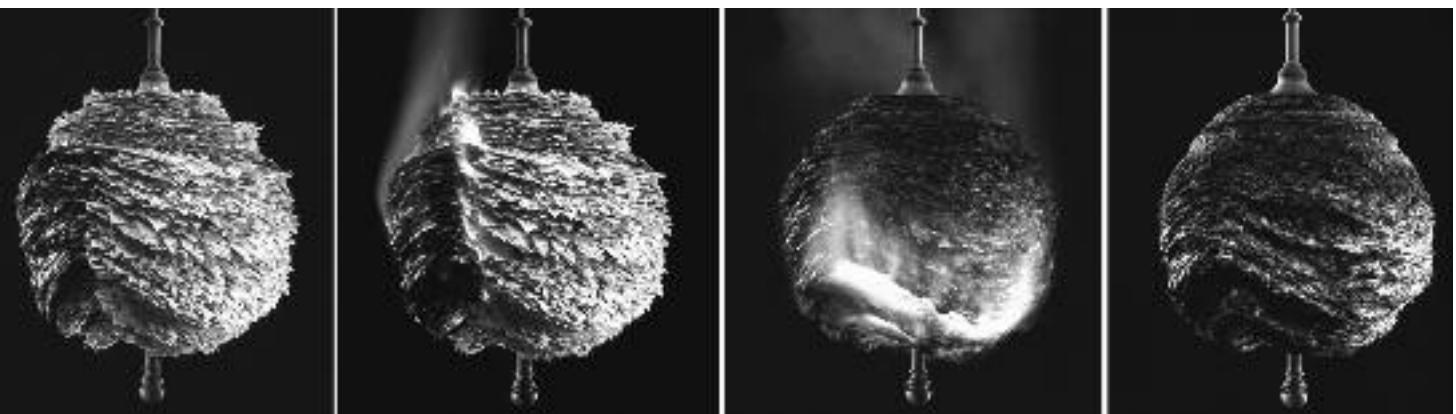
Lastly Sarah O'Hana took us on a journey through her own experience of 'Walking with Scientists' and engineers. Working within an engineering department was clearly both frustrating and rewarding for Sarah who had to grapple with a whole new 'language' and engineering culture in addition to the actual laser technology. Like Sarah, I too responded to the engineers' aesthetically pleasing, resin encased test pieces.

Just this one day of the 'Inside Out' programme emphasised on how wide a stage jewellery can be played out. Our afternoon was spent touring by coach to see Sarah's exhibition of her project in the Manchester Museum, and to the Lowry on Salford Quays where we looked at 'Out of Styal', the exhibition of pieces made by prisoners in a workshop led by Deborah Zeldin-O'Neill and Sarah O'Hana.

Sunday 8 July

Two huge coaches took us to Liverpool on Sunday to see Peter Chang's big solo exhibition at the city's Walker Art Gallery. This proved to be a dazzling display of intricately moulded plastic forms in ever more intricate patterns and brilliant colours. Studying these was an experience enhanced by Peter's talk on the first day of the conference.

Back to Manchester and heading home, delegates agreed 'Inside Out' had been a very special event, and there was universal concurrence that its organisation, led by Sarah O'Hana, Jo Bloxham and Jim Grainger, and supported by a dedicated team, had been pretty well faultless. The months of hard work over the planning and preparation, the drive for sponsorship and funding, the attention to detail, and the unstinting and generous cooperation of institutions and individuals, was all an exemplary recipe for its success.



Tom Joyce, Pyrophyte. The sculpture was constructed from 900lbs of newspaper collected from every US state capital on the 50th anniversary of the first atomic bomb test in Trinity Site, New Mexico. 100 tons pressure expelled all oxygen between the layers so that when ignited, charring occurred only at the edges, allowing text to remain legible but inaccessible. The sculpture was hung at eye-level and swung so that viewers felt the wind caused by its movement.

SNAG (Society of North American Goldsmiths) Conference 2007

Directions Unknown , Memphis, 13-16 June 2007

Shelby Fitzpatrick reports on an exciting event. She was awarded an ACJ Travel Grant to attend

Take splashes of BB King, a large helping of fried catfish and shrimp or well-seasoned barbequed ribs, the ghost of Elvis and a hot, muggy June – jumble together with 450 delegates from the Society of North American Goldsmiths, and you have the makings of an unforgettable Memphis experience. This year's conference was set in the most famous hotel in the city, The Peabody, which offers its visitors the unique experience of watching eight ducks waddle down a red carpet every morning at 11:00 and head for a fountain in the centre of the lobby where they swim around and entertain the guests until 5:00pm. At this magic hour they waddle back across the carpet, into the lift and up to the rooftop where they settle into their 'Duck Palace' till the next day. Nothing wild about these celebrities.

S.N.A.G.'s *Directions Unknown* proved a theme of ambiguity and diversity. The keynote speaker, Ralph Caplan, has never worked in metals, but has spent a life writing about design and craft. His warm humour and vast experience in the design world provided a delightful introduction.

In 2005 Tom Joyce created sculpture and drawings (charrings) at an industrial forge in Illinois. Using the waste of society and off-cuts of the forge's production, man and machine combined forces to turn debris into solid poetry. The *Sotto Voce* series explores universal ideas through tons of iron and steel, incorporating notions of our history and our humanity. Powerful movements of machine and man shaped these dense metals to create an internal and external complexity, producing objects which are intriguing, beautiful, and thought-provoking, where the cerebral and the material speak equally.

Iron Cairn, an on-going international war memorial constructed from forged iron 'boulders' of salvaged industrial scrap housing small amounts of earth from battlefields, addresses the necessity of non-violent conflict resolution. Everyone is invited to send Tom a tablespoon of soil from a battlefield, along with battle information and photos. He then creates a plaque to cover the soil which is set on a recess on a boulder. The project involves not only the memorial, but also a book of essays and histories of each battle site with photographic documentation of the developing project and list of donors. Anyone wishing to participate in this should contact E: wtjoyce@earthlink.net.

For most of the delegates the force of Tom's personality and work made him the enduring presence of SNAG 2007. Even after his allotted time the audience begged in unison for him to continue through the coffee-break, in a moving affirmation of his work and personality.

Continuing in the blacksmithing arena, Elizabeth Brim illustrated a long list of impressive women blacksmiths who use their skills to produce works of art.

Nothing showed more clearly the impact of adding music as a background to the slides and talk than Michael Croft's 'Contemporary Automata: The Art of Animated Figures.' Twenty years of teaching jewellery, now Professor Emeritus at the University of Arizona, he began collecting automata from England in 1989 and got totally hooked. Films of the best of British automata and hilarious interviews with the makers were far too short, and ended with some of the best and most humorous work produced by Michael himself. A treat for all, and worthy of a BAFTA award

*Adam Whitney, Ring, from Radical Jewellery Makeover Project.
Donated sterling silver ring and antique lighter.*



Words just cannot begin to describe the works of Felieke van der Leest. Best to visit her website, W: www.feliekevanderleest.com, where you can enter a fantasy world beyond imagination. Each page is a treat. She was adored and enjoyed at SNAG for her extraordinary ideas and delightful personality.

Directions Unknown, like all SNAG conferences, was incredibly well organized. An impressive brochure guided us through the four days of talks, events, metalwork exhibitions, and demonstrations (including Mary Lee Hu on braiding, twining and weaving, Tim McCreight on PMC, Christine Dhein on Keum-Boo gold fusing) where the terms 'metalwork' and 'jewellery' were continually redefined.

Linking this conference to our ACJ event last summer was a reunion with Christina Miller. In the year since then she, Susan Kingsley and Jennifer Horning have extended the scope of Ethical Metalsmiths, visited key mining sites in the USA, liaised with new colleagues and laid plans for global projects. An exhibition, *Radical Jewelry Makeover*, resulted from a project for Christina's students using recycled jewellery. Sixty donors provided pieces to be remade for a touring exhibition to raise awareness of issues and provide a platform for creativity.

Ethical Metalsmiths is currently developing a curriculum that will educate instructors and students in the principles of responsible sourcing. Teachers and students from the UK can follow this at W: www.ethicalmetalsmiths.org

My thanks to the ACJ for this opportunity.

