

# findings



The Association for Contemporary Jewellery's quarterly newsletter



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Cover: Marjorie Schick:  
Neckpiece, Chagall's Circles,  
2006. Painted canvas, wood and  
thread. Photo: Gary Pollmiller

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is 14 January.



So who is now responsible for looking after ACJ? Several newcomers joined the Executive Committee and the Directors Management group at the AGM last June, and we have prepared a rogues' gallery of the Officers and Directors for this issue, with short statements of their roles in directing ACJ. We plan to feature the rest of the Executive Committee in March. These are the people who decide the priorities, formulate policy and agree budgets for project funding, but they are now guided and advised by ACJ's recently appointed Chief Executive Officer, Fennah Podschies, who spends two days per week working for ACJ. She is principally managing its financial affairs, but contributes in many other ways. We asked Ruth Facey to interview Fennah, now that she has settled into the post, and as you will see, she is admirably qualified for the work, so ACJ is in good hands.

Words like 'legendary', 'matriarchal', 'inspirational' always crop up when Dorothy Hogg's name is mentioned, and her retirement from Edinburgh College of Art after more than twenty years could not be allowed to pass without a tribute to her achievement there and more generally in the world of contemporary jewellery. Amanda Game, a long time friend who has shown Dorothy's work at the Scottish Gallery over many years, has sent us an affectionate profile of this formidable but much loved teacher and artist.

We have a report on the conference in Dundee which was held simultaneously with *Ars Ornata* last July, and some other reports, the usual review section, and a specially commissioned article by Jo Whalley, a conservator in the V&A, who is preparing exhibits for the long-awaited opening next spring of the Jewellery Gallery at the Museum.

We hope that after all those fairs and exhibitions up to Christmas that you can relax and enjoy the festive season.

### chairman's letter

It doesn't seem very much time since I last wrote the chairman's letter, how time flies!

Autumn has now well and truly arrived and the regular shows at Goldsmiths and the two-year-old *Origin* have been and gone. As in the past many members exhibited at these prestigious events and the positive buzz continues. I hope it went well for all who took part in these major shows. The ACJ awarded a prize at *Origin* again this year and as there will be more about this later I will only say a big thank you to the selection panel which took the time to look at the substantial amount of work and choose a winner. Amanda Mansell, Gillian Newton and Laura Cave undertook this important but fascinating task.

After some shifts in the timetable and changes in organisation the long awaited ACJ Directory is about to be published. This is an exciting addition to our portfolio of activities and is the first venture of this kind for the ACJ. It is an opportunity for the individuals who chose to participate in order to develop a wider audience and also for the ACJ as a membership organisation to be 'out there' in the public domain. The launch events are still at the discussion stage so unfortunately details cannot be included in this issue of *Findings*. It has been a time consuming and demanding exercise, so many thanks to Jessica Turrell and her team for seeing this through, and to the publishers A&C Black.

Last week I was in my local Borders bookshop and spotted the American *Metalsmith, Exhibition in Print*. For those of you who do not know it, it is a beautifully produced magazine in full colour, which follows the same format as *Metalsmith*, the regular Society of North American Goldsmiths' quarterly publication. *Exhibition in Print* is described as a 'curated' publication showing selected work by SNAG members. I immediately noticed that there were several non-American contributors, some of whom were at the recent *Ars Ornata* Conference in Manchester. It is great to see this available in a high street store here, promoting contemporary jewellery.

The recent postal strike has been a reminder of how important this service is to our members. There are rumoured changes to the 'special delivery' post, which is of particular interest to jewellers. A diminished or limited service would affect many of us and I am keeping an eye on news of any developments.

At the time of writing this it is still October but the Christmas rush will come along all too soon, so best wishes to all for a productive end to the year.

# Dorothy Hogg MBE

*We invited Amanda Game, Director of the Scottish Gallery, to give us a profile*

'The role played by Dorothy Hogg nationally, internationally and locally has been central to the development both of an enviably strong educational tradition at Edinburgh College of Art, and of a design sensibility and versatility which is very much the common inheritance of its graduates.'<sup>1</sup>

In December this year Dorothy Hogg retires from running the Jewellery Department at ECA. Since taking up the post in 1985, Hogg has devoted her exceptional vision, talents, energy and time unstintingly to the college, with the result that the Department is indisputably the leading undergraduate course in the UK, and arguably in Europe and internationally. If that were not achievement enough, Hogg has also managed to find the time to create two significant bodies of work for solo shows at the Scottish Gallery in 1994 and 2004, exhibit widely in major shows in UK and internationally, be shortlisted for the Jerwood Applied Arts Prize (Jewellery) in 2000 and curate two major shows of modern Scottish silver and jewellery which toured USA and UK in 2000 and 2004. She has also been an adviser to countless other organisations including the Contemporary Committee of the Incorporation of Goldsmiths and external examiner at a number of other colleges, most recently Sheffield Hallam University. Courtesy of a generous private donor, the Victoria & Albert Museum has just acquired its first major piece by Hogg and, fittingly, she goes to London in March next year for six months to become the Museum's first ever jeweller in residence.

What are the qualities that have made and continue to make her contribution so particular, strong and far reaching?

'She is and always has been deeply generous and passionate about her students' my colleague Christina Jansen recalls 'whilst being unbelievably modest about her own massive talent'.

She is 'a real tour de force and an inspiration to have worked for and alongside for the past two decades' adds Susan Cross, her longstanding colleague at ECA and recent joint winner of the Jerwood Prize 2007.

'She also argues in an inspired and convincing way about the importance of valuing the contemporary' says Senior National Museum of Scotland Curator, George Dalgleish. 'As an historian she has shifted my understanding of the relationship between the historical and the contemporary object'.



'She has always demonstrated an intense involvement in the processes of furthering new thinking in the jewellery field backed by her own evolving conceptual position and characteristically fastidious technique' confirms Professor Elizabeth Moignard, a major collector and observer of international contemporary jewellery.

Hogg once described her own work as being possessed of an 'austere sensuality'. Her elegant, beautifully constructed, silver brooches and necklaces do seem at times stripped back to essentials of line and mass to an almost austere degree – no extraneous detail, flounce or frill. Yet many pieces are playful in the way they move around the body; and the *Pod* necklaces in particular have a tactile warmth and sensuality that sets Hogg's jewellery far apart from the clinical rationalism of purely geometric works. In a way the expression of the woman is in the work. Her single minded, intense work ethic and rational application to design and to the responsibilities of being an educator, are balanced by a warmth, humour, integrity and passionate engagement with wider life and art.

As one of her former students Andrew Lamb says 'she was just amazingly supportive to me as a student, and that positive encouragement has continued ever since'.

For my own part, the work that we have managed to do in the past 21 years at the Scottish Gallery with contemporary jewellery has benefited hugely from her formidable presence in Edinburgh. Not only has she been instrumental in creating a tremendous pool of original talent from which the gallery can draw, but she has also offered generous support to all our activities at the gallery. Her informed and critical eye has kept me personally on my toes, and spurred my own ambition to get better work made, seen and bought. This may be the end of an era for Edinburgh College of Art. One suspects it is just the beginning of an even more productive one for Dorothy Hogg.

<sup>1</sup> quote courtesy of Professor Elizabeth Moignard, University of Glasgow.



*Gijs Bakker: Neckpiece, 1987-8. Gilded copper alloy, with laminated photograph (Adam, from the Sistine Ceiling) taken from a book in RCA library. From the 'Royal College of Art Visiting Artists Collection' at the V&A Museum. Photo V&A.*

## Heirloom today gone tomorrow

*Jo Whalley, Senior Metals Conservator at the V&A, tells us about some of the problems of looking after contemporary jewellery*

The opening date for the newly refurbished Jewellery Gallery at the Victoria and Albert Museum is fast approaching. Curators, designers and conservators have been working hard behind the scenes in preparation for what will be one of the most comprehensive collections of European jewellery from 2000BC to the present day.

It is the role of the conservator to ensure that the exhibits are displayed in a stable condition and that the display environment is suitable for the many fragile and sensitive objects.

While many materials need nothing more than cleaning and placing in a well-sealed case, others have less well recognised challenges. Organic substances like plastics, leather, textiles, pearls, tortoiseshell and lacquers may fade or discolour, dehydrate and become distorted. Certain types of glass develop what is known as glass disease, enamels become more sensitive to temperature change over time and some gems fade under strong or prolonged lighting.

In addition to the perils to which antique jewels may be subject, and with developments to the broad spectrum of materials more recently available, contemporary jewellery is often more difficult to maintain than its historic counterparts.

Developments in the plastics industry have always been reflected in jewellery. Cutting edge materials are eagerly adopted for creative use and in this way their boundaries are explored and defined. The expected longevity can only be roughly estimated and this is further complicated by treatments like heating, dying and the use of adhesives. Deterioration is further compounded by later exposure to natural daylight and excessive humidity. It's no

surprise to learn that many important works such as Caroline Broadhead's iconic Collar and Gijs Bakker's Neckpiece are beginning to show signs of deterioration. These will be displayed in the new Gallery, but in order to try to slow the rate of deterioration, they must be displayed with restricted lighting and at controlled humidity levels.

Conservators will be concerned not only about the damage to the objects themselves as they deteriorate, but also the damage which they may inflict on others displayed alongside. Indeed there will be two contemporary works in the new Gallery which must be displayed in sealed boxes in order to contain the gases they exude: a pendant by Sigurd Bronger, 1999-2000; and the *Millenium Bridge* necklace by Bettina Dittmann, 2005. The fragments of clay pipes comprising the necklace were salvaged from the banks of the Thames where they had rested in moist sulphur-laden silt for centuries. Although the pipes appear clean, sulphur remains present in the porous clay and continues to be released where it can damage the surfaces of the surrounding jewellery. Sigurd Bronger's pendant makes use of a rubber squash ball. Rubber is hardened by the introduction of sulphur and this in turn is slowly released as a gas where it too can damage other materials.

As many contemporary jewellers continue to expand the palette of materials with which they choose to work, the field of conservation becomes more challenging. It remains the aim of museums to preserve jewellery in the best condition possible for inspiration and enjoyment of many generations to come.

# Fennah Podschies

*Ruth Facey welcomes ACJ's new Chief Executive Officer*

Appointed to the post in July Fennah Podschies brings a wealth of experience of working across the arts sector as well as personal enthusiasm for contemporary jewellery. The post came with an immediate workload of reports, responding to ACE SE and the Crafts Council, with which she has already made considerable progress.

Over a working lunch, en route to an ACJ Executive meeting in September, we discussed the challenges that this new role brings and also the important position that ACJ has now for contemporary practice in the arts.

