



The Association for Contemporary Jewellery's quarterly newsletter



In this issue: Chairman's Letter • Editorial • The Future of ACJ • Scilla Speet • Symposium: Objects and Ritual • New York Gift Fair • Exhibition Reviews: Kath Libbert, Flow Gallery • Books: Art as Ornament, GlassWear, The Beader's Handbook • News and Events • ACJ Executive Council • Members News; Over to You • News from the Regions • International News • Opportunities • Fairs • Listings

Cover: Adrean Bloomard. Pendant, 20ct, crushed turquoise. Shown at COLLECT by Alternatives Gallery, Rome. Photo: Filippo Virardi.

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editorial

During the last few weeks we have been adjusting to a new situation for ACJ. The decision by Arts Council England to withdraw its annual subsidy from which we have benefitted over most of the Association's life has reduced our income by almost half, leaving subscriptions as our only revenue for the present. This disappointment will have a considerable impact on ACJ's ambitions and its capacity to continue with the events and activities we all want to develop, and new solutions will need to be sought. Our officers and committee are discussing new strategies to cope with the inevitable problems this will pose. The need for an increase in membership numbers is now vital. Each of you, please persuade one friend or colleague to join us, or to renew their lapsed membership – we need you all to help.

Our CEO, Fennah Podschies (whose post will now be beyond our new funding capacity) has set out the present position and the plans so far being developed to deal with it positively. We would urge you to read her article attentively and think about how your ideas might contribute to ACJ's future.

Elsewhere in this issue we pay tribute to Scilla Speet's achievement as Head of Department at Central St Martins, on her retirement. We also have a full report on the symposium held at the Harley Gallery in Welbeck in November, organised by Maria Hanson and her colleagues, and all our regular features.

We have reduced the weight, and thus the postage cost of the newsletter, by shrinking it to 20 instead of our usual 24 pages, but this has meant careful editing and difficult decisions on the quantity of material we are able to include this time. We are discussing future issues, but the Executive Council has endorsed the policy of retaining the newsletter, as a service to members and as a paper rather than an electronic publication. Your views on this are of course welcome.

chairman's letter

New Year is a time for reflecting on the last twelve months and trying to set some goals for the year ahead. The ACJ, like many other arts organisations has benefitted hugely from the generosity of the Arts Council of England. The ACE funding we have received through most of our existence has helped us to provide more cash for the regions and for projects which have allowed members to take up travel opportunities. We have also had the benefit of expertise in the form of our Chief Executive Officer.

It was my first job as Chair to appoint Fennah Podschies to this role and she has been an immense help to the ACJ over the last eight months. Sadly she will be leaving us after Easter to take on a full time post elsewhere but she will leave us in much better shape to take on more challenges in the future. At the time of going to press our plans for the next year are still being developed but one thing is certain and that is that contemporary jewellery is thriving. ACJ members continue each year to contribute to high profile events such as the exciting Crafts Council flagship show Collect, and in the summer a new project Coutts London Jewellery Week promises to put jewellery in the spotlight, with the involvement of ACJ London Group. Galleries throughout the country present exciting exhibitions, and see jewellery as a best-selling craft form. Whatever projects ACJ members have planned for 2008 I hope that the year is a creative and fulfilling one.





Arts Council England and ACJ – changes in the pipeline

by Fennah Podschies

The current position

For a number of years ACJ has been revenue funded by Arts Council England, in response to its work to support contemporary jewellers, create a professional network and community of interest, develop wider audience interest in contemporary jewellery, and its engagement with the wider contemporary jewellery sector. After an extended period of review and reflection about the way in which it has funded and developed the arts, the Arts Council is rethinking its approach to funding and supporting development over the next three year funding period. This has resulted in some hard decisions with difficult fall-out for some 200 organisations across England. ACE notified us in writing in mid-December that it is recommending that our funding is not renewed after March 2008.

ACJ is currently in discussion with Arts Council England about its future role and position in the development of contemporary jewellery within the wider craft and design sector. This includes future funding options.

Some background...

Until recently, Arts Council England (ACE) revenue funded 1,100 arts organisations. That funding was managed via a three-year funding agreement with each organisation that set out what the organisation should deliver over the three years in return for that funding. ACE is now rethinking the way it funds arts and audience development – including contemporary jewellery – through arts organisations, over the next three year period.

ACE says that it wishes *'to fund a portfolio of strong, effective organisations that collectively can help to deliver increased attendance and participation in high quality arts, appropriate provision in emerging priority places, and a strengthened visual arts infrastructure. It has always been our intention to ensure that the majority of the organisations that we fund from 2008/09 to 2010/11 receive at least an inflation uplift in revenue funding of 2.7% on their 2007/08 funding level.'*

What does this mean in practice?

To enable ACE to increase funding to those organisations which will continue to receive a revenue grant, reductions must be made. In December ACE wrote to each of its 1,100 revenue funded organisations to inform them of what it was recommending to its Board that their funding would be from April 2008 on. 200 of those were notified that ACE was recommending either to reduce or withdraw their funding totally – ACJ is in this last category.

Interpreting ACE's statement, it is likely that future funding will focus on organisations and projects that:

- can deliver heavily on ACE's agenda for audience development and participation;
- can increase artform provision in local/regional locations where access to arts is poor or limited – the 'emerging priority places';
- * can deliver across the full range of development areas of ACE's Turning Point strategy.

So why is ACE revenue funding being withdrawn from ACJ?