Workshop in Italy

Elaine Cox was awarded an ACJ Travel grant to attend this workshop with Giampaolo Babetto at the Le Arte Orafe Academy in Lucca in March

I anticipated an intensive, rewarding experience, working with one of the most influential of contemporary makers, and using the town's artistic heritage as inspiration for a new body of work. My practice has been largely inspired by landscape so exploring mediaeval cityscape offered an exciting tangent.

I contacted the Academy explaining that I spoke virtually no Italian, and was assured that this would not matter as the workshop would be taught in English and Italian. Unfortunately, it was not. Having embarked on a crash course in Italian before leaving, but reaching only a basic level in the time available, I was a little shell-shocked upon meeting Giampaolo to be told he spoke very little English! He talked extensively to the class, all Italian speakers, after which I had to rely on an uncertain translation by one of my fellow students. Without her presence – and kindness – things would have been even worse. It was a dispiriting and unsatisfactory start.

The workshop was entitled 'A Detail in the Urban Architecture'. We were invited to spend the first morning exploring Lucca, selecting architectural details or decoration as inspiration. The remainder of the week was to be spent in the Academy, discussing ideas and producing work under Babetto's supervision.

Lucca is a beautiful mediaeval walled town. It is a pleasure to wander its labyrinthine, pedestrianized streets, crammed with wonderful shops, artisan's workshops, churches and gardens. The setting was intensely inspiring, and that morning, spent photographing and drawing, was a joy. Back at the Academy's well-equipped studios, situated in the heart of the town, we began to develop our research into jewellery.

It quickly became apparent that the language barrier between me and everyone else prevented any meaningful technical or conceptual discussion. I was working in a vacuum – unable to learn anything and doing little that I couldn't have done in my own studio. Classes ran from 9am to 6pm, and I realized that if I continued I would squander the opportunity to discover more of the splendours outside. By the end of the second day I decided to leave.

I was disappointed to have to abandon the course, but the Academy was very apologetic and graciously refunded my fee. I subsequently had a fantastic time exploring Lucca, San Gimignano, Pisa and Florence, researching a new body of work that will be shown at Goldsmith's Fair in October. I have absolutely no regrets, having managed to turn a potential disaster into a very rewarding experience, but I would urge anyone considering a similar course to make stringent enquiries at the outset, and to have a contingency plan... just in case.



Anna Lewis: Cathexis

*Mission Gallery, Swansea,
29 April-16 June*

'An attachment or transfer of emotional energy and significance onto and into an object, idea or person'

Reviewed by Anne Morris

The Mission Gallery in Swansea's Maritime Quarter was originally a dockside chapel for seamen. It has been transformed into an aviary by Anna Lewis' installation, *Cathexis*.

The Gallery has set a new and challenging initiative that offers artists and craftmakers the opportunity to create a site-specific installation in the gallery's unique exhibition space. Swansea-based Anna Lewis, already well known as a jeweller/designer, is the first to take up this challenge and work outside her usual practice on a large-scale installation.

She has filled the space in the apse of the original chapel with flocks of tiny birds, swooping across the white walls, falling through the apse like feathers. Entering this winged world is like walking into a pool of air, the silence and stillness create an ethereal tranquillity: no sound of beating wings or calling birds, only the shadows on the walls reflecting movement that has ceased.

Each of the 3000 birds is made in silhouette from wood, and designed with its own subtle colours, pattern and shape; each is fixed almost invisibly, either pinned out from the wall or suspended from the ceiling, lit from above so that shadows create a double image of each on floor or ceiling. The viewer can move among them, experiencing the sense of interrupted flight.

Anna Lewis, Cathexis, Installation at Mission gallery. Printed wooden birds. Photo Jesse Seaward.

Anna calls her exhibition *Cathexis* (Greek: holding), which she interprets as 'an attachment or transfer of emotional energy and significance onto and into an object, idea or person'. In this way, her bird images are symbolic of the theme of memory that has always been the inspiration for her work.

The beautiful exhibition catalogue, with an essay by Caroline Broadhead, is published by the Mission Gallery at £12.95 incl P+P. T: 01792 652016 E: missongallery@btconnect.com

Then and Now

*Barrett Marsden Gallery, London, EC1
18 May-23 June*

Reviewed by Mark Lewis

Memory it is said, is a way of holding onto the things you love, the things you are and the things you never want to lose. As the title suggests, this show was very much concerned with things remembered – the tensions between past and present and the symbolic, commemorative and sentimental roles of jewellery in our lives.



Then and Now: Ted Noten, Lovebag, Acrylic with gold rings.

*Rising Stars: Zoe Arnold. Ring, A single hair.
One of seven rings, each titled from a line in a poem by Zoe.
Silver with 18ct.*

On first viewing I found this a curiously inaccessible exhibition, but that may in part be due to the visual diversity of exhibits and my own failure initially to discern a unifying thread within the exhibits. I also confess that my impressions were clouded with a mildly cynical observation: not another exhibition dwelling on the contemporary preoccupation with memory and private sentiment! However, a closer and more contemplative study of the work revealed this to be an important exhibition that challenges our thinking, not just about the transience of past and present experience, but also the sliding range of values that are associated with personal things.

The artists ranged from Gijs Bakker, through a range of more established names to Suzi Tibbets who has just graduated from Middlesex University. Bakker of course has been taking a lead in subverting the traditional order of jewellery for many years.

His deceptively informal pieces in this exhibition are produced from old paste jewellery and ask the viewer to question what is real and what is fake. Laura Potter has included a tiny christening bracelet prominently displaying the word 'bastard' which addresses the way in which language reflects changing human and family attitudes over time. Ted Noten offers *Love bag*, a clear resin form in which traditional gold rings are suspended but intended to subvert and question our more familiar visual and tactile experience of these objects. Suzi Tibbets offers a witty contribution with *Heirlooms* that appropriate the information from the tags found on jewellery in antique shops and stalls which are themselves here presented as jewellery. Perhaps the most disturbing work for me was produced by Eija Mustonen in the form a cluster of finely-crafted cameos embedded in a grey cement. Cameos were of course, a traditional way of preserving the likeness of a loved family member, but here their fine aesthetic and meaning is challenged in an almost excremental way by associating them with cheap contemporary materials. Space precludes the mention of many other varied contributions, which present their own poignant challenges and in most cases supported by fine workmanship.

In our rapidly changing world, where meanings and values are quickly unhinged and change with alarming speed, holding on to the things we never want to lose becomes an inner priority. My early cynicism was misplaced. This is an important show, sensitively curated by Caroline Broadhead, which asks us to questions where our real values lie by exploring our complex and changing relationship with material things and encouraging the viewers to do the same.



Rising Stars

Goldsmiths' Hall, 1 June-14 July

Reviewed by Helen London

The annual summer exhibition at the Goldsmiths Hall proves to be a real treat for 2007. Subtitled *A Blazing Trail of New Talent*, it brings together an extensive variety of work from eighteen jewellers and silversmiths. The result is an exciting mix of exhibits from all channels of contemporary silver and jewellery. The name aptly sets the tone for the exhibition, although in the case of some more established makers, such as Disa Allsop, Ruth Tomlinson, Lin Cheung and Kayo Saito, we could say their stars are already well and truly risen. However, guest curator Janice Blackburn has portrayed a convincing picture of designers leading the way in their field.

An obvious Rising Star is David Goodwin with his structural jewellery utilising 3D computer modelling. Jo Hayes-Ward graduated just last year and is also exploring computer-aided techniques. In each of her pieces Jo builds a little universe of tiny cubes that seem to have cascaded and stacked themselves into complex forms suspended within frames or on stalks. This is actually the result of systems created to work out the arrangement of the hundreds of individual units. This collection is appealing to the eye with repetitive forms and the combination of positive and negative space encompassed within each dynamic structure.

Tomasz Donocik's approach to design is centred heavily on its end point, the wearer. His collection has an essence of high fashion and is intended for 'the modern dandy, the man about town'. Tomasz's success is his absolute achievement of his aim. His masculine work would easily feel at home in a classy gentleman's club.