Fennah has long experience of the arts sector, starting in theatre and then moving to Ruthin Craft Centre where she was responsible for education and interpretive work at an important early stage of the Centre's development. She then worked at the Model House, Llantrisant gaining further understanding of the multiple needs of education, marketing and fundraising in an environment of managed workspaces for artists. Following this she spent two years as Visual Arts officer for Crafts at East Midlands Arts, closely involved with funding processes at a time of almost no engagement by the Arts Council with craft. Funding developments in recent years have altered this situation, which now benefits from closer understanding of craft media and sector needs, and Fennah brings this practical experience to her new role with ACJ. Another move to ACE, this time on the administration of the Arts Capital Programme, gave her experience of the major cultural projects that have changed the shape of visual arts in this country – the Baltic in Gateshead, the Lowry and the Royal Exchange in Manchester, and Tate Modern. Fennah has been intrigued by the possibilities afforded to makers to respond to commissioning – including in a large scale context, such as Wendy Ramshaw's gates for St John's College Oxford and this is another area of interest.

Coming to ACJ with an already busy portfolio of freelance work, Fennah can see that the wide spread of membership is a strength of the Association but there must be an understanding of how to meet regional and national needs. ACJ's first 10 years can be built on to indicate our potential and, in common with other crafts, the core issues for membership are resources, support for development, and opportunities for making. A desire to see members' contributions to the continued growth of the Association as an area for active consideration has seen Fennah engaging with ACJ sub-committees to draw together the interest areas into a structured approach so that all members can contribute. New initiatives are under discussion that will enable us to increase the effectiveness of what we do, both within our own membership and nationally within the arts sector.



As an umbrella body ACJ can access the support available from funders but sometimes the varying processes of applications have been daunting. Fennah's knowledge and experience of the complexities of these are already proving invaluable and should bring us increased awareness of how to make best use of what is available. Scale and realism, however, are important to what should be identified as being part of a strategy for growth as she sees us working – like many arts organisations – with limitless expectations but finite resources.

She has also been able to deal with the necessary action required to retain the Association's position as an important voice within the jewellery industry and also as representing a vibrant community of makers in the wider art sector. The responses to the ACJ Annual Review report to ACE SE, developing the ACJ strategic plan are vital to our position as a Regularly Funded Organisation at a time of increased uncertainties. These things are an important starting point in enabling ACJ to approach other partners, other funders and supporters.

In Fennah's view, changes are inevitable but can be managed proactively if we maintain a focus and draw on our strengths: we share an art form where demand is buoyant, as makers we can meet current demands and play a part in responding to and shaping our future. She brings experience and energy to this work; we can all add something of our own experience and energy to drive ACJ into an exciting second decade.

Fennah, we welcome you to the Association and look forward to a good working partnership.

## Advanced Stone Setting with Tony Campbell,

*In the Studio jewellery school, 28-29 October 2006.  
Rachel Hearne was awarded an ACJ Travel grant to attend the course*

After a long break from doing anything other than a simple rub over setting I decided it was high time to refresh my skills and learn some new setting techniques. I found a weekend intensive course run by Tony Campbell and hosted at In the Studio in Kegworth that fitted in perfectly with my busy pre-Christmas schedule.

On my arrival I was cheerfully greeted with a glass of wine by the school's owner Teresa Speer and by a fellow classmate. The quaint little cottage where the residential students stay was a convenient and very affordable option, a mere stone's throw from the studio classroom in a converted barn. My room was comfortable and quiet giving me a good night's rest for a full weekend ahead.

Saturday started early and most of us had gathered in the classroom by 8:30 eager to start. Tony, our instructor, outlined the setting techniques we would be learning over the next 48 hours. He warned us we would be moving fast to cover as much ground as possible during our two days together.

The five of us started out by learning how to prepare and dress scorpers, and how to size each one for a personalized fit. From there on it was a flurry of technical demonstrations and practice while we rapidly covered settings such as signet, castle, speed channel, and then the more difficult pavé. Throughout the day, the exchange of knowledge between everyone was amazing; and we all shared various tricks we have learned over the years, a bonus adding to what we were already learning.

Sunday was another day of excitement, when we learned to unset most of the previous day's work without damaging the mount or stone, and then moved onto crown, dish and the tricky square dish set. We finished with a tension setting and left after 7pm, totally exhausted yet buzzing with ideas and possibilities.

All in all it was a fantastic introduction to several different techniques that I had wanted to know more about. I don't think it is realistic to expect to have mastered any one technique in a weekend; and I realise these settings take years to master. The positive results from this course have been a big boost in my technical knowledge, sufficient to practice with confidence in my own studio and allowing me to design with a better understanding of setting parameters.

Located in Leicestershire, In the Studio has been operating for over seven years. I can highly recommend the school to anyone looking for a short residential course as it offers a wide range of different courses from jewellery to silversmithing.

For more information about courses and availability please visit <http://www.inthestudio.co.uk> Alternatively you may contact Teresa Speer directly on T: 01509 569890.

## Fly Now

*Annual 'Opere' summer studio by Ruudt Peters, in Ravenstein, 6-12 August 2007. Pilar Agueci was awarded an ACJ travel Grant to attend and reports*

The first introduction to 'Fly Now 2007' was an assignment given us in early May. Icarus, the Greek mythological character was the focus of an observation of flight. After many evenings in the library, sketches of wings and other things associated with flying, I began to wonder what significance this research had to the course I was about to embark on.

The workshop took place in the Dutch countryside on the outskirts of a small town, and the setting provided us with a week of solitude and concentration. The accommodation reminded me of being at summer camp as a child, but the food was far superior! The participants represented cultures from New Zealand to Brazil and Saudi Arabia to Russia, all contributing diverse opinions, personalities and experiences. These differences of origin were complementary as we all shared a similar character trait of curiosity.

The objective of the workshop was to 'unhook your brain', (as formulated by Julia Turner). The result would be to produce work that was emotional, thoughtful and a physical representation of flight. We were to rely on our instinctual artistic aptitude rather than on any preconceived thoughts, skills, or abilities. We began with a simple assignment: to make a non-jewellery piece that would aid us in flight. This piece was the starting point of a series of rigorous exercises that became more difficult as the week progressed. We were challenged mentally, physically, and emotionally. This seven-day journey was not a 'jewellery making class' or 'an artistic retreat', but rather a glimpse into a creative process that challenges common contemporary jewellery practice and makes for a far deeper interpretation.

During the week I was struck by my increasing ability to make impulsive decisions and not question 'why' or 'how' we were supposed to complete projects. It was fascinating to work without structure or clarification. I ignored my inquisitive conscious and let gut instinct influence my decisions. Assessments were fast, intense and plentiful, and we talked about form, sensation, and composition.

Although there were moments where I was productive, I felt the subject matter of the workshop was intensive for such a short period of time. This creative process requires a lot of concentration and connection with an instinct in your belly, a skill that takes time to develop. However, the mutual support of the participants allowed each to relax and enjoy the time for what it was, a moment of flight.

## New Craft – Future Voices

*International craft conference,  
Dundee College of Art, 4-6 July 2007*

*Sarah Kettley reports*

At the end of this conference, instead of the usual plenary session with an array of keynote speakers, all delegates were invited to take part in a spot of 'Craft Karaoke'. Far from vague expressions of gratitude, this strategy led to some interesting concluding comments. To the tune of 'Haven't we come far?' for example, Mike Press gave us an overview of how craft has emerged as a serious discipline over the past ten years or so, mapped by conferences such as *Obscure Objects*, *Craft in the 21st Century*, *Pixelraiders*, *Challenging Craft*, and now *Future Voices*. Drawing on David Gates' talk, it might be said that experience is now showing a real interest in becoming literate, and that a damaging and fetishistic obsession with tacit knowledge has given way to a plurality of understandings capable of combining our deep personal experiences of making with wider theoretical interests.

Caroline Gore described the continuing difficulty of naming a practice and thus containing it – she is a metalsmith, jeweller and sculptor, but when pressed finds the term 'artist' usefully non-specific. Unfortunately the term also divorces a maker from the repetitive mindfulness that characterises craft. The work she showed was highly conceptual while embodying craft and jewellery principles. Her installation pieces in 24ct gold and fine silver are site-specific to their environments; sometimes ephemeral and worn away as they are stumbled upon in the everyday, they are presented to be layered with meaning by viewers other than herself.

The jewellery shown in the accompanying exhibition at the Cooper Gallery also operated as 'jewellery in an expanded field', referencing the body in its wider social situations and playing with oscillations between the internal and external. Sandra Wilson's work clearly references the former with its basis in genetics; it was great to see her super-magnetic neckpiece in the research group exposition at the DCA, as well as later person-specific work in the main exhibition. Maria Vuorinen's performance art/jewellery art installation was at first glance not about jewellery at all, but about fashion or textiles – but reading her extended abstract, her exquisite deconstructions and reconstructions of crafted things on and about the body succeed in their ambiguity, challenging us to define jewellery by its relationship to the body itself.

Hazel White and Ewan Steel showed the beginnings of their new AHRC project, *Charmed*, and a working installation of their colour tracking piece, wonderfully balancing the familiar and the technically surprising. This is an old bureau fitted with a tracking camera, its drawer holding the jewellery to be tried on by visitors. A screen acts as a kind of mirror, playing back your own image, but over-laying the large coloured areas of the jewellery with scratchy animations, a very immediate and engaging experience.



Thanks to a combination of the travel award from the ACJ and the amazing support of the curatorial team, I was able to show a 'lite' version of the sound and jewellery ensemble project, with two active pieces. This installation is concerned with jewellery's interaction with the body as a social site of display, encouraging exaggerated demeanours in the wearer through its dramatic forms, while raising issues regarding the disclosure of personal information in a 'smart' environment.

Jewellery played an important part in this crafts conference and exhibition without suffering from over-representation. All the jewellery shown was concerned explicitly with technology in some form, whether as a mode of dissemination, as in Sandra Wilson's engagement with biomedical concepts; as a tool inviting new ways of thinking through making, as in Jerome Frumar's explorations of architectural form; or as a material playing an integral part in the final object, as in my own and Hazel White's work. Related approaches could easily be seen in the jewel-like quality of much of the other work in the exhibition, including for example the textile work of Jennifer Shellard, Jan Goodey's ceramic and metal objects, and in Tara Carrigy's wearable computing for children and dancers. In addition, there was an extremely strong showing of new metalsmithing using laser scoring and RP techniques by Sarah Silve and Drummond Masterton.

My only reservation would be that while the exhibition showcased such technologically focused work, the conference itself was concerned with a far broader range of theoretical approaches to craft. In this context, it was surprising not to see any representation of other exciting thinking in jewellery, and it was not clear whether this was due to the necessary curatorial focus, or a worrying perception on the part of those jewellers not working with new technology, that they are somehow excluded as a Future Voice of craft.

For those who are interested in reading further: at the time of writing, abstracts are available on the conference website at [www.newcraftfuturevoices.com/module/view-submissions/listabstracts/](http://www.newcraftfuturevoices.com/module/view-submissions/listabstracts/), and Amazon features a look-inside version of the proceedings – surely a first for a craft publication, and most certainly the way forward to ensure our intelligence in making and words is as widely available as possible.



*Celie Fago demonstrating. Photo: Lisa Cain.*

## UK PMC Symposium, London Metropolitan University, 28 July

*Julia Rai was there*

Organised by the UK PMC Guild, the aim of the symposium was to bring together the British PMC community and to raise awareness of the guild. The US based PMC Guild International, established in 1999, currently has 3000 members. The affiliated UK guild was set up in October 2005 by Lisa Cain, and has a steadily growing membership of around 100. 50 delegates attended this inaugural Symposium, a fantastic turnout of guild members.

Tim McCreight was one of the first people outside Japan to experiment with PMC and is a consultant to Mitsubishi Materials, who originally developed the material. As the Guild's founding director, his opening address outlined the rationale behind its formation and featured stories about how he came to know the other speakers.

PMC is still a medium in its infancy in the UK and the Symposium included an exhibition of work by artists showcasing this remarkable material. Small Treasures, a competition run by the UK guild, generated 40 entries many of which were on show. The winners were announced at the Symposium and the first prize went to Sarah Kettley with her PMC, enamel and gold necklace.

Three guest speakers were the focus of the day, each presenting their material three times to allow all delegates to attend every session. Skilled management ensured that each presentation had a balanced attendance.

Kevin Whitmore, Merchandising Manager with suppliers Rio Grande, gave a dramatic and informative talk about firing gemstones in PMC. Outlining his experiments to discover the survival of stones through the firing process, Kevin showed some extraordinary pictures of the effects of heat on a variety of stones.

Celie Fago, internationally renowned teacher and artist, demonstrated the 'tear away' technique for creating unique textures in PMC. A leading exponent of Keum Bo, and author of the definitive book on the subject, Celie also gave a fascinating demonstration of this ancient technique for combining gold and silver.

Tim McCreight's own presentation, 'What's new and how did they do that?' showed a dazzling array of work from international PMC artists. Tim covered the main techniques employed to create the finished items and the combination of PMC with other materials such as polymer clay, enamel and even coloured pencils produced gasps of admiration from delegates.

The delicious buffet lunch was accompanied by lots of enthusiastic discussion and networking. A vendor room with tables of books, tools, equipment, findings and beads plus invaluable information from the London Assay Office was popular between presentations. All vendors reported brisk trade with delegates in the mood to spend as well as engage in animated discussions about the relative benefits of different kilns or unfamiliar tools.

The final plenary session allowed delegates to ask the speakers a variety of general questions, taking advantage of their tremendous expertise.

Lastly, a spectacular goodie bag gave the sponsors an opportunity to shine and delighted the delegates. The next Symposium is planned for 2009; I'll be booking my place as soon as I can. To find out more about the PMC guild visit W: [www.pmcguild.co.uk](http://www.pmcguild.co.uk).

Ramon Puig Cuyàs. *Corpus Architectae*, brooch in cork and acrylic paint.

## Wood You?

Kath Libbert Jewellery, Salts Mill, Saltaire,  
20 July-30 September

Reviewed by Elizabeth Moignard

Wood is a material that often seems to occupy rather a modest place in the hierarchy of craft materials, and certainly in the jewellery food-chain, despite its inherent beauty, and the obvious talents of many artists and craftsmen who use it. All the better, then, to see a jewellery exhibition focusing on the use of wood, whose international contributors are taking their material seriously. And the results, supported by the artists' own statements and working notes, are a vigorous, varied, and outspoken manifesto for an interesting collection of messages.

Some of these deal explicitly with our relationships with the natural environment, others tell stories of emotional or historic adventures, yet others play with disconcerting the viewer via form and material. Julia Harrison's *Lips* brooches, very much in this last category, exploit the fleshy, tactile quality of her material, and display a sharp observation of the mouth as a medium of visual rather than verbal communication. Terhi Tolvanen is well known for her use of twigs to produce wearable think-pieces which reflect on man interacting with nature, often not for mutual benefit. Marielle Ledoux's brooches, constructed from a termite-eaten rafter, do the same for other fauna, but perhaps with a leaning towards natural process. Grace Girvan's driftwood, allied with silver and subtly dotted enamel, shows us a characteristic glimpse of a familiar landscape.

Ramon Puig Cuyàs was showing us two different kinds of work, both using cork, rapidly becoming rarer and more endangered: the *Archipelago* series of brooches, using the cork as the framework for punctuated and glazed maps, think about the history and emotions of exploration, celestial and terrestrial. The *Corpus Architectae* group, sizeable carved and white-painted chunks of cork, speaks to me of our gradual loss of beautiful but outmoded materials. Katy Hackney's use of vintage formica is an interesting hint in that direction, but it is only one material in some brooches of striking modernist form and colour mixes which exploit the bamboo, silver, acetate and plywood which appear here too.

Beppe Kessler is well known as a maker who works across the boundaries of textiles, jewellery and painting; in this exhibition she uses burnt balsa wood and thread to create a colourful and delicately textured series of pieces, studded with pearls and crystal beads. Marie Uhlirva, Mette Jensen, and Yu-Chun Chen are all in some sense using wood where precious metal would be the norm, to produce elegant and organic forms which exploit the



natural behaviour of their chosen wood and subvert the expected. Stephanie Jendis' *Kreuzberg* ring subverts the use of precious stones too. Ulrich Reithofer's figurative sculptures seem only incidentally jewellery, with titles to focus attention on their historical and personal themes; Marianne Schliwinski's *Voltino* and *Grandma's Bed* series unite and contrast metal and wooden forms, one abstract, one apparently using pieces of an item of rococo furniture with a long memory.

Kath Libbert deserves our thanks for this timely exhibition; it speaks eloquently of a series of loving and informed relationships with a very special material, a concern for its survival, and respect for its history and ours.

## Look What I Found

Lesley Craze Gallery, London  
28 September-20 October

Reviewed by Deirdre O'Day

A load of old rubbish? To those hoarders of attractive detritus, not unlike the bower-bird collecting assorted colourful, glittering objects to add allure to his nest, this exhibition draws attention to the unexpected beauty of ordinary things. In an age where recycling – a dangerously radical concept in 1971 when Friends of the Earth returned thousands of used bottles to Schweppes – is now common practice, this ethos has extended to artists where, in certain quarters, unorthodox and traditional materials now judiciously mingle. Though no longer new, this concept is compellingly re-visited by nineteen international jewellers in this show, which sparkles with wit, colour, ingenuity and imagination.



Beyond the urgent need to harbour our world's fast-diminishing resources, we are now adopting the practices of those peoples in less materially developed societies who treasure their environment and use its riches to decorate their bodies, responding in ways which are common to all humanity. David Poston, the artist in this show who professionally links our different cultures, originally confronted the established notions of preciousness, a position which this exhibition reiterates, and he has been a pioneer in innovative jewellery technology. His years of teaching in sub-Saharan Africa have profoundly affected both his art and his humanity. His now classic bracelets constructed from treacle, Amaretti and olive tins borrow from African forms, but are laser-welded and meticulously engineered.

Another theme of this show concerns the transmission of history through objects, and their role as memory triggers which can yield unlikely associations. Tarya Lehtinen makes brooches from the bases of recycled green bottles subtly etched with female silhouettes recalling 18th century portraits of women of fashion.

The infinite versatility of paper is revisited in Mahta Rezvani's sculpted necklaces and bracelets, rhythmical undulating forms whose subtle striated colours are achieved by compressing Boots colour catalogues; Seon Hwa-Lee moulds daily newspapers into perfect oval beads, with fragments of newsprint, like a palimpsest, decorating their surfaces. Black vinyl records are paired with drops of white banded black onyx in elegant earrings by An Alleweireldt, and Lyn Medcalf re-deploys the mundane contents of office bins, string, packing tape, paper tags and hair curlers, for a series of irreverent neckpieces.

Min-Ji Cho has shredded segments of rubber gloves for a glamorous neckpiece – one half of which is a riot of bright red ruffles, the other gleaming with large freshwater pearls on silver links; and classy food debris is Anu Peippo's chosen material for long necklaces of shimmering oyster and mussel shells linked with pearls and rock crystals.

In contrast to the insouciance of these, Sari Liimatta's free-standing animal forms are darker in mood. Metaphors perhaps, for her declared concern about the status of animals in modern culture. Created from recycled plastic toys they are surreal, deceptively whimsical: one, a performing horse, whose shanks are swathed in pearls, the eyes black, sightless holes. Its tail, disconcertingly, is in the form of a chain.

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## Selected Jewellery from the Contemporary Collection at MIMA

*Middlesbrough Institute of Modern Art, 9 August-11 November*

*Reviewed by Frances Julie Whitelaw*

Followers of architecture and arts news will probably have heard of the new gallery that opened earlier this year; Middlesbrough Institute of Modern Art. (MIMA)

It replaces the old municipal art gallery and also the Cleveland Crafts Centre. The new establishment will host touring as well as its own original shows and is home to the extensive collections of drawing, ceramics, and contemporary jewellery.

My personal concern is that the emphasis in a smallish multi purpose gallery will frequently favour fine art and leave less space for the crafts in general and jewellery in particular. The current display is mainly a specially designed installation by the ceramicist Edmund de Waal, with a large room housing sculpture and the jewellery from the collection exhibited in a smaller room.

Of course jewellery does take up less space and there are seven cases with about 45 pieces on display so it is not insignificant. I have had the good fortune to be well acquainted with the Cleveland collection of contemporary jewellery from its very beginning and have seen the range of work evolve as different curators and selection panels have added to it.

### Encourage your friends and colleagues to join ACJ.

The association welcomes as members anyone with an interest in contemporary jewellery.

Annual subscription rate is £40, and £15 for students and those one year out of college. For application forms send your sae to PO Box 37807 London SE23 1XJ.

Jack Cunningham. brooch, *Dear Green Place (series)*, 2007.  
White metal (oxidised) wood, paint, cornelian and ready-mades.  
Photo: Brian Fischbacher.

The jewellery exhibition this autumn represents work that has been purchased throughout the lifetime of the collection, and this can be seen in the shift from the non precious materials of the earliest pieces of the 1980s through to the more recent inclusion of 'precious' jewellery. Choosing items from a large collection is a tricky job and I imagine that everybody would have their own opinions about what should or shouldn't be included. Sadly there was not space for more than a selection to be on show and although viewing the entire collection is possible on request it does mean that this interesting and unique archive will not be seen by many people in future.

My main criticism of the show is that it is just too dull. Some of these pieces will never sparkle because they aren't meant to and modern conservation practice demands that the light levels are kept deliberately low. This really militates against some of the pieces being seen at their best and coupled with the plain display I couldn't help feeling that this show needed more visual impact. The curator's role is one of guardianship on behalf of the viewer/public, which is undeniably important, but jewellery should also seduce and I felt that this presentation would have benefited from a more adventurous approach to display.