Contemporary Jewellery from Italy: Alessia Semerano, brooches. Iron, silver and gold solder.

In contrast is the serenely feminine jewellery of Zoe Arnold. Looking at her delicate work there is an immediate feeling that there is more to it than meets the eye. This is because behind every piece lies a story, often one written by Zoe herself. Each in a collection of seven rings relates to a separate line of the poem by which they were inspired. The beauty of this is that we gain an unusual glimpse into the mind of the maker. What we see lurking there has an essence of something quite gothic. Zoe's use of oxidised silver, silhouettes of unknown profiles, a hint of nature and the inclusion of unusual objects successfully transfers this atmosphere into her jewellery.

The individuality of so many different makers is a key factor of this exhibition, as can be seen in the sheer range of styles and techniques portrayed. Rising Stars shows us an accurate representation of the creativity and diversity that is making its way in to the public awareness today and spreading its roots.

Contemporary Jewellery from Italy

At flow Gallery, 8 June-25 July

Review written by Alys B C Denby, with contributing research from F Denby

This touring exhibition is curated by Rita Marcangelo, Chairman of the Associazione Gioello Contemporaneo (AGC). The 14 exhibitors were selected from an open submission of 55 by our former chairman, Stephen Bottomley. Some of the work was shown at Collect last February at the V&A.

The premise of this exhibition is to highlight the achievements that the AGC has made in its short lifespan and "to give a more complete picture of the situation within the Italian jewellery community today." The implication of this somewhat flabby mission statement is that there is some quintessence of

Italian-ness linking the exhibits, but this is contradicted by the sheer variety of the work. Observable here is a case of what Harold Bloom called the 'anxiety of influence,' these inheritors of a long artistic tradition have sought originality above all and thus any cogent sense of group identity becomes fragmented. This is a capacious umbrella of an exhibition under which makers with radically different aesthetics jostle.

Weak though the hypothesis of the exhibition may be there is still much to interest the viewer. Adrean Bloomard, a co-founder of the AGC, uses conventional materials in an unconventional way. His gold appears worn paper-thin by time and his semi-precious stones are crushed rather than cut, seeming almost to grow out of the metal surface like a fungus. Bloomard references the body adornment of antiquity unearthed in the present day. This work conveys the majesty and mystery of something thousands of years old, whose preciousness has ensured its survival. Italy's august history of goldsmithing excellence is subverted by how Bloomard allows his material to become compromised during the making process. 18ct gold is rolled and hammered so thin that it tears but never loses its beauty.

Material integrity is also fundamental to the work of Alessia Semerano but for different reasons. After Central St Martin's, London Guildhall and Alchimia in Florence Semerano went on to develop her highly conceptual vision. Inspired by the artists of the Arte Povera movement she juxtaposes cheap, base metals with precious ones to disarming effect. In the same way that artists such as Merz and Manzoni used insignificant materials to question the value of art, Semerano uses iron to question the value of gold. Form is reduced to the most basic of geometrical shapes further to emphasise the actuality of the material. The metal-working process is thoroughly in evidence with visible tooling and soldering. The surfaces of the simple components of her pieces are redolent of paintings by Anselm Kiefer, without the monumentality. The focus is conceptual, rendering the objects themselves rather slight, quite literally an appreciation in scale would enhance the impact of these works.

Peter Chang, Brooch, various plastics.
Photo, artist.



Bloomard, Semeraro, and many others in the exhibition are linked by their abject attitude to cultural heritage. There is a shared strategy of reference, deference and difference that nods to tradition in order to difference it. It is this, not Italian-ness that shapes their work.

The exhibition catalogue is available from flow Gallery (020 7243 0782) at £5. E: info@flowgallery.co.uk

Unnatural Selection – Peter Chang

*Walker Art Gallery, Liverpool,
to 30 September*

Reviewed by Lisa Juen

For visitors unfamiliar with the work of Peter Chang, the exhibition *Unnatural Selection* must feel like entering a new world. Alien forms and structures, reminiscent of space ships and unknown creatures, meet organic shapes and patterns inspired by 21st century environments.

This retrospective show presents a wide spectrum of Chang's work, from the early stages in the nineteen sixties up to his most recent creations. The artist, who is known for his passion for designing plastic jewellery, convinces the viewer not only with his small-scale pieces but presents these in context with sculptural work and two-dimensional artefacts in the form of prints, drawings and etchings. He easily enters three different disciplines and makes them his own, demonstrating the importance in creative fields of not only interacting in a predefined area but of looking outside the box by making use of all kinds of media.

The show gives access to the working processes and inspirations of the artist in a way that is easy to understand, either in the form of descriptive wall texts or immense colourful prints pasted close to the ceiling. No detail or information is missing to help the viewer enter the inspiring world of Peter Chang.

The pieces, shown in the special exhibition gallery in the museum, are hosted in two large linked rooms that give the visitor the opportunity to interact freely and reflect on the objects. The sculptures are presented in an environment that underlines their personality, whereas the jewellery collection seems to be squeezed into the showcases, rather than giving it the chance to breathe. The visitor can easily be overwhelmed by the richness and diversity of the pieces being presented in these very small spaces. The groupings of the jewellery objects in different disciplines however, helps to maintain an overview of his work and supports the viewer's understanding.

The exhibition demonstrates clearly the path and achievements of Peter Chang, who should be considered not only as a sculptor or jeweller but as an artist of a higher field. For both 'jewellery virgins' and connoisseurs of his work, the show must be considered as a treat that enriches the mind and imagination.

The exhibition catalogue, 'Unnatural Selection: Jewellery, Objects and Sculpture by Peter Chang' by Alyson Pollard, is published by National Museums Liverpool at £9.95 and is available in selected bookshops and galleries. ISBN 9781902700335.

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Bridal Jewellery

*By Clare Yarwood-White. A&C Black, 2007. £14.99 ISBN-10: 07136-7599-3
ISBN-13: 978-0-7136-7599-3*

Reviewed by Malcolm Morris

In 1995 I had my jewellery stall in Covent Garden and as a way of getting away from the market I started making bridal tiaras and exhibiting at wedding shows. In 1998 I was commissioned to make two tiaras for the film 'Shakespeare in Love', for Gwyneth Paltrow. So when Muriel Wilson asked me to review a book for *Findings* I was very flattered as she said that I was the first person that came to mind and it was right up my street due to my tiaras. So when the book arrived I was surprised to see how small it seemed and at first glance I thought that this book was really directed at the brides to be, to make their own wedding jewellery. However I found the information was concise and covered almost every aspect of dealing with brides as customers. Although I would have liked a paragraph on how difficult brides can be to please and believe me they can be incredibly fussy, the author does mention that brides pay particular attention to detail as this is a very important day for them. In my book that would read prima donnas suffering from wedding madness, and that would be in my first paragraph.

The book really comes into its own in the section on building a bridal jewellery business. I was impressed how concise this was but with lots of information, covering subjects like pricing (always a tricky one) where this had a helpful table showing how to work out how much to charge, through to exhibiting, PR, business administration and the dreaded VAT. This section would be very helpful to new graduates wondering how to price their work.

The section on rings briefly covers the four Cs: Carat, Colour, Clarity and Cut of diamonds and the choice of settings. It has some useful hints for design considerations on choosing an engagement or wedding ring and some photographs of rings by jewellery designer Susan Astaire.

The images in the book are clear, with step by step instructions for making simple beaded jewellery, (although I have to confess I did scoot over the pictures of how to put a bead on silver plated wire and twist it), with some great photographs of models wearing the jewellery. My compliments to the designer of the very pretty informal dress featured on pages 40 and 76.

So although this book is small it covers every aspect of making wedding jewellery with a surprising amount of information. My favourite tip from the book just has to be "Wait for the superglue to dry before trying on the tiara."

How to make Polymer Clay Beads

By Carol Blackburn. A&C Black 2007, £15.99. ISBN 978-0-7138-7859-3

Reviewed by Julia Ogborne

Polymer clay is a synthetic modelling material that is produced in a rainbow of colours and hardens in a domestic oven. It has been available in this country for almost 30 years, is popular with hobbyists and yet it has rarely been accepted by professional jewellers.

Carol Blackburn is a textile artist who first discovered polymer clay when looking for buttons and beads for her knitwear. She was, in her own words 'awestruck by the clay techniques' and was instantly hooked. Her book provides a wealth of information for anyone wanting to create jewellery from polymer clay. It is packed with useful illustrations. The first half is an extremely comprehensive section on 'Materials and Techniques'. Most of the pieces of equipment referred to are readily available in the home and many of these, and the methods described, could also be used with metal clay. A number of invaluable tips are scattered throughout the book, but particularly in this area of techniques.

The next section describes a number of faux effects, processes for creating beads that imitate natural materials. Wood, bone, semiprecious stones and coral are just some of those covered. This is followed by a small section on jewellery construction, helpful for anyone new to jewellery making. Basic techniques for stringing beads and attaching findings are discussed together with various methods of closure. There is also advice on designing with beads, with reference to elements such as shape, texture, and colour, for example. It is worth mentioning, of course, that some of these points need to be considered before the beads are even made, especially the decision about exactly where to place that crucial element, the hole!

Finally, the 'Gallery' showcases a range of work by a number of artists. Conveniently, each image is accompanied by a paragraph outlining the techniques used to create the beads shown. Some of the designs are simple and elegant, some are just plain fun and others are highly ornate. They are all very complex in their construction, however, and the quality of some of these pieces shows that polymer clay is far more than a hobbyist material.

The very last page gives some relevant websites with further excellent examples of polymer clay work. A list of suppliers would however have been a helpful addition.

This little book is jam-packed with information and excellent photographs and would be very useful to both the hobbyist and the professional jeweller. Personally, I discarded polymer clay after I began to work with precious metals, but having seen some of the possibilities in this book I am now enthused to find ways to incorporate this material into my current work.

Helfried Kodre

Essays by Ellen Maurer, Karl Bollman, Wolfgang Prohaska. Publ. Arnoldsche, 2006. £25. ISBN: 3-89790-239-7

Reviewed by Terry Hunt

The name Helfried Kodré is not one that is well known in the UK, although he exhibited at Electrum Gallery in 1995. This is partly due to his complete break from any design and production of jewellery between 1976 and 1991.

In the 60s Kodre had established a reputation in mainland Europe through winning the Bavarian State prize of 1967 and being featured in Schollmeyer's *Neuer Schmuck*. His work at this time is described as 'organic structuralist' and exhibits parallels with his then contemporary, Reinhold Reiling. 'Geological strata, as it were, faults and fissures collide at a sharp angle, only to fit together again, like broken glass or ice... set in the few places where the fault lines merge horizontally/vertically are single stones, a vein of gold.'

During this period Kodré and his then wife Elizabeth Defner established what appeared to be a most successful workshop. However, Graham Hughes in the *Art of Jewellery* (Studio Vista 1972) succinctly describes how they suffered from 'the art jewellery exhibition syndrome', which leads to 'a wholly misleading impression by outsiders that modern art jewellery provides a prosperous livelihood'. So, in spite of winning a De Beers Diamonds-International Award in 1970, Kodré ceased his jewellery work and devoted the subsequent 15 years to an apparently most successful academic career at Vienna University, gaining his doctorate and lecturing in art history.

Since returning to artistic production in the 1990s his work has evolved through large and small scale sculptural forms, mostly based on the cube or cylinder. His most recent jewellery-scale pieces favour less rigid, hard forms and, surprisingly, a less strict but decorative, use of pattern. Overall the work is evidence of his desire for restraint, and his stated hatred of overloading jewellery by heavy theorising and politicisation, rather than the pursuit of artistic 'perfection'.

This book, although only covering his work from 1990, is well documented with biographic and photographic evidence. The main texts are three essays that, although not entirely objective and occasionally hagiographic, do indeed indicate the artistic integrity and historical significance of his contribution to the genre. One essay, in particular, discusses his search for 'perfection' and how this squares with the status of jewellery in our culture.

We should be grateful to Arnoldsche for including Kodré in their 'Contemporary Jewellery Monographs' series because he deserves to be more widely known. His work from the 1990s shows him to be a seminal artist jeweller in the reductive geometric mould, and in this he brings together superb Austrian craftsmanship and the benefit of that art-historical scholarship.

PMC Decade: The First Ten Years of Precious Metal Clay

Edited by Tim McCreight. Essays by Donald Friedlich and Darnall Burks. Brynmorgen Press, 2006. \$35.
ISBN 1-929565-19-4

Reviewed by Muriel Wilson

Tim McCreight has a lengthy record of publication on PMC, a material he has been influential in pioneering over the last 15 years, and this book celebrates a milestone in its history.

The material was developed in 1994 by Mitsubishi Materials Corporation as a 'moldable mixture' offering a new method of creating jewellery forms without the need for casting or construction. This book is presented principally as an anthology of work by leading practitioners, mostly American, but including some British makers, and incorporates a chronology (with McCreight's part in the story), an impressive year by year bibliography including tapes and CD-ROMs, and a short technical essay by Darnall Burks. There is also an essay by Donald Friedlich, examining the developing uses of PMC by a wider range of makers than only those trained in traditional metalworking techniques. Friedlich considers the challenges and the pitfalls of the material, and profiles some of the best-known practitioners, as examples of the potential of PMC.

Tim McCreight's manual *Working with PMC*, published by A&C Black in 2000, stands as probably the most useful introduction to the material, alongside his *Complete Metalsmith* (Brynmorgen Press, 2004), which includes a section on Metal Clay.

PMC Decade is a graceful tribute both to the pioneers and to those who continue to explore the potential of what is still an important development in the progress of metalworking.

Anna Lewis: Cathexis. By Caroline Broadhead. Publ: Mission Gallery, 2007. £9.99. ISBN 978-0-9551999-3-6.
Accompanied Anna's exhibition at the Mission Gallery.

Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection, the Museum of Fine Arts Houston. By Cindi Strauss. Publ: Arnoldsche, September 2007. £65. ISBN 978-3-89790-273-2.

Glasswear: Paragons of Light in Contemporary Jewelry. By Ursula Ilse-Neuman, Cornelie Holzach and Jutta Page. Publ: Arnoldsche, September 2007. £35. ISBN 978-3-89790-374-9

Sculpture to Wear: the Jewelry of Marjorie Schick. By Tacey Rosolowski. Publ: Arnoldsche, July 2007. £45.
ISBN 978-3-89790-258-9.

Seaman Schepps, A Century of New York Jewelry Design. By Amanda Vaill and Janet Zapata. Publ: The Vendome Press, 2004. Hardback £40, softback £20. ISBN 086565239-2. The publication accompanied the exhibition at the Gilbert Collection, *Seaman Schepps (1881-1972)*:

America's Court Jeweller.

Chrome Yellow Books, Sonia Collins' venture, is starting its second year and has achieved growing success, now including glass and textiles alongside jewellery as specialist subjects, and extending its list of universities for the supply of specialist books. Bookstands will be held at the following universities and colleges during the autumn term, dates to be confirmed: Royal College of Art, Central St Martins, London Metropolitan, Bristol, Birmingham School of Jewellery, Loughborough, Sheffield Hallam, Swansea, Stroud College, Truro College, Wolverhampton, Plymouth, University of the Creative Arts at Farnham and Rochester.

E: soniaandmichael@aol.com for details and dates.

Sonia recommends the two following catalogues, obtainable

from her at: Chrome Yellow Books Ltd, 2 Lower Street, Cavendish, Sudbury, Suffolk CO10 8AG

Chroma Monochroma, International jewellery art exhibition and conference. A record of Chroma, an international art and conference of jewellery from 6 European schools including Birmingham Institute of Art and Design, and Monochroma, an exhibition of Jewellery and Blacksmithing from the Estonian Academy of Arts. Both exhibitions were held in Tallinn in September 2006. Concept and Editor Kadri Malk. Published Tallinn 2007. ISBN 978 9985 1 6. Hardback with DVD Price £18.