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## Jack Cunningham – Contemporary Narrative Jewellery

*Atrium Gallery, Glasgow School of Art,  
20-28 September*

*Reviewed by Suzanne Smith*

*'The culmination of six years' part-time doctoral research, this exhibition explores all aspects of Cunningham's practice based work process and contextualises his output within a European framework.'*

As a record of the progress made by Jack Cunningham in exploring the narrative threads which weave their way through his work, this part-retrospective show afforded the viewer a unique insight into the origins, context and development of Cunningham's work over a twenty year period and was timed to coincide with his PhD viva, which culminated in a successful outcome.

The exhibition, consisting of some 74 pieces (the majority in brooch form), began with the earliest work from 1985 and concluded with recent pieces from 2007. An unusual method of display, consisting of wall mounted open cube boxes, each housing upwards of three brooches, allowed a detailed view of the work, without the constraints of glass. A long tabletop display with



brooches fixed to the surface, also had free hanging white washed objects underneath, each relating to the narrative context of the work. These objects, together with a wall mounted photo montage, aided the understanding of the background and inspiration to the work on view. Images collected whilst travelling, including time spent in Japan, Paris and Glasgow, have informed Cunningham's sense of place, which is just one thematic aspect of this in-depth personal exploration through the medium of the brooch.

Using a variety of materials in his work, including found objects, precious metals and organic material, Cunningham has developed a particular way of using composition as a vehicle for conveying a message. The idea of a three way relationship between maker, viewer and wearer has been central to his doctoral studies, in that his personal message may be altered through time by the engagement with his work by a wider audience.

A collection of gallery catalogues and writings by Jack Cunningham were available to view in conclusion to the vast body of work on display, further demonstrating the commitment, energy and passion he has for his practice and its ongoing development. An exploration on many levels, the exhibition succeeded in communicating the importance of personal interpretation in an awe-inspiring manner.

Simon Fraser. Fat boy wearing black earrings, 2001. Nylon, ear-fitting. 3.5m long. Photo: Nazarin Montag.

## Hot and Cold Connections: A Bench Reference for Jewellers

by Tim McCreight. Publ. A&C Black, 2007.  
£9.99. ISBN 978-0-7136-87583

Reviewed by Felicity Denby

First published in Great Britain in 2007 by A&C Black, this book has, in fact, been available from the Brynmorgen Press since 2006 and was previously entitled 'Practical Joining'.

Indispensable under either title, I now have two copies of this excellent bench reference book from the Jamie Oliver of the jewellery world!

The first advantage of this book, before you have even opened it to investigate the contents, is that it is the perfect size for a toolbox or bag, so that you never need to leave home without it. Additionally, the spiral binding allows it to lie flat on the bench in front of you, and the properly bound spine will help to prevent the book from disintegrating with frequent use.

The book begins with a history and overview of the theory and practice of joining materials one to another which allows us smugly to reflect upon the context of our practice as jewellers and to remind us that it will not be necessary to re-invent the wheel.

The information is divided into three sections: hot, cold and adhesive connections. Illustrated with the author's own idiosyncratic pencil drawings, the instructions make no assumptions as to the level of experience or expertise of the reader but rather set out step by step instructions how to join this to that to the other effectively, securely and with aesthetic aplomb. These illustrations serve as 'how to' diagrams and do not dazzle or distract us with unnecessarily inspirational images.

The chapter on adhesive connections will be of special interest to those of us who regard the 'g' word as taboo. As a student at The Cass I feared being turned into a pillar of salt if I mentioned the word glue, and even now will only allow my own students to refer to adhesives as 'bonding agent'. They may only resort to these joining methods if they repeat after me that 'g' is NOT A SUBSTITUTE FOR CRAFTSMANSHIP! But I protest too much. In a world where aircraft, spaceships and our own human bodies are often held together by a variety of adhesives, there is no shame in knowing your casein from your cyanoacrylates.

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



## The Earrings Book

By Yvonne Kulagowski. A&C Black,  
*Jewellery Handbook Series*. £14.99. ISBN:  
978-0-7136-6505-5

Reviewed by Eleni Bide

According to the blurb on the back of Yvonne Kulagowski's new book, earrings have a versatility and flexibility which makes them 'an ideal starting point for any budding jewellery maker'.

This statement is the most sophisticated discussion of earrings as objects in the publication's 144 pages. But while a book that avoids talking directly about its title subject hints at a certain eccentricity, this should not necessarily put off the potential reader. Kulagowski has interviewed an impressive range of around 50 practicing jewellers, and the book's strength lies in its series of concise but sensitive descriptions of their working practices and design ideas, and, crucially, how the two are combined.

These are informative for all those interested in contemporary jewellery, but will be particularly useful for those starting out in the trade. Through reading about practitioners like Kayo Saito (who has combined her Japanese heritage with technical innovation to create jewellery which is sold through specialist galleries), Barbara Christie (who is inspired by precious stones and sells her luxurious creations through craft fairs) and Simon Fraser (who uses his academic contacts to make jewellery which functions as performance art) students can see how working jewellers reconcile intellectual ideas with technical and commercial considerations. They may also appreciate the tips interspersed throughout the text, including warnings about assuming the client understands what you are talking about.

*Marjorie Schick: Progression, suite of necklaces, ongoing since 2002  
painted paper and wood, papermahé paper on wood.  
Photo: Gary Pollmiller.*

However while these tips may be helpful, their rather random distribution underlines the less successful aspect of the book – namely, its odd structure. The information on individual jewellers is divided between rather vaguely titled chapters – for example ‘Design thoughts and processes’ and ‘Metals and materials’. These are introduced very briefly, and it is not always clear why a practitioner has been included in one chapter rather than another. A chapter on production ranges does hang together particularly well, with a consistent thread linking the jewellers and a clear overall message, but this is the exception rather than the rule. Three technical chapters on ‘getting started’ and making ‘simple’ and ‘complex’ earrings include some useful information, but like the tips they are distributed erratically and are too brief to help the real beginners they seem to be aimed at. More useful are the short glossary and the lists of contact names and websites at the back of the book, which could be a good starting point for those starting to look at seriously contemporary jewellery.

Perhaps this vagueness and eccentric arrangement highlights the problems of trying to appeal to a very wide audience – the blurb claims *The Earrings Book* is useful for students and the more experienced. But while it’s probably not destined to become essential reading for either, both groups will appreciate the book’s plentiful (if small scale) colour photography and insights into how different jewellers create their best designs.



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## Sculpture to Wear: The jewelry of Marjorie Schick

*Tacey Rosolowski et al. Publ. Arnoldsche  
2007, £45. ISBN 978-3-89790-258-9*

*Reviewed by Lyn Medcalf*

The American jeweller Marjorie Schick (b.1941 in Illinois) has been a major creative force in contemporary jewellery both in USA and in Europe for over 30 years. Alongside a number of European jewellers, loosely gathered under the title of ‘New Jewellers’, (including Emmy van Leersum, Gijs Bakker, Caroline Broadhead, Wendy Ramshaw and David Watkins) she helped to blur the traditional boundaries between sculpture and jewellery. As an exhibitor and teacher she has inspired generations of students. Her exploration of new materials and techniques, development of body sculpture and prodigious output has kept her at the forefront of her profession.

This beautifully produced large format book is a visual feast with 470 colour photographs, many of which are full page. There is also a very useful photographic oeuvre catalogue with dates, titles, material lists, techniques used, owners of work etc. The design of the main section of the book with its large areas of vibrant colour, use of typography and personal statements by Marjorie works particularly well.

The ten written contributions by gallery owners, curators and contemporaries including Paul Derrez (owner Galerie Ra in Amsterdam), Elizabeth Goring (Principal Curator at the National Museum of Scotland in Edinburgh) and Paul J Smith (Director Emeritus of the Museum of Arts and Design in New York) show Marjorie as a much liked person as well as a respected maker. But only Glen R Brown (Professor of 20th Century and Contemporary Art History at Kansas State University) offers the in depth critical analysis of the work that I was expecting.

This book certainly gives the reader a strong sense of Marjorie as a person, committed to her jewellery making, husband, family and teaching. Her personality seems to underpin the book. A number of snap shots of Marjorie posing with her family, friends, colleagues and ‘at work’ adds to this feeling. Unfortunately these do not sit comfortably where they are placed within the extensive appendix giving details of Marjorie’s professional career and her exhibition history. One example of the book’s lack of cohesion, it suffers slightly from trying to be all things to all people. The last 22 pages of the book are German translations of the English text.

With the retrospective exhibition ‘Sculpture Transformed: the work of Marjorie Schick’ now touring across the USA until February 2009 the excellent photographs, oeuvre catalogue and detailed biography will make this a must-have for any fans (old or new) of Marjorie Schick. The book’s upbeat design elements will also help it on to the wish list for many jewellery students this Christmas.

*The publisher is offering ACJ members a 20% discount on this book. Please see our flyer enclosed.*



## Jewellers – The Directory

In 2001 tentative discussions began between the publishers A&C Black and ACJ about the possibility of producing a Directory of Members but the final decision to go ahead was not taken until 2006. Heather Skowood instigated the project, and I took over from her when she returned to the U.S. last year.

In line with the ACJ's inclusive membership policy it was decided that participation should be on a non-selective basis. Every member who participated has a full-page entry, which includes a photograph of their work, plus a brief statement, a small portrait and contact details.

It has been a long (and at times frustrating) process gathering together all the necessary information from participating members but in March this year the final draft, featuring 168 members, was delivered to A&C Black's London headquarters. It will be very exciting to see the final book, which was published in November. It is expected that the Directory will be updated on a regular basis so that those who didn't take part this time round can do so in the future.

**Jewellers – The Directory**, costing £14.99, will be available from [www.acblack.com](http://www.acblack.com), Amazon and bookshops nationwide. Contributors to the Directory are entitled to a 40% discount on the cover price when ordering direct from A&C Black. *Jessica Turrell*

**The 9th Craft Galleries Guide** (£17.50, but £15 incl. p+p to ACJ members) compiled and edited by Caroline Mornement, along with the 4th edition of **Second Steps**, (£9) a one-stop resource for all who are setting up a business in the applied arts. Both can be ordered from Craft Galleries/BCF Books at Burton Cottage Farm, East Coker, Yeovil BA22 9LS, cheques payable to Craft Galleries/BCF Books. W: [www.bcfbooks.co.uk](http://www.bcfbooks.co.uk), E: [cm@craftgalleries.co.uk](mailto:cm@craftgalleries.co.uk), or T: 01935 862731.