4 points of contact between Lisbon and Rome

Catalogue of exhibitions held in Lisbon and Rome in November 2006. Published by PIN –Associação Portuguesa de Joalharia

news & events

Beppe Kessler, rope of pearls. Wood. Wood You? At Kath Libbert Jewellery.



A few exhibitions opened too late for us to cover in the last issue, one of them Lesley Craze gallery's exhibition of **Paper Jewellery** during June. Just seven makers, but each with a completely different approach to the material. Three were Japanese and the faultless craftsmanship evidenced the long tradition of paper crafts in the country. In the sombre vaults of the Gilbert Collection at Somerset House was a glittering exhibition of work by **Seaman Schepps** (9 June-27 August), styled as 'America's Court jeweller' on the basis of his appeal to US High Society and Hollywood during the period from the 1930s to his death in 1972. Andy Warhol was a great fan. Everything was on a lavish scale, and everything used gold and huge precious and semi-precious stones, sometimes incorporating shells or other organic materials – all looking like 'costume' jewellery.

The Jewellery Industry Innovation Centre (JIIC) in Birmingham celebrated the tenth year of its successful establishment as part of UCE Birmingham with a two-day event on 4 and 5 July, showcasing 3D software, CAD, rapid prototyping, laser marking and welding and other innovative processes. In its ten years the JIIC has assisted hundreds of small businesses in the jewellery and high value goods industries within the West Midlands to develop innovative new products using design,

research and technology that might not otherwise be available to them. During the event these companies showed or demonstrated their products: silversmithing, jewellery, giftware and high value added product industries. The programme included several seminars, and JIIC's manager, Gay Penfold emphasised the value of the contacts and interaction between businesses and advisors during the two days.

In our last issue we trailed Kath Libbert's new show, **Wood You** at Salts Mill in Saltaire. It opened on 20 July and displays 13 international jewellers all working in wood, and shows a wide range of materials and techniques. Grace Girvan and Katy Hackney are the only home-grown makers, and several exhibitors are debutants in UK. It continues until 30 September, so you can still catch it, and on 11 September Kath is holding a special

Collectors' Event, with speakers including one of the artists, Beppe Kessler, and Joanna Hardy, Head of Jewellery at Sotheby's. To reserve your place (and booking is essential) please contact the Gallery by 31 August (but Kath will give *Findings* readers a few days' leeway), on 01274 599790 or email info@kathlibbertjewellery.co.uk. We plan to carry a review of the exhibition in December.

Dazzle will be in Edinburgh during the Festival, and the Scottish Gallery there has an exhibition of innovative experimental work by **Wendy Ramshaw**, an installation of work including glass vessels, enamel and jewellery, until 5 September.

Of particular interest to ACJ members will be the display in Middlesbrough of the famous, but not recently seen collection of contemporary jewellery belonging to **Mima**, the new

Middlesbrough Institute of Modern Art. This is one of the very few public collections of jewellery from the 1970s to the present day, and well worth the trip to Middlesbrough. Opened on 9 August, it continues until 11 November, and we shall be reviewing it for our next issue.

The Goldsmiths Company announces its plans to establish a state-of-the-art education and training facility - The Goldsmiths Institute - in Clerkenwell by 2010. More details in our next issue.

Hayley Mardon. Winner of ACJ Associate Prize at New Designers 2007. Neckpiece, 'Brushstrokes' 2006. Laminated Dyed Maple and Gold Leaf. Photo: John K. McGregor.

London Rocks is the title of a brief exhibition at Sotheby's, New Bond Street, 14-18 September. Joanna Hardy, Head of Jewellery there, is following up last year's successful show with a further selection mainly of well-established jewellers such as Wendy'n'David, Leo de Vroomen, Theo Fennell, Shaun Leane, Andrew Grima, and so on. Also included are ACJ members Andrew Lamb and Zoe Arnold, both of whom seem to be everywhere now.

Peta Levi MBE, Director of **Design-Nation**, is presenting a new Silver and Jewellery Exhibition at Nicholas James in 16-18 Hatton Garden from 25-29 September, 11-5pm each day. She is also holding an 'At Home' exhibition on 1st and 2nd December. This latter is by invitation only, but telephone T: 020 7435 4348, or 020 7320 2895 for a ticket if you want to visit (no charge).

Clerkenwell Green Association is re-branding itself, thanks to a long-negotiated sponsorship arrangement with Deutsche Bank, and its new name is to be **Craft Central**.

New Designers The annual showcase for design graduates in all fields took place in early July. Now in its 22nd year, as all encompassing as always, featuring over 4000 design exhibitors during the two weeks.

Hayley Mardon (Edinburgh College of Art) was the winner of ACJ's prize. The judging panel felt that "as well as presenting a strong body of work, Hayley was actively engaged in issues surrounding sustainability and ethical practice – a subject close to the ACJ's heart. Furthermore, her collaborative attitude stands her in good stead to pursue future projects in this area".



Jewellery did well, as a whole, winning the coveted BDC New Designer of the Year Award for the second year running. That award went to Nutre Arayavanish (RCA). Other awards going to jewellery graduates were: New Designers Argos Awards to Ulrike Vogt (Central Saint Martins), New Designers The Goldsmiths' Company Jeweller Award to Sarah Essex (Central Saint Martins) and New Designers One Year On Award to Antonella Giomarelli.

members news

Tamizan Savill. Necklace, Seahorse, 2006.

Vitreous enamel on sterling silver, rough aquamarine. Fred Barnes Memorial Award winner.

The V&A and the Crafts Council are collaborating to set up a Craft Residency in the new Sackler Centre for arts education at the V&A. Starting in March 2008, a six month craft residency will take place each year for three years. The first, in jewellery, has been awarded to **Dorothy Hogg MBE**

and will coincide with the opening of the new Jewellery Gallery at the V&A. This new opportunity is aimed at experienced and established UK based makers, providing the opportunity to develop new work, re-assess their practice or see work in different contexts by responding to and working with the collections of both organisations and promoting greater understanding of the craft process for the public.

Congratulations to **Tamizan Savill**, one of our new Executive Committee, who won the Fred Barnes Memorial Award for champlevé/basse-taille at the Guild of Enamellers Conference at Easter, and was also voted Enameller Elect, so was suitably delighted. She has just delivered a Badge of Office with heavy chain for the Friends of the Bristol Art Gallery, to be worn by their President. After working with the incumbent President and the Curators of Applied Arts at the Bristol Museum and Art Gallery, a design was developed based on a unicorn from the 1673 James Millerd map of the city.

Abigail Stradling, who graduated from Birmingham in July 2006, is about to start a residency in Australia at Sydney College of the Arts, in the Jewellery and



Object Department. This will culminate in an exhibition of work produced while working with staff and pupils there, to be shown in Sydney and later in the UK.

Loukia Richards has been granted the Fulbright Award for Mid-Career Artists for the academic year 2007-08. The Fulbright Foundation will fund her project on textile art and jewellery, which is to be developed in collaboration with the Textile Museum in Washington DC in early 2008.

Loukia is a Berlin educated designer and painter inspired by the textile and jewellery traditions of Greece, the Balkans and the Near East. Her work is in the collections of the Onassis Benefit Foundation in new York and the Peloponnesian Folklore Foundation in Greece.

Zoe Harding's progress is featured in Excel, the newsletter published by the Queen Elizabeth Scholarship Trust. She won a scholarship in 2004. Zoe has been headhunted to work as a jewellery design assistant for Vivienne Westwood. "I spend three days a week at the company's Battersea headquarters and the rest of the time at my Hertfordshire studio fulfilling my own commissions".

She has three exhibitions this year including a solo show during November at the Leith Gallery in Edinburgh.

Fiona Wright, has been showing her recycled newspaper jewellery in the Paper Works exhibition at the Royal Birmingham Society of Artists gallery, has also been selected to exhibit work in the Paper Jewellery exhibition at Papier Wespe in Vienna in December. The exhibition will then travel to the Austrian Paper Museum in Steyrermuhl (April to November 2008). Over Christmas Fiona will show in a mixed media exhibition of necklaces, 'Full Circle', at Studio Fusion Gallery in the Oxo Tower. Her work is stocked by Electrum Gallery in South Molton Street.

Christine Kaltoft was awarded 1st Prize for Body of Work from the Goldsmiths' Company at London Metropolitan University graduate show. She is also one of the six new graduates in the Designer Jewellers Group's annual Christmas exhibition in the Barbican, and in Kath Libbert's 'Re-Fresh' in November.

Elizabeth Bone exhibited jewellery at Edinburgh's Open Eye Gallery (which has an excellent record of showing contemporary jewellery), from 23 June to 8 August. **Sarah Packington** will show at Open Eye in November.

Tanvi Kant had a successful show in Leicester, where her work, using reclaimed textiles of various kinds, combined with porcelain, was at the City Gallery. The hyper-active Devon Guild of Craftsmen, based in Bovey Tracey, gave **Syann van Niftrik** a Members Showcase display from 21 July to 22 August, as part of its summer exhibition, *Carbon Footprint*.

Susan May showed work at the Bircham gallery in Holt, Norfolk during July, and **Malcolm Morris** had work in the Bluecoat Display Centre 2.

regional news

Edited by Melanie Eddy

ACJ-Bristol

Tamizan Savill reports:

Many thanks to retiring Chair Matt Benton for three years' sterling work. He is succeeded by Tamizan Savill as Chair and Sarah Braun as Vice-Chair. We are pleased that Treasurer Jessica Turrell and Secretary Inge Braeckeveld are continuing in post.

Congratulations to Jessica Turrell, Kathleen Reeves and Barbie McClure on winning their Masters degrees (MA) from the University of the West of England. Their end of course show was spectacular.

ACJ-Bristol is collaborating with DRAW, a group of visual artists in Bristol. We are planning a workshop where we'll make various tools for drawing, including silverpoint. Other planned activities include a trip to Cornwall, working with minimal tools and found objects from the estuary shore – inspired by Silver in a Field (Simone Ten Hompel et al).

Monthly meetings will resume in September, and any ACJ member near Bristol is welcome to join us. Please contact Tamizan Savill for further information E: tamizan@bigfoot.com

ACJ Manchester

Collete Hazelwood reports:

ACJ-Manchester (Manchester Jewellers Network) is very pleased to announce that their exhibition *Architectonics: Foundations in Jewellery*, that was launched during Architecture Week 2006 in the UK, will be presented in San Francisco, USA this year at the Velvet da Vinci gallery, 5 September to 7 October 2007. 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 Skewood. The gallery will also host more info on their website regarding the exhibition which you can visit at www.velvetdavinci.com and the online exhibition can still be seen at W: www.architectonicsjewellery.co.uk

ACJ-Scotland

Suzanne Smith reports:

ACJ Scotland held three events in May and June, to coincide with the Scottish Degree Shows.

Jewellery and Silversmithing graduates of Duncan of Jordanstone College of Art and Design, Dundee, The Glasgow School of Art and Edinburgh College

of Art volunteered to give short presentations about their work to ACJ members and the public. Each graduate gave the audience an interesting insight to the background, influences and techniques used in their work together with future plans and aspirations.

The events allowed the new graduates the opportunity to meet ACJ members for networking purposes and it was also a useful way of increasing awareness of the ACJ and its activities. Many thanks to all those involved.

For further information on this group please contact either Genna Delaney E: gennad_esign@hotmail.com or alternatively Suzanne Smith E: hello@suzannesmithdesign.co.uk

ACJ-Wessex

ACJ-Wessex recently hosted an experimental workshop in conjunction with ACJ's AGM. A report from Kate Gill on the workshop day follows:

Collaboration, communication and consequences 21 June

An experimental workshop day for jewellers organised by ACJ Wessex

What a brilliant day it was! We met at the new Making Space studio complex in Havant, a vibrant and creative building offering superb facilities, including a

wonderful courtyard where we could drink coffee, have lunch or just take in the atmosphere. It was a day for play – something many of us no longer have time to enjoy. ACJ Wessex changed all that, however. First we had an entertaining talk by Steve Radcliffe, a communication facilitator, on the dynamics of collaboration, and after this we worked on our projects in groups of three.

Members of ACJ Wessex had supplied such a huge array of materials that we were really spoilt for choice. There was everything from the obvious paper and knitting wool right down to the white supporting under-wires of enormous bras, probably cup size GG, and the white feathers used for darts. The theme for the day was an adornment to be modelled later by some of the members' teenage daughters. The one rule was the requirement to use only white materials.

What fun we had working with very simple materials for maximum effect. The bra wires made fantastic bracelets – the wire being a perfect size for going round the wrist and we were able to thread straws, polystyrene balls and other embellishments to create beautiful charm bracelets to be worn by our models. Some of the groups made amazing hats; it was after all Ladies Day at Ascot, but our group created a full length cloak and head-dress from torn strips of wrapping paper, polystyrene packaging and drinking straws etc.

We had lunch sitting outside in the courtyard and the food, which had been prepared by ACJ members, was marvellous. Someone in fact joked that, should ACJ members decide en bloc to quit jewellery, they could start a new business as caterers. During feed-back time, we commented on the use of the word 'compromise' but agreed that no compromise had been necessary. All of us had worked collectively on our projects – ideas bouncing off ideas – and none of us felt stifled artistically – we had all achieved our goals.

The whole day can only be described as fabulous. As a guest, I was made to feel very welcome and I really enjoyed the opportunity to work creatively in a team.

Enquiries from members in the region regarding this group should be directed to Gill Mallett E: gallery@btinternet.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-Berkshire: Linda Tyler E: lindatyler.co.uk

ACJ-London: Gill Newton E: g.newton@londonmet.ac.uk

ACJ-Midlands: Jo Pond E: jo@jopond.com

ACJ-NI: Ann Earls Boylan T: 028 9081 5440

ACJ-Scotland: Genna Delaney E: gennad_esign@hotmail.com

Suzanne Smith E: hello@suzannesmithdesign.co.uk.

opportunities

Edited by Melanie 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.

Getting Started, Goldsmiths' Hall 21-25 January 2008

The Goldsmiths' Company's annual graduate business course will once again take place at Goldsmiths' Hall. Now in its 20th year this highly popular course, which is offered free to delegates, is designed to provide recent graduates of jewellery, silversmithing and allied trades, with an introduction to the industry and the career opportunities on offer.

Whether the individuals are planning to work for a company or to establish themselves as a self-employed designer-maker, the course is equally relevant.

Recent graduates interested in a place on the Getting Started course should either download the application form at W: www.thegoldsmiths.co.uk/supportforthecraft/ or contact the Technology and Training Dept.
T: 020 7606 7010
E: heather.ferguson@thegoldsmiths.co.uk

Collections 2008

Janet Fitch writes: This new design-led jewellery show, at Earls Court One from 13-15 January, has already generated immense interest from buyers, press and prospective exhibitors who now include Stephen Webster, debuting at a U.K. show, Hannah Martin and a good selection of members of ACJ. If you would like to join them please contact Anna Wales T: 020 7370 8189 E: anna.wales@clarionevents.com, or myself T: 020 7209 1701 E: janet@janetfitch.com

Full Focus* specialises in digital photography for jewellery designers.

If you need images for a press release, website, catalogue, or craft fair application, then give us a call.

Our studio is based near Hatton Garden in Clerkenwell, London.

Examples of past work can be found on the website www.full-focus.co.uk Contact Juliet on T: 0794 121 8223 or Email: juliet@full-focus.co.uk for an estimate.

Business Planning as an Art Form, Exeter Phoenix, 10 October 2007

This business development seminar, put on by ArtsMatrix, will outline the necessities of business planning and help creative business people integrate their ideas with sound business planning techniques and concepts.