The publishers **A&C Black** has the following new and re-issued books in its recent catalogue, in addition to those already reviewed by us:

**Textile Jewellery; 25 Pieces to Make at Home**, by Teresa Searle. £14.99. ISBN 9-780713-686012.

**Precious Metal Clay Techniques**, by Tim McCreight. 19.99. ISBN 9-780713-687576.

**The Art and Craft of Polymer Clay**, by Sue Heaser. £15.99. ISBN 9-780713-684155

**Classical Loop-in-Loop Chains**, by Josephine Reist Smith and Jean Reist Stark (Reprint). £16.99. ISBN: 9-780713-687699.

**Tiaras**, by Geoffrey Munn (new paperback edition) £8.99. ISBN 978 185177 5347.

**Jewels and Jewellery**, by Clare Phillips (updated edition). £19.99. ISBN 978 185177 5354.

**Necklaces and Pendants**, by Angie Boothroyd (Jewellery Handbooks series) Forthcoming March 2008. £15.99. ISBN: 978-07136-79335.

**Indian Jewellery**, by Nick Barnard. Work from the V&A Collection. Forthcoming April 2008. £24.99.

**Arnoldsche** is publishing **Art is Flowering**, Floral Motifs in Jewellery and Contemporary Art, edited by Cornelia Holzach and Tilman Schemp, £35. The book coincides with the exhibition at the Schmuckmuseum in Pforzheim. ISBN: 978-3-89790-277-0.

Also forthcoming are **Ornament as Art**, Avant-Garde jewellery from the Helen Williams Drutt Collection, by Cindi Strauss. £65, ISBN 978-3-89790-273-2, and **Glasswear, Paragons of Light in Contemporary Jewellery**, by Ursula Ilse-Neuman, Cornelia Holzach and Jutta Page. £35. ISBN 978-3-89790-274-9. We shall hope to review these next year.

**Ruehle-Diebener-Verlag**, whose representative Christine Patrich wrote the précis of her talk to Ars Ornata conference last July on 'Working with the Press', publishes wide-ranging and admirably useful handbooks, the **Practical Goldsmith Series**, in 13 parts, in addition to a mouthwatering list of books on jewellery techniques. More further information go to W: [www.gz-online.de/welcome.cfm](http://www.gz-online.de/welcome.cfm), or you can email for details E: [m.schenkel@gz-online.com](mailto:m.schenkel@gz-online.com)

**The Goldsmiths' Institute** is a proposal by the Goldsmiths' Company to develop a groundbreaking new centre in Clerkenwell, aimed exclusively at the UK jewellery and silversmithing industries. It will comprise a state-of-the-art education and training facility, to provide opportunities for young people wishing to enter the craft and industry. In addition there will be exhibition, conference and seminar areas, a café, managed workspace and starter studios. This major investment in the future of the craft and industry is a direct result of the Company's involvement with the City Fringe Partnership and the co-operation of the London Development Agency. Development costs are estimated at circa £14M, with completion projected for 2010. The Centre will be run by a new independent Charity and its development will be managed by Peter Taylor, the Company's Director of Technology and Training, working to the Trustees.

Four key factors have driven the development of the project:

- A recognition of the importance of providing appropriate training and educational support to the industry and those wishing to enter it.
- A requirement for facilities where the public can engage with silversmithing and with jewellery design and craftsmanship of the highest quality.
- A focus on providing high quality, fit for purpose, and, importantly, affordable workshop and studio space to support and maintain an effective cluster of complementary businesses in London, and
- A desire to create a focal point and resource for the UK craft and industry.

The Goldsmiths' Centre will help to address the current loss of vocational training opportunities for those exiting Higher Education. This will be achieved by offering two new and unique programmes: a one year pre-apprentice programme for young people who wish to gain a solid skills base before going into the industry or on to further education or training; and a one year postgraduate programme. The latter course will appeal to graduates who want to develop professional design careers within the craft and industry. In 2008, a 'summer school' for second year undergraduates, building on the experience of 'Getting Started', will be launched to introduce them to elements of the full-time programme in 2009.

Watch this space! More news about it in our next issue, but if you're impatient, further information is available from [Peter.taylor@thegoldsmiths.co.uk](mailto:Peter.taylor@thegoldsmiths.co.uk) or [Amanda.stucklin@thegoldsmiths.co.uk](mailto:Amanda.stucklin@thegoldsmiths.co.uk).

**Craft Central** is what we must now call the Clerkenwell Green Association, as it embarks on an ambitious period of change and growth under its new name. The not-for-profit association has always been a leader in the delivery of successful and innovative programmes for craftspeople and designer-makers including the provision of studios, networking opportunities and professional development. As part of its plan for growth Craft Central will

expand facilities, opportunities and services to its makers, and give the general public, buyers, and the media, enhanced and wide-ranging access to innovative craft and design. The new development was launched during November with Bright Ideas, which included jewellery by Louise Seijen ten Hoorn.

**The Virtual Gallery of Contemporary Fine Metalwork** was launched in Birmingham at the School of Jewellery on 31 October. It takes the form of a new DVD featuring 95 international craftworkers and their work, selected by Professor Ken Quickenden from specialist centres in Europe, North America, Southeast Asia and Australia, and celebrating the best of contemporary design worldwide. The guest speaker at the launch was Philippa Glanville, former Chief Curator of Metalwork at the V&A.

Also in Birmingham, **JAMES** (Jewellery And Metalwork Enquiry Show) was the Final Show of the MA Jewellery, Silversmithing & Related Products students, running 12-22 September at the School of Jewellery, and including Jo Bloxham, of Ars Ornata fame, and two of our writers in the last issue, Kathryn Partington and Lisa Juen.

**London Rocks** took place once again this year, 14-18 September, organised by Joanna Hardy of Sotheby's with the aim of bringing contemporary jewellery to the forefront of the art market. Its location within Sotheby's New Bond Street contributed to the glamour and prestige of the event. It was kickstarted by a decidedly 'rockin' private view, DJ included, and all the accoutrements one might expect at such an opening. Jewellers showcased ran the gamut from new, albeit increasingly prominent, talent of the likes of Andrew Lamb and Zoe Arnold to established names such as David Watkins, Wendy Ramshaw and Andrew Grima.

During her successful *Wood You* exhibition **Kath Libbert** arranged a special Collectors Event at the Gallery in Saltaire on 11 September, aimed principally at existing collectors and curators, and also at encouraging new collectors. Joanna Hardy, Head of Jewellery at Sotheby's, introduced the evening and talked about the joys of collecting jewellery, setting this in its historic context and looking also at the role Sotheby's is playing in developing new markets for contemporary jewellery. Beppe Kessler, one of the artists in *Wood You*, followed, speaking more specifically about the theme of the exhibition and about the way that her own work crosses the boundaries of fine art, jewellery and textile craft.

The **Kath Libbert Gallery's** midwinter exhibition is *Refresh – 9 New Graduates* in which Min-Ji Cho (she of the ingenious rubber gloves at *Origin*) Christine Kaltoft, Helga Mogensen, Momoko Kumai, Anna Deacon, Sian Anwyll Williams, Antonella Giomarelli, Jenny Llewellyn, and Iris de la Torre, will show their talent. Running concurrently will be *Collectable 4 Christmas – Four Internationally Renowned Jewellers*. These are Bettina Speckner (who spoke at *Ars Ornata*), Poppy Dandiya, Marianne Anderson and Xavier Inez Monclus. The two exhibitions run from 12 November to 27 January 2008, and we shall hope to review them in our March issue.



Heeung Koh. Rings, *Re-attaching*, 2005. Silver. Photo: Kwangchoon Park.

**Out of the Ordinary: Spectacular Craft** is the first in a series of collaborative projects between the Crafts Council and the V&A. It brings together eight artists from America, Nigeria, China, Japan and the UK, and will feature new commissioned large scale pieces in a range of materials. The exhibition will be in the newly refurbished Porter Gallery, from 13 November until 17 February 2008. The catalogue is edited by the exhibition's curator, Laurie Britton Newell, with essays by Glenn Adamson and Tanya Harrod (£24.99 paperback). Naomi Filmer will represent jewellery, with holographic images and dramatic jewellery designed for the forgotten spaces of the body – behind the ear, back of the knees and between the toes.

**Making Jewellery Because** was mounted by the jewellery retailer Folli Follie at 120 New Bond Street, 21 November until 1 December, giving seven CSM graduates from different countries an opportunity to show as a group for the first time. They were: Regina Aradesian (Armenia), Mette Jensen (Denmark), Despina Pantazopoulou and Maria Spanou (Greece), Anna Cebrian Ferrer (Spain), Frieda Munro and Anastasia Young (UK).

**DesignNation**, a special selection of silver and jewellery chosen by Peta Levi, was shown at Nicholas James showroom in Hatton Garden, 25-28 September.

**London Jewellery Week**, 11-15 June 2008, will host a celebration of jewellery design and creative talent, with an exciting series of events from Bond Street to Forest Gate. Patrons include Stephen Webster, Sir Terence Conran, Shaun Leane and Sir Christopher Frayling (Arts Council and RCA). The event will be the culmination of collaborative work between a number of recently established organisations based in and around Hatton Garden and set up to galvanise the London jewellery industry. These are led by Change-Act-Share, a 3-year project based at Langdales in Hatton Garden, that provides communications support for the Industry; capital grants for startups and mature businesses; a workspace register, and multi-purpose spaces and facilities. Funding is provided by the London Development Agency through the City Fringe Partnership, and the project is the core support project for the Jewellery Sector Investment Plan (JSIP), an industry-led road-map aimed at producing a stronger and more competitive jewellery and allied trades industry in London. For more information, news and opportunities, visit W: [www.change-act-share.org.uk](http://www.change-act-share.org.uk), or contact Rabiya Hussain on T: 020 7974 8122.

**STOP PRESS** Contemporary Applied Arts has bought the Electrum Gallery in London's South Molton Street. More details in our March issue.

## Can you help us gain a strong, clear voice?

*A message from ACJ's Ethics Sub-committee*

What did you do when there was a trend for boycotting fruit produce from South Africa? Did you keep buying it to support the individual producers? Or make an ethical stand against the larger system? What kind of difference does such a stand make, and more importantly, to whom? How can politically motivated consumer activity be targeted?

These are difficult questions and we need help in answering them, only this time we're dealing in diamonds and gold. In our own industry, we know we depend on the metaphorical value of these commodities to create added value, and we need to be able to pass on our own trust in the system to our buyers.

The question for each of us is how that trust comes to exist, and what we can do to guarantee it. It is up to each of us to take responsibility and do our research. And importantly, we need to share our findings.

This is a message not only for individual makers, but also for the trade. We may have to look to other organisations for experience in challenging established complex systems, seek funding to conduct first hand research, and take inspiration where we can find it.

The re-value blog has been established to provide a place for the discussion of these questions, and we hope to bring selected issues to a wider audience through a regular slot here in *Findings*.