There is a £25 fee for attendance. For further information visit W: www.artsmatrix.org.uk To reserve a place please contact ArtsMatrix, T: 0117 9150190 E: info@artsmatrix.org.uk

Call for Exhibitors

- Desire Jewellery and Silversmithing Show 2008

Craft in Focus are looking for exhibitors for their second Desire show in Queen Charlotte Hall, Richmond-upon-Thames, 1-2 March 2008. Applications are welcome from jewellers and silversmiths working in any media. Closing date for applications is 31 October. For further information contact Craft in Focus T: 01622 747325 E: info@craftinfocus.com Forms can be downloaded from the website W: www.craftinfocus.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 December (subsequent deadlines on the 1st of March, June and September). W: www.craftscouncil.org.uk/guide E: reference@craftscouncil.org.uk

Next Move

Next Move was developed by the Crafts Council and Arts Council England, North West and provides, to successful applicants, rent free studio space, access to specialist equipment, a maintenance grant of £6000, a business/equipment grant of £1000 and training and promotion opportunities within the supportive environment of a college host over a two year period. The essence of these placements is that of a beneficial two-way relationship between the makers and their host colleges.

The next round of Next Move will only be open to MA or BA 2007 applied arts and 3D design graduates for placements commencing in August/September 2008. Details on the application process will be published in late 2007/early 2008. For more information email E: makerdev@craftscouncil.org.uk or call the Maker Development Team, T: 020 7806 2504.

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 Spring 2008 Scholarships is 11 January. Apply to The Secretary, The Queen Elizabeth Scholarship Trust, No. 1 Buckingham Place, London SW1E 6HR for an application form (enclose an A4 sae with a 50p stamp) or download a form from W: www.qest.org.uk

The Creative Foundation Studios and live/work opportunities in Folkestone, Kent

The Creative Foundation is a charity whose primary role is the purchase, refurbishment and management of property in the Creative Quarter of Folkestone. It is interested in attracting and harnessing the energies of creative people and businesses in their regeneration initiative through providing suitable accommodation at affordable cost.

For further information visit the website, W: www.creativefoundation.org.uk

To register your interest or to apply for space please contact Sharon Senior T: 01303 245799 F: 01303 223761 E: info@creativefoundation.org.uk

Information is correct on going to press. Readers are advised to check before sending off any work, slides, etc, or money. If you want to tell members about opportunities, 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 December 2007 issue is 15 October.

The Society of Jewellery Historians

Has invited interested ACJ Members to two of its autumn season lectures:

Tuesday 25 September: **Simon Fraser, Men and Jewellery**, at The Royal Society, 6-9 Carlton House Terrace, London SW1, at 6pm sharp.

Tuesday 23 October: **David Poston, My Life and Work**, at The Society of Antiquaries, Burlington House, London W1, at 6pm sharp.

The lectures are free, but booking is essential as places are limited.

Please email murielwilson73@yahoo.co.uk, or tel: 020 7289 6105, before 12 September with your ACJ membership number, to reserve a place.

Edited by Melanie Eddy

Rock 'n' Gem Shows

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

T: 01628 621697 E: info@rockngem.co.uk

W: www.rockngem.co.uk

8-9 Sept: Newark Showground

15-16 Sept: Bath & West Showground

22-23 Sept: Newton Abbot Racecourse

20-21 Oct: Margam Park, Neath

27-28 Oct: Kempton Park Racecourse

10-11 Nov: Cheltenham Racecourse

24-25 Nov: Brighton Racecourse

International Jewellery London

An impressive list of exhibitors is drawn from both the UK and international markets. The Design Pavilion has a focus on British design talent.

T: 020 8910 7899

W: www.jewellerylondon.com

2-5 Sept: Earls Court, London

Top Drawer Autumn

Jewellery shares the spotlight at this design-led interior accessories and gift trade exhibition with over 650 exhibitors. Look out for the Prince's Trust area where talented designers exhibit their new ideas.

T: 020 7370 8133 E: topdrawer@eco.co.uk

W: www.topdrawer.co.uk

9-11 Sept: Olympia, London

Craft in Focus

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

T/ 01622 747325 E: info@craftinfocus.com

W: www.craftinfocus.com

1-2 Sept: Wellington College, Crowthorne

5-7 Oct: Twickenham Rugby Stadium

19-21 Oct: Sevenoaks School, Sevenoaks

17-18 Nov: Sherrardswood School,

Welwyn

30 Nov-2 Dec: Queen Charlotte Hall,

Richmond

British Crafts

British Crafts exhibitions showcase many of Britain's finest established and new craftspeople.

T: 020 8742 1697

E: info@britishcrafts.co.uk

W: www.britishcrafts.co.uk

29-30 Sept: Paintworks, Bristol

3-4 Nov: Winchester Guildhall, Winchester

24-26 Nov: Chiswick Town Hall, London

Goldsmiths' Fair

The Goldsmiths' Company's annual selling exhibition is this year celebrating its 25th Silver Anniversary. The fair has been extended to two weeks to celebrate and will feature 160 jewellers, silversmiths and designer-makers from around the UK, including six exhibitors from the first ever Goldsmiths' Fair. The fair continues to be the only event in Europe which concentrates solely on works of art in precious metal. It is a fine example of the Company's continuing tradition of promotion and support of the crafts of Goldsmithing, Silversmithing and Jewellery, through exhibitions, fairs and events.

T: 020 7606 7010

W: www.thegoldsmiths.co.uk

24-30 Sept: Goldsmiths' Hall, London

2-7 Oct: Goldsmiths' Hall, London

Beadwork and Bead Fair 2007

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

W: www.beadsociety.freemail.co.uk

7 Oct: Harrow Leisure Centre, London.

Origin: The London Craft Fair

The Crafts Council's event held in partnership with the Somerset House Trust with over 300 designer-makers will include a satellite exhibition *Springboard* to profile emerging talent. A full cultural programme of talks and events will run concurrently.

T: 020 7806 2511

W: www.craftscouncil.org.uk/origin/

2-7 Oct: Somerset House, London

9-14 Oct: Somerset House, London

Designer Crafts@Chelsea

The Society of Designer Craftsmen's event. Includes guest exhibitors from The Designer Jewellers Group, Fibre Art Wales and Devon Guild of Craftsmen.

T: 020 7739 3663

E: info@societyofdesignercraftsmen.org.uk

W: www.designercraftsatchelsea.org.uk

18-21 Oct: Chelsea Old Town Hall, London

Dazzle

One of the aims of Dazzle is to give new graduates an opportunity to showcase their work

E: tonydazzle@aol.com

W: www.dazzle-exhibitions.com

3 Nov-30 Dec: Manchester Town Hall

17 Nov-12 Jan: National Theatre, London

East London Design Show

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

T: 020 8510 9069

E: info@eastlondondesignshow.co.uk

W: www.eastlondondesignshow.co.uk

30 Nov-2 Dec: Shoreditch Town Hall, London

And don't forget group selling exhibitions and Open Studio events:

Cockpit Arts Open Studios

T: 020 8692 4463 E: info@cockpitarts.com

W: www.cockpitarts.com

14-16 Sept: Creekside, Deptford, London

22-25 Nov: Holborn London

30 Nov-2 Dec: Creekside, Deptford, London

Designer Jewellers Group

T: 020 7739 3663

W: www.designerjewellersgroup.co.uk

11 Nov-Jan: Barbican Centre, London

Clerkenwell Green Association

T: 020 7251 0276 E: info@cga.org.uk

W: www.cga.org.uk

1-3 Dec: Pennybank Chambers, London

And the following yet to be confirmed (normally mid-late November):

Chocolate Factory

W: www.thechocolatefactoryartists.co.uk
Clarendon Road, Wood Green, London

401½ Studios

W: www.401studios.org

Wandsworth Road, London

Hidden Art

T: 020 7729 3800 E: info@hiddenart.co.uk

W: www.hiddenartlondon.co.uk

Pullens Yards

W: www.pullensyards.co.uk

Iliffe Street, London SE17

Objects and Ritual... Function, Value and Adornment

Symposium: Harley Gallery, Welbeck, Worksop, Nottinghamshire

Thursday 22 November 2007

This symposium will discuss the relationship between artefacts and ritual acts. Can artefacts cross boundaries in terms of their intended use? Can objects become 'sacred' outside of religious frameworks and what enables this transcendence to take place? How relevant today are 'rites of passage' and what part do objects play within them? It will provide a forum to engage with the emotive and symbolic nature of objects and stimulate discussion about how other disciplines inform current practice. It coincides with an exhibition of new work in silver by Maria Hanson and Chris Knight.