Perhaps the answers to such questions cannot ever be clearcut or simple, and we all have our own agendas within the jewellery community. The answers are certainly not a given, and the Ethics Committee cannot claim to have them all. Rather, we aim to act as a catalyst, asking questions and instigating action throughout our creative community. Let us create a dialogue that will help us collectively and individually to find ways through these important issues. However small the changes we can make to our practices, in the long term it can only serve to make them stronger.

Come and talk with us at W: [www.re-value.blogspot.com](http://www.re-value.blogspot.com) or contact Jaimie MacDonald at E: [jaimgem@yahoo.co.uk](mailto:jaimgem@yahoo.co.uk) or Sarah Kettley at E: [s.kettley@napier.ac.uk](mailto:s.kettley@napier.ac.uk)

We thought you would like to know more about the people who are now responsible for managing ACJ, beginning with the Directors. We'll introduce the rest of the Executive Committee in our March issue.



**Frances Julie Whitelaw,  
Chairman**

For most of my adult life I have combined teaching with designing and making my own work. This is a pattern that will be familiar to some ACJ members who want to earn from their creative life whilst having contact or security in the form of some other employment. Although I no longer teach a great deal I still divide my time and energy between making and other activities.

Joining the ACJ committee allowed me to take part in things beyond the confines of my workshop, and being Chairman is certainly proving to be exciting and worthwhile.



**Fiona Wright,  
Company  
Secretary/Treasurer**

I came to ACJ through a passion for individual jewellery that is not mass-produced and available on the high street. Originally trained as a solicitor, my creative side quickly got the better of me. I have also worked in fundraising and arts funding until more recently studying at London Met in BA Silversmithing and Jewellery. I am now an active jewellery designer/maker working with recycled newspaper, and in addition to my ACJ role as Treasurer/Company Secretary (and Conference Advisory Committee member), I work part time for the Crafts Council on COLLECT 08. This is because I want to see the audience and the market broaden for our individual jewellery, and I am keen to use my portfolio of skills to make it happen!



**Ruth Facey,  
Chair, Membership  
sub-committee**

I have worked as a jeweller/tutor since 1971 and now run my business full-time combined with mobile workshop teaching. I have been an ACJ member since 2000 and was elected to the Executive Committee in 2006. Responding to the breadth of members' needs gives the sub-committee plenty of scope to develop appropriate responses – I hope you like what we do.



**Jessica Turrell,  
Chair, Travel Grants panel**

As an active member of ACJ-Bristol I was heavily involved with the organisation of the 2004 exhibition Jewellery Unlimited, and acted as co-editor of its catalogue. My own work concentrates on the use of enamel both as jewellery and on a larger scale, and for many years I have combined my practice with part-time teaching. Last year I gained an MA in Multi-Disciplinary Printmaking (specialising in enamel).

I was recently awarded an AHRC funded research fellowship based at the University of Western England where my research involves the investigation and development of innovative enamelling processes for three-dimensional jewellery forms.



**Tamizan Savill,  
Chair of ACJ-Bristol,  
member of Travel Grants  
panel.**

As a long standing member of ACJ-Bristol, I have benefited greatly from local events and activities, and would like to offer support and encouragement to new Regional Groups and foster the links between them.



**Stephen Bottomley** has been appointed as Head of Jewellery and Silversmithing at Edinburgh College of Art. He says: Life truly does begin at 40! With the birth of our twin daughters, Ella and Annaliese, this year as well, Simone and I can't imagine a more thrilling year.

It is a great honour to be offered this appointment and I accepted it knowing the significance this world-class department holds for our jewellery community. I look forward immensely to a positive future working with Susan Cross and Grant McCaig. The great strength of Dorothy's department has been its ethos of experimentation and innovation in design, underpinned by technical skill, industrial relevance, material knowledge and an immense sensitivity to the relationships that humans form with objects. I am certain that my own specialist knowledge and experience of our industry, its associations and advancing technological hybrid craft-craft practice will nourish this emphasis within the Department.

**Rita Brown's** exhibition at Farnham celebrates her twenty years as resident jeweller at the New Ashgate Gallery.

**Yvonne Chadderton** FGA is offering one-to-one teaching for advanced students at her studio in Littleborough, Greater Manchester, covering chasing and repoussé, raising and box-making, gemmology and diamond grading and some stone-setting. Contact Yvonne at T: 01706 378424 or T: 07768 327044.

**Jan Hinchliffe-McCutcheon** had a showcase of her work on display alongside the exhibition of work from the contemporary jewellery collection at Mima in Middlesbrough, which we review in this issue. Jan has been closely associated with the collection since it began, and is one of the collection policy steering group advising on acquisitions for the collection.

**Jo Pond**, star of ACJ-Midlands Group, was one of the jewellers taking part in 'Heroes', a project initiated by Ted Noten while teaching at UCE School of Jewellery. It took the form of a week-long partnership between studio jewellers and artisan jewellers from the metalworking trades in Birmingham's Jewellery Quarter. The aim was to set up a mutual learning process between skilled proponents of centuries old traditional methods, and college-trained innovative artist designers. Jo worked with Tom Allcott (56 years experience), on a piece based round his discarded old bench peg. She comments: The processes and mounting techniques were led entirely by Tom and the final aesthetic decisions were mine. There was give and take on both parts and there remain alterations we probably both would make, but the result feels like an appropriate conclusion for the work of two quite contrasting approaches.

**Yvonne Gilhooly** was doing well at her stand in *Origin, Week 1*, supported by the Scottish Arts Council (which has regularly promoted Scottish exhibitors there), but her work also featured in the *Six Cities Festival* in Scotland during the summer. This took place as exhibitions and events in Edinburgh, Glasgow, Stirling, Aberdeen, Dundee and Inverness, and aimed to showcase the best of Scottish Design. Yvonne showed in late May in the open air *Buy Designer Marketplace* in Stirling, supported by The Lighthouse in Glasgow and Velvet Boutique in Edinburgh.

**Llanelli jeweller sparkles at Hollywood Wedding** was the headline from *Hello* magazine for **Mari Thomas'** news that the Welsh actor Ioan Gruffudd had asked her to make the rings for his marriage to Alice Evans. Mari was delighted to get a call from the actor in LA saying how thrilled the couple were with the rings, which featured in the wedding pix in the magazine.

She has been commissioned to produce the Bardic Crown at the National Eisteddfod for the past two years. View her work at W: [www.marithomas.co.uk](http://www.marithomas.co.uk).

**Sian Elizabeth Hughes** was a guest exhibitor in *Centrepiece* at Birmingham Town Hall in November.

## over to you

**Image Alert** Ruth Facey is appealing: We are planning to develop an image library of members' work. This new resource will then be used for a range of purposes to promote your work and that of ACJ both nationally and for special events in the regions. It won't happen overnight but this is a first call for contributions. Permission will always be sought before details are used for promotional purposes. Further information from Ruth Facey E: [studio@ruthfacey.co.uk](mailto:studio@ruthfacey.co.uk).



### The newly re-designed ACJ logo has now been released.

The distinctive green and brown ACJ logo forms part of the corporate identity of the ACJ and will become an instantly recognisable symbol in the contemporary jewellery world, synonymous with the quality and craftsmanship of our members.

The logo is available in PDF format and may be reproduced by members for use on their business stationery, leaflets and other literature. The ACJ also wish to encourage members to display the logo wherever they display their work including in galleries, shops and stands at fairs. It is also hoped that members will use the logo on their web sites including a link to the main ACJ web site.

The ACJ works hard to promote contemporary jewellery. Displaying the logo helps us to help you by increasing public awareness. Please display our logo.

For a copy of the logo and conditions of use, contact your regional rep or email your request to E: [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk)

Edited by Melanie Eddy.

### **ACJ-Berkshire**

Linda Tyler reports:

Berkshire Designer Jewellers announce the mounting of a group exhibition *Shine* from 2 February to 16 March in The Tall Hall at South Hill Park Arts Centre, Ringmead, Bracknell, T: 01344 482123. The exhibition is open to the public Mon-Sat 9am-11pm, Sun and bank holidays 11am-10.30pm.

As well as preparing for the exhibition, BDJ held two master classes during the course of the summer. The first was a two day enamelling master class with Rachel Gogerly focusing on the techniques of champlevé and plique-a-jour. For many members this was a first introduction to enamelling. Under Rachel's careful guidance everyone completed test pieces using each of the two techniques with time left over to discuss the application of the techniques in their own work.

The second master class was a one-day Keum Boo class with Wally Gilbert. Wally brought some examples of his work and talked about the processes he uses to create these beautiful pieces. He then demonstrated Keum Boo and fusing fine silver wire to silver. In the afternoon everyone 'had a go' using the techniques. The day was inspirational and informative and Wally was generous in sharing the information and tricks that he has picked up and worked out over the years.

BDJ are grateful to the ACJ for its financial support of these two master classes.

For information on this group contact Linda Tyler E: lindatylers@lindatylers.co.uk

### **ACJ-Bristol**

Tamizan Savill reports:

The group's collaboration with DRAW (local artists' group) continues, with an event at a local swimming pool (unlikely place but rather fun). ACJ-Bristol meets monthly and is planning its programme for the year as we go to press. ACJ-members in the area are welcome to attend.

For details contact Tamizan Savill T: 0117 966 0107 E: tamizan@bigfoot.com

### **ACJ-London**

Gill Newton reports:

A networking evening was held at Metropolitan Works, London Metropolitan University on 19 June. Following a short introduction, given by Amanda Mansell, Gill Newton and Fiona Wright, as to the purpose of the evening, the re-forming of an ACJ-London Group, Ruth Facey gave a presentation on the activities of the ACJ-Wessex Group. Ruth's enthusiastic and motivating presentation was well received and inspired the break out groups that followed. The groups each discussed what they as individuals could contribute and what they could hope to gain from involvement with an ACJ-London Group along with a very lengthy wish list!

Although the information has yet to be properly mapped it is nevertheless evident at this early stage that those who attended the evening are mostly interested in opportunities to exhibit, share practical skills and network.

Because a number of members were tied up with Goldsmiths' Fair, Origin and new semester teaching commitments the September networking event was postponed until November. Gill negotiated support from Metropolitan Works to host the ACJ London Group network events in the form of a free venue and a small budget for refreshments. A network evening was scheduled for 15 November at Metropolitan Works. Topics for discussion were exhibition ideas, skills sharing workshops, and activities to complement *Collect* and *London Jewellery Week*. Network evenings are open to all those interested in coming along. To register for the next one please email E: info@metropolitanworks.org. For further information on the group and to suggest topics for discussion contact Gill Newton E: acjlondon@hotmail.co.uk.

### **ACJ Manchester**

Colette Hazelwood reports:

This Christmas MJN (ACJ-Manchester) present jewellery inspired by your favourite Christmas carols. To be held at the Royal Exchange Craft Shop, St Anne's Square, Manchester until the 29 December.

Various members of MJN are taking part in this winter's Make Me series of events (Make Me Shop and Make Me Gorgeous) hosted by Liverpool and Manchester Design Initiative(LMDI). The exhibitors include Carrie Anne Black, Abby Filer, Colette Hazelwood, Samantha Mills, Tracy Birchwood, Jo Lavelle, Caroline Royal, Rowena Golton and Liz Chamberlain. The venues include Harvey Nichols, Manchester, Triangle Manchester and PAD, Preston.

Long serving member Tara Kirkpatrick is busy preparing her new contemporary jewellery gallery. Clarity Contemporary Jewellery occupies 15 King St. in the historic town centre of Knutsford, Cheshire. Opened at the end of November 2007, all of Tara's collections are available to purchase direct. She will be offering customers the opportunity to visit and arrange commissions and bespoke pieces for wedding and birthdays, special occasions or just a little treat. In addition is the option to have an older item restyled into something more modern.

For further information on MJN visit W: [www.manchesterjewellersnetwork.co.uk](http://www.manchesterjewellersnetwork.co.uk) or contact Carrie Anne Black E: cablack24@yahoo.co.uk

### **ACJ-Midlands**

Jo Pond reports:

On 1 November visitors to Symphony Hall, Birmingham were able to enjoy the opportunity of seeing the launch of *We are Here*, a contemporary jewellery, on-foot touring exhibition, that travels to various locations across the Midlands. The exhibition showcases the work of 21 jewellery designer/makers brought together to launch ACJ Midlands.

Members wore their own transportable display cases inspired by those worn by cinema usherettes of bygone days thus breaking the traditional exhibition space boundaries, making their art more approachable and raising awareness of contemporary jewellery across the region.

The exhibition, supported by The School of Jewellery (UCE), Birmingham City University, Loughborough University School of Art and Design, and the Association for Contemporary Jewellery, will travel to various locations across the Midlands during 2008.

For further information on the exhibition and ACJ-Midlands activities visit W: [www.myspace.com/acj\\_midlands](http://www.myspace.com/acj_midlands) or contact Jo Pond E: [jo@jopond.com](mailto:jo@jopond.com)

### **ACJ-Scotland**

*Genna Delaney reports:*

To tie in with COLLECTions 2008, which runs in January, Suzanne Smith and Genna Delaney are organising an ACJ Scotland members' exhibition, *Reveal*, to be held at Edinburgh College of Art from 17 January to 6 February. The Crafts Council have linked COLLECTions with events which are happening in Edinburgh (ECA Conference and Jerwood Jewellery Prize exhibition) and we feel that this will be a fantastic start to kick off the Scottish regional group.

ACJ Scotland has launched a Facebook group on the internet. Hazel White initiated the group (3 of us co-ordinate it). Members are invited to join and put in an image of their work. This works as a communication tool between members and we can post information about events and other news.

WASPS Artist studios celebrated its 30th anniversary and hosted an open weekend from the 6-7 October. Ruth Gordon and Genna Delaney share a studio in Dundee, where WASPS originated, and took part in the weekend. Acknowledging the anniversary, the Courier (local Dundee paper) did a feature on the artists involved and included a large picture of Ruth and Genna working away in their jewellery workshop.

Contact either Suzanne Smith E: [hello@suzannesmithdesign.co.uk](mailto:hello@suzannesmithdesign.co.uk) or Genna Delaney E: [gennadesign@hotmail.com](mailto:gennadesign@hotmail.com) for further information on the group or the upcoming members' exhibition.

## *opportunities*

*ACJ's website, [www.acj.org.uk](http://www.acj.org.uk), now regularly carries notices of opportunities of various kinds, for employment, competitions, events, selected exhibitions, awards etc.*

### **Creative Journeys: Inspiration and Influence in Contemporary Craft**

Jerwood Applied Arts Prize Symposium Edinburgh College of Art, 29 January  
Creative Journeys maps creative inspirations and influences in contemporary craft. This symposium, presented in partnership with the Crafts Council, will offer the audience a chance to see and hear a range of jewellers talk about their work and what inspires them in their creative practice. Confirmed speakers include Susan Cross, Stephen Bottomley, Tanvi Kant and Beth Legg. Chaired by Dorothy Hogg, Professor and Course Leader of Silversmithing and Jewellery at Edinburgh College of Art. Places are free, but you will need to book. Contact Dorothy Hogg E: [d.hogg@eca.ac.uk](mailto:d.hogg@eca.ac.uk)

### **Workshop leaders wanted**

The Make Lounge is a place for busy Londoners to explore their creativity and socialise through informal evening and weekend craft-based courses. Instructors are sought in a broad range of craft disciplines. Closing date for applications is 31 December.

For information email Jennifer Pirtle E: [teach@themakelounge.com](mailto:teach@themakelounge.com)  
W: [www.themakelounge.com](http://www.themakelounge.com)

### **Sanskriti Foundation International Artist Residency**

Sanskriti's International Artist-in-Residence program is a pioneering manifestation of its mission. Today, the program plays a unique role in Delhi's, and even India's, cultural landscape and has emerged as a vibrant hub for cross-cultural exchange with more than 10 studios that host artists, writers and scholars from various disciplines. Applications are now open to British makers, the closing date is 31 December. Visit the website for more details W: [www.sanskritifoundation.org](http://www.sanskritifoundation.org) or email Akanksha Sood or Niriti Vaid E: [residencies@sanskritifoundation.org](mailto:residencies@sanskritifoundation.org)

### **Goldsmiths' Craft and Design Awards 2008**

These annual awards are part of the Goldsmiths' Craft and Design Council's programme to promote excellence amongst all engaged in the trade. Anyone in the United Kingdom involved in silversmithing, jewellery and the allied crafts may enter. This is a long-established event, offering recognition of skills over a very wide range of categories, covering design proposals and finished work. Generous sponsorship from well-known names and firms in the industry provides significant prize money. Collect entry forms from The Assay Office, Goldsmiths' Hall, Gutter Lane, London EC2V 8AQ and other Assay Offices (Birmingham, Sheffield and Edinburgh). Enquires to the Secretary, Brian Marshall, T: 018 9542 0052. Download an application form log on to W: [www.craftanddesigncouncil.org.uk](http://www.craftanddesigncouncil.org.uk). Closing date for flatwork entries is 23 January, craft 3D, 1 February.

### **Crafts Council Development Award**

The Crafts Council Development Award is for makers about to set up their business, or who are within three years of doing so and offers a £2500 maintenance grant, equipment grants up to £5000 and a range of support and benefits. It is aimed specifically at small creative practices.

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

### **QUEST**

The Queen Elizabeth Scholarship Trust (QUEST) was established in 1990 to celebrate the 150th anniversary of the Royal Warrant Holders Association and the 90th birthday of HM Queen Elizabeth The Queen Mother.

The 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](http://www.qest.org.uk)

## ACJ Travel Awards

ACJ has funds reserved to assist members to attend national and international events, where they will be representing the Association. The panel meets twice a year, in February and August to consider applications. For an application form write to the Administrator PO Box 37807, London, SE23 1XJ or email to E: [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk). Deadlines for applications are 31 January and 31 July.

## Studio opportunities

The Creative Foundation is a charity whose primary role is the purchase, refurbishment and management of property in the Creative Quarter of Folkestone. They currently have studio space available from £30 per week.

For further information visit their website, W: [www.creativefoundation.org.uk](http://www.creativefoundation.org.uk). To register your interest or to apply for space please contact Sharon Senior or Lauren Evans T: 013 0324 5799 E: [info@creativefoundation.org.uk](mailto:info@creativefoundation.org.uk)

## Training at the National Association of Goldsmiths.

The National Association of Goldsmiths has long been at the forefront of jewellery trade education. The Association's world-renowned educational programmes provide recognised courses and qualifications for members of the retail jewellery industry. Jewellery Education and Training courses, termed JET, cover a range of topics from basic product and selling-skills knowledge through to Management and Valuation expertise. Home-study courses include: Professional Jewellers' Diploma (JET 1 and 2), Professional Jewellers' Gemstone Diploma, Professional Jewellers' Management Diploma and the Professional Jewellers' Valuation Diploma. A wide range of seminars are also offered. For further information visit the website W: [www.jewellers-online.org](http://www.jewellers-online.org) or contact the Education and Training Manager, Victoria Wingate. T: 020 7613 4445 E: [victoria@jewellers-online.org](mailto:victoria@jewellers-online.org)

## fairs

*Edited by Melanie Eddy*

### Dazzle

E: [tonydazzle@aol.com](mailto:tonydazzle@aol.com)  
W: [www.dazzle-exhibitions.co.uk](http://www.dazzle-exhibitions.co.uk)  
To 30 Dec: Manchester Town Hall  
To 12 Jan (except Sun): NT, London

### Craft in Focus

T/F: 01622 747325  
E: [info@craftinfocus.com](mailto:info@craftinfocus.com)  
W: [www.craftinfocus.com](http://www.craftinfocus.com)  
To 2 Dec: Queen Charlotte Hall, Richmond  
28-30 Mar: Spectrum, Guildford

### East London Design Show

T: 020 8510 9069  
E: [info@eastlondondesignshow.co.uk](mailto:info@eastlondondesignshow.co.uk)  
W: [www.eastlondondesignshow.co.uk](http://www.eastlondondesignshow.co.uk)  
To 2 Dec: Shoreditch Town Hall, London

### Designer Crafts 2008

T/F: 020 7739 3663  
E: [info@societyofdesignercraftsmen.org.uk](mailto:info@societyofdesignercraftsmen.org.uk)  
W: [www.designercraftsatchelsea.org.uk](http://www.designercraftsatchelsea.org.uk)  
9-20 Jan: The Mall Galleries, London

### Top Drawer Spring

T: 020 7370 8133  
E: [neil.gaisford@clarionevents.com](mailto:neil.gaisford@clarionevents.com)  
W: [www.topdrawerspring.com](http://www.topdrawerspring.com)  
13-15 Jan: Earls Court One, London

### Collections

New design-led jewellery show by organisers of Top Drawer, including a designer/maker area of exhibitors selected by Janet Fitch.  
T: 020 7370 8189  
E: [info@collections-london.com](mailto:info@collections-london.com)  
W: [www.collections-london.com](http://www.collections-london.com)  
13-15 Jan: Earls Court, London

### Rock 'n' Gem

T: 01628 621697  
E: [info@rockngem.co.uk](mailto:info@rockngem.co.uk)  
W: [www.rockngem.co.uk](http://www.rockngem.co.uk)  
19-20 Jan: The Hop Farm, Beltring  
26-27 Jan: Chepstow Racecourse  
2-3 Feb: Newton Abbot Racecourse  
23-24 Feb: York Racecourse  
29-30 Mar: Cheltenham Racecourse

### Gem 'n' Bead

Held alongside Rock 'n' Gem events. Visitors to either event can gain entry to the other free of charge.  
T: 020 7370 8133  
E: [info@gemnbead.co.uk](mailto:info@gemnbead.co.uk)  
W: [www.gemnbead.co.uk](http://www.gemnbead.co.uk)  
26-27 Jan: Chepstow Racecourse  
23-24 Feb: York Racecourse  
29-30 Mar: Cheltenham Racecourse

### Spring Fair

T: 08450 512610 E: [visit@springfair.com](mailto:visit@springfair.com)  
W: [www.springfair.com](http://www.springfair.com)  
3-7 Feb: NEC, Birmingham

### Collect

T: 020 7806 2512  
E: [collect@craftscouncil.org.uk](mailto:collect@craftscouncil.org.uk)  
W: [www.craftscouncil.org.uk/collect](http://www.craftscouncil.org.uk/collect)  
25-29 Jan: V&A Museum, London

### Pure London

Includes jewellery and accessories  
T: 020 7728 3512  
E: [pure.enquiries@emap.com](mailto:pure.enquiries@emap.com)  
W: [www.purewomenswear.co.uk](http://www.purewomenswear.co.uk)  
10-12 Feb: Olympia, London.