Programme Outline:

Registration and coffee/view exhibition 10-11 – Symposium, presentations and discussion 11-5

Speakers:

Maria Hanson:

Research Reader: Metalwork and Jewellery, Sheffield Hallam University. *Practitioner:* Current work crosses the boundaries between objects that relate to the body directly through wearing and objects that engender a physical interaction through use.

Marjan Unger:

Academic, Art Historian, Publicist: Specialist in applied arts, crafts, design and architecture. Editor of 'Morf' critical design magazine. Has engaged with issues that relate to the system of objects from jewellery, clothing, and domestic tableware

Philippa Glanville:

Academic, Historian, Curator: Senior Research Fellow at the V&A. She has lectured and published widely on the history of silver and the history of consumption. Publications include: Elegant Eating (2002) and The Art of Drinking (forthcoming Sept 2007).

Dr Melanie Giles:

Archaeologist: Lecturer – Archaeology, Manchester University. *Research:* The Late Bronze Age – Late Iron Age of Europe; funerary archaeology; material culture and representation; Analysis of relationships between objects, place, and identity.



Exhibition: Objects and Ritual

New work in silver by Maria Hanson and Chris Knight

Harley Gallery 28 October-24 December 2007

Wearable Drinking Cups: Maria Hanson and Chris Knight

Ticket Price:

£15 Full. £12 Full ACJ Member. £10 student.

£8 ACJ student member. Price includes lunch and refreshments.

Booking Details:

Tickets available from September 2007. Please contact Rachel Byles (Education and Outreach Officer), Harley Gallery, Welbeck, Worksop, Nottinghamshire S80 3LW. E:r.byles@harley-welbeck.co.uk. T: 01909 501 700 F: 01909 488 747

Travel Details:

Rail: Nearest mainline station is Retford, local station Worksop. Regular services from London, Birmingham, Sheffield, Nottingham and North East. Travel accommodated in programme times. Shuttle service will be available from Retford and Worksop train stations.

Road: The Harley Gallery is 10 mins from Junction 30 of the M1 5 minutes from the A1. Approximate travel times from: Leeds 35mins, Sheffield 30mins, Nottingham 45mins, Loughborough 60mins.



**Sponsored by ACJ
Project Award**



BLACKPOOL

Grundy Art Gallery

Queen Street. T: 01253 478170
 To 22 Sep: Miranda Sharpe, Lauren Taylor, Becky Crow, Sophie Meridith
 24 Sep-3 Nov: 5 New Graduates
 17 Nov-5 Jan 08: Christmas Showcase

CLITHEROE

Platform Gallery

Station Road. T: 01200 443071
 8 Sep-27 Oct: Interface – Digital craft incl. jewellery
 8-29 Sep: The Art & Craft Guild of Lancashire – incl. jewellery
 3 Nov-5 Jan 08: Compilation – The Best of The Platform Gallery

EDINBURGH

Open Eye Gallery

34 Abercromby Place. T: 0131 557 1020
 W: www.openeyegallery.co.uk
 8 Sep-17 Oct: Julie Gardner
 20 Oct-28 Nov: Lesley Strickland
The Scottish Gallery
 16 Dundas Street. T: 0131 558 1200
 W: www.scottish-gallery.co.uk
 10 Sep-3 Oct: Ruth Tomlinson
 5 Nov-27 Nov: Marlene Mckibbin

ETON

JaM & Eton Applied Arts

81 High Street. T: 01753 622333
www.etonappliedarts.co.uk
 Sep: Rowena Park
 Oct: Shimara Carlow
 Nov: Christmas exhibition – incl. jewellery

FARNHAM

New Ashgate Gallery

Lower Church Lane, T: 01252 713208
 W: www.newashgate.org.uk
 To 27 Oct: Rarefind Autumn – 21 designer jewellers
 3 Nov to end of Jan: Rarefind Winter – 15 designer jewellers

LEAMINGTON

Jane Moore Contemporary Jewellery

16 Denby Buildings, Regent Grove, T: 01926 332454
 4 Sep-3 Nov: Miranda Sharp, Hannah Louise Lamb
 6 Nov-3 Dec: Kate Smith, Marianne Anderson

LEEDS

Craft Centre and Design Gallery

City Art Gallery, The Headrow
 T: 0113 2478241
 W: www.craftcentrelondon.co.uk
 To end of Sep: Knock on Wood – incl. jewellery showcase
 3 Nov-12 Jan 08: Alchemy 8 – 25th anniversary selling exhibition

LIVERPOOL

Bluecoat Display Centre

Bluecoat Chambers, School Lane
 T: 0151 709 4014
 W: www.bluecoatedisplaycentre.com
 24 Nov-5 Jan 2008: Handmade in Liverpool – jewellery by Merseyside-based craftmakers & designers

Walker Art Gallery

William Brown Street. T: 0151 478 4199
 To 30 Sep: Peter Chang

LLANTRISANT

The Model House

Bullring. T: 01443 237758
www.craftgallerywales.com
 3 Nov-6 Jan 08: Wish List 07 – Christmas selling exhibition incl. jewellery

LONDON

Clerkenwell Green Association

Pennybank Chambers, 33-35 St John's Square. T: 020 7251 0276
 23-25 Nov: Made in Clerkenwell – Winter Open Studio Weekend

Contemporary Applied Arts

2 Percy Street. T: 020 7436 2344
 W: www.caa.org.uk
 Sep: Sara Keith – Jewellery & Textiles
 Nov & Dec: Focus showcases – Catherine Manheim, Catherine Hills, Marlene Mckibbin

Lesley Craze Gallery

34 Clerkenwell Green. T: 020 7608 0393
 W: www.lesleycraze.demon.co.uk
 28 Sep-20 Oct: Look What I Found – Contemporary jewellery, vessels, artworks made using recycled & found materials

Studio Fusion

Unit 1:06, OXO Tower Wharf. T: 0207 928 3600
 W: www.studiofusiongallery.co.uk
 To 16 Sep: Rising Stars – Work by recent graduates
 To 16 Sep: Metal Matter – Engagement & wedding rings by Louise O'Neill
 20 Sep-28 Oct: Memory and Place

– Joan MacKarell

20 Sep-28 Oct: Tenth Year Celebration – Carolyn Delzoppo, Jane Moore
 10 Nov-20 Jan 2008: Full Circle – Christmas necklace exhibition

MANCHESTER

Royal Exchange Theatre

Craft Shop

St Ann's Square. T: 0161 833 9833
 W: www.royalexchange.co.uk/craftshop
 To 27 Sep: Handle with Care – incl. porcelain jewellery by Diane Bonfil
 From 30 Oct: Christmas exhibitions – please ring for details

MIDDLESBROUGH

Mima (Middlesbrough Institute of Modern Art)

Centre Square. T: 01642 726720
 W: www.visitmima.com
 To 11 Nov: Contemporary Jewellery from mima's collection.

NUTFIELD

The Grace Barrand Design Centre

19 High Street. T: 01737 822865
www.gbdc.co.uk
 10 Nov-24 Dec: Christmas Present

SALTAIRE

Kath Libbert Jewellery

The Store, Salts Mills. T: 01274 599790
 W: www.kathlibbertjewellery.co.uk
 To 30 Sep: Wood You? – 13 international jewellers working in wood incl. Katy Hackney, Grace Girvan. Evening event for collectors & curators on 11 September. Contact the gallery for details

WAKEFIELD

Visitor Centre

Yorkshire Sculpture Park.

T: 01924 832631. W: www.ysp.co.uk
 To 31 Oct: Jewellery showcase – Caroline Nicole Branchu, Sue Lane, Jacqueline Warrington, Kerry Allan, Sophie Raikes

WELBECK

The Harley Gallery

T: 01909 501700
 28 Oct-24 Dec: Objects and Ritual – New work in silver, Maria Hanson, Chris Knight