### Desire

T/F: 01622 747325  
E: [info@craftinfocus.com](mailto:info@craftinfocus.com)  
W: [www.craftinfocus.com](http://www.craftinfocus.com)  
1-2 Mar: Queen Charlotte Hall, Richmond

*Group selling exhibitions and Open Studio events:*

### Crafts Central (formerly Clerkenwell Green Assoc.)

T: 020 7251 0276 E: [info@cga.org.uk](mailto:info@cga.org.uk)  
W: [www.cga.org.uk](http://www.cga.org.uk)  
To 2 Dec: Pennybank Chambers, London

### Cockpit Arts Deptford

T: 020 8692 4463 E: [info@cockpitarts.com](mailto:info@cockpitarts.com)  
W: [www.cockpitarts.com](http://www.cockpitarts.com)  
1-3 Dec: Deptford, London

### Designer Jewellers Group

The group invites a selection of new graduates to exhibit in the annual selling exhibition each year.  
T: 020 7739 3663 W: [www.designerjewellersgroup.co.uk](http://www.designerjewellersgroup.co.uk)  
To 1 Jan: Barbican, London  
To 27 Jan: Barbican Art Gallery

*Recent fairs*

### IJL 2007

This large jewellery industry fair is the biggest of its kind in the UK. The British Design Pavillion is gaining prominence every year, holding prime position this year in the centre of the fair, flanking both sides of the central boulevard. Bright Young Gems was a feature area dedicated to new talent and The Annual Goldsmiths' Craftmanship and Design Awards were once again on display.

Dates for IJL 2008 will be 31 August-3 September.

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### Goldsmiths' Fair Silver Anniversary

The Goldsmiths' Company this year celebrated 25 years of the annual selling exhibition Goldsmiths' Fair. The fair was extended to two weeks to celebrate and featured 160 exhibitors, including six exhibitors from their first ever fair. ACJ was well represented with over 35 members exhibiting. The extension of the show meant that the number of graduates given free stands doubled, with ten lucky graduates receiving the opportunity to be showcased at the highly regarded annual event. Rachel Galley, Regina Aradesian and Katharina Vones were three ACJ members awarded graduate stands. Katharina Vones' sea creature inspired pieces although finely wrought and seemingly delicate have a playful exuberant quality, often combining the use of precious metals with silicone forms. Rachel Galley's signature latticework is utilized in lockets, spheres and various elements of her pieces. Regina Aradesian's jewellery combines traditional Armenian patterns with those of the microscopic cellular world. The intricate patterns are enhanced by transparent plique-a-jour enamels. A special inaugural exhibition of the newly formed Hand Engravers Association of Great Britain was held in conjunction with the event.

### Origin: The London Craft Fair

ACJ's annual award of £1000 was made this year to Heeseung Koh. This year marks the second year of the Crafts Council's new selling event for British and international contemporary craft, and is presented in partnership with Somerset House. The Crafts Council took the opportunity of Origin to introduce visitors to its fantastic collection, and displays of works from the collection were showcased throughout the pavillion, including the work of Julia Manheim, James Cox, Caroline Broadhead, Michael Rowe, David Watkins and Hans Stofer amongst others.

### Designer Crafts @ Chelsea

The Society of Designer Craftsmen, Britain's oldest designer-maker organisation, approaching its 120th Anniversary, presented Designer Crafts @ Chelsea for a second year. Guest exhibitors included FIBRE.ART.WALES, The Designer Jewellers Group and The Devon Guild of Craftsmen. The Society has also recently opened a gallery in London at 24 Rivington Street, EC2.

Information is correct on going to press, but readers are advised to check before sending off any work or money.

If you want to tell fellow members about new Opportunities, forthcoming Fairs or other Events, or to place an advertisement in Findings, please email details to us on [findings@acj.org.uk](mailto:findings@acj.org.uk), indicating the section (eg Opportunities, Fairs, etc) in the subject line. Postal material should be addressed to Findings, The Association for Contemporary Jewellery, PO Box 37807, London SE23 1XJ.

Copydate for the March 2008 issue is 14 January.

## BIRMINGHAM

**mac (Midlands Arts Centre)**  
Cannon Hill Park. T: 0121 440 4221  
2/9/16 Dec: Contemporary Craft Fairs

## BLACKPOOL

**Grundy Art Gallery**  
Queen Street. T: 01253 478170  
To 5 Jan: Christmas Showcase

## CARDIFF

**Craft in the Bay**  
The Flourish, Lloyd George Avenue  
T: 029 2048 4011  
W: www.makersguildinwales.org.uk  
To 2 Jan: Reflections: Guild members' work, incl. jewellery.

## CLITHEROE

**Platform Gallery**  
Station Road. T: 01200 443071  
To 5 Jan: Compilation – Christmas crafts

## EDINBURGH

**Open Eye Gallery**  
34 Abercromby Place. T: 0131 557 1020  
W: www.openeyegallery.co.uk  
To 24 Dec: Alice Highet – New jewellery  
5-13 Feb: Invited artists  
16 Feb-26 Mar: Text in Jewellery

### **The Scottish Gallery**

16 Dundas Street. T: 0131 558 1200  
W: www.scottish-gallery.co.uk  
To 24 Dec: Beads – incl. Marianne Anderson, Flora Book, Jack Cunningham, Felieke van der Liest, Kazuko Mitsushima  
5 Feb-6 Mar: Paper Jewellery – incl. Susan Cross, Nel Linssen, Grainne Morton, Angela O'Kelly, Wendy Ramshaw, Naoko Sato, Janna Syvanoja, Naoko Yoshizawa

## FARNHAM

**New Ashgate Gallery**  
Lower Church Lane. T: 01252 713208  
W: www.newashgate.org.uk  
To 29 Dec: Winter Wonders Exhibition – incl. jewellery  
To end of Jan: Rarefind Winter Jewellery & Craft – Christmas gifts  
To 29 Dec: Ruta Brown – 20 years at the Ashgate – anniversary show of resident jeweller

## LEAMINGTON

**Jane Moore Contemporary Jewellery**  
16 Denby Buildings, Regent Grove  
T: 01926 332454  
W: www.janemoorejewellery.co.uk  
Contact gallery for information

## LEEDS

**Craft Centre and Design Gallery**  
City Art Gallery, The Headrow  
T: 0113 2478241  
W: www.craftcentroleeds.co.uk  
To 19 Jan 08: Alchemy 8 – 25th anniversary selling exhibition  
26 Jan-22 Mar: With Love – incl. jewellery

## LIVERPOOL

**Bluecoat Display Centre**  
T: 0151 709 4014  
54 Hanover Street (temporary gallery during refurbishment of Centre)  
W: www.bluecoatdisplaycentre.com  
To 5 Jan: Handmade in Liverpool

## LLANTRISANT

**The Model House**  
Bullring. T: 01443 237758  
W: www.craftgallerywales.com  
To 6 Jan 08: Wish List 07 – Christmas selling exhibition incl. jewellery

## LONDON

**Contemporary Applied Arts**  
2 Percy Street. T: 020 7436 2344  
W: www.caa.org.uk  
To 5 Jan: Christmas Presence – 3 jewellers: Marlene Mckibbin (working with ceramicist Margaret O'Rorke), Catherine Mannheim, Catherine Hill

**Electrum**  
21 South Molton Street. T: 020 7629 6325  
To end Jan: Christmas Exhibition

### **flow**

1-5 Needham Road. T: 020 7243 0782  
W: www.flowgallery.co.uk  
To 15 Jan: Yofi – 15 Israeli jewellers  
Jan-Feb: German jewellery

### **Lesley Craze Gallery**

34 Clerkenwell Green. T: 020 7608 0393  
W: www.lesleycraze.demon.co.uk  
From 1 Dec: Christmas selling exhibition  
1-24 Dec: Spotlight on Mark Nuell  
19 Jan-16 Feb: Spotlight on Salome Lippuner, from Switzerland  
25-29 Jan: Collect 2008

## **Studio Fusion**

Unit 1:06, OXO Tower Wharf.  
T: 0207 928 3600  
W: www.studiofusionegallery.co.uk  
To 20 Jan 2008: Full Circle – Christmas necklace exhibition

## MANCHESTER

**Manchester Craft & Design Centre**  
17 Oak Street. T 0161 832 4274  
W: www.craftanddesign.com  
To 24 Jan: Silver – 25 Year Anniversary Exhibition, silver tableware  
24 Jan-29 Mar: Yofi – Israeli Jewellery & Ceramics from flow gallery, London

### **Royal Exchange Theatre Craft Shop**

St Ann's Square T: 0161 833 9833  
W: www.royalexchange.co.uk/craftshop  
To 29th Dec: Christmas Carols – Jewellery by twelve members of the Manchester Jewellers Network  
To 29 Dec: Christmas – incl. jewellery

## SALTAIRE

**Kath Libbert Jewellery**  
The Store, Salts Mill. T: 01274 599790  
W: www.kathlibbertjewellery.co.uk  
To 27 Jan: Refresh – Nine New Graduates  
To 27 Jan: Collectable 4 Christmas – Bettina Speckner, Marianne Anderson, Xavier Ines Monclus, Poppy Dandiya  
10 Feb-4 May: The Annual Alternative Wedding Show

## SWANSEA

**Mission Gallery**  
Gloucester Place. T: 01792 652016  
To 5 Jan: Christmas exhibition

## WELBECK

**The Harley Gallery**  
Mansfield Road. T: 01909 501700  
W: www.harleygallery.co.uk  
To 23 Dec: Objects and Ritual: Maria Hanson and Chris Knight.  
To 23 Dec: Christmas Showcase – 5 Gold Rings: 5 rings each by 25 makers



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