In summary, the reasons ACE gives are:

- Limited strategic direction and planning, and engagement with ACE agendas
- Membership retention and representation issues
- Need for an organisational review in order to deliver ACE's ambitions
- Operating with limited capability and impact on the sector

But ACJ has done so much in the last ten years

For an organisation operating on such a small scale and with limited resources, we are a lively and busy organisation. We have always operated on limited resources, and developing anything from a low level starting point is always a challenge. This is particularly so when much input is made by practising artists, makers and designers who take time away from their studios to support ACJ on a voluntary basis. However, though ACE does

acknowledge our contribution over the years, it believes that our work has not had sufficient impact on the crafts sector, and is unsatisfied with our level of contribution to their Agenda for the Arts and Turning Point, their visual arts strategy. Indeed, though we have hundreds of members, the smallness of our organisation is an issue; there are reservations about how we can deliver on these agendas in future given our current level of operation.

Overall, ACE is unconvinced that continued funding at current levels will make any major improvement to this, so is recommending that our funding is withdrawn.

Can't we challenge this?

Yes. We have formally responded to ACE, setting out what we have achieved already – particularly in the last few months – and what work is currently in progress to address their concerns. As guided, our response focuses on flawed evidence or rationale. ACE will consider our response and its final decision is to be made in mid-January on the recommendations by its Regional Council. We will know the outcome by February.

If ACE funding is withdrawn, will ACJ close?

No, ACJ will definitely not close. Though this new development may, for a while, limit our ability to undertake development work, behind the scenes work has been in progress to ensure that ACJ continues to support its members and what they need, regardless of the outcome. This has been our priority in looking hard at how we could work and what we can do in future.

So what are we doing about this?

The Management Committee looked at options at its mid-January meeting. For security, the Committee started from the worst funding scenario, that of total withdrawal. One option was to adopt a safe approach of consolidating and simply cutting back funding to a minimum, whereby ACJ would continue to function and support its membership, albeit at a reduced level. After some discussion, this was rejected as too safe, since we would not be able to deliver what our members need at the level needed, so over time would probably result in slow erosion and 'death by a thousand cuts'. Another option was for the core organisation to become much more active in development and fund-raising, particularly over the next 12 months as the fallout from ACE's funding cuts settles across the arts sector. This was the approach the Committee decided was the best for ACJ in the circumstances. Though with some risks, it offers us a much more exciting and dynamic way forward – offering 'business as usual' as far as possible – while building up opportunities and connections with other arts organisations to develop what we do further in future.

We are more fortunate than many arts organisations, since the Committee's prudent management of our monies over the years means that, should ACE funding be withdrawn after March, we have a pot available for investment in this new approach. In view of the unattractive alternative, the Committee opted to do this and to take steps immediately.

So what happens next?

The Committee is forming a Working Group to look at the detail of what we need, and then put that in place between now and March. The development and fund-raising focus means that the 'pot' will be used to appoint a Development Manager to operate with the Working Group and Management Committee for the next

12 months – that process was put in train in early January. Our Chief Executive has already made much progress on this in the last few months, and though she takes up a full-time post elsewhere as of April, she will be working closely with the Working Group up to March, when there will be a smooth transition and handover to the Development Manager.

Will ACJ be able to apply for other funding, towards what we do?

Of course. We will be working to secure other funding to support projects and our wider activity. Over the past few months, we have been working on putting in place the tools and material that will enable us to do this more easily, drawing on what we've done to date and showing others the quality of what we do, and what we can bring to their agendas.

What will change or be different?

We are still looking at options, and no decisions are yet made. Indeed, this is a major task for the Working Group over the next two months. But at this early stage it is likely that, for example, we will need to find new approaches to our conferences. Support for Regional Group activity, events and symposia will continue, as will Travel Grants. There may be some small changes to *Findings*. We will have a new Operating Handbook, available to all members, which will make how we work clearer to understand, and make it easier for you to access support and information from ACJ. We will also have new development resources available for Regional Groups. Other things will follow. Overall, our aim is to ensure 'business as usual' – that as far as possible, we continue to support you as much as we can.

How will ACJ operate from now on?

In general, as now; our Administrator will continue her excellent work in co-ordinating all the complexity of a membership organisation covering the whole of UK. Regional Groups, Committees and other project groups will continue largely as before. Meanwhile, the development agenda that was shaped by Arts Council's funding will change. Our development work will continue; it will play to members' strengths, and look at how that fits with and supports future partners. It will also be shaped by feedback from our forthcoming members' survey.

What can I do?

We'll shortly be surveying all our members, as we need to be absolutely clear of who you are, what you need, how ACJ can best help with that – this will help ensure our future programme exactly fits the bill. Your input into the survey is essential – we need you! You'll get more details of that very soon.

In conclusion...

We are working hard to ensure that not only does ACJ survive the ACE funding withdrawal, but in the worst-case scenario the Association has in place the practical things needed not just to continue but to realistically develop and in the long-term to have a substantial voice in the field of contemporary jewellery.

To meet our copydate, this paper was written in early January. Since then ACE has confirmed its decision to discontinue its regular subsidy to ACJ.

Kate McIntyre and Marjan Unger speaking at the Harley Gallery Symposium.



Objects and Ritual... Function – Value – Adornment

An ACJ symposium at the Harley Gallery, Welbeck, Worksop, Nottinghamshire, 22 November 2007

The event was conceived in response to an offer by ACJ of funding for a special project in 2007, demonstrating the Association's commitment to discussion of issues relevant to members and to the wider public.

Julia Keyte reports to Findings

The intricate and complex relationship between humans and objects is a subject of fascination and study for many people. It manifests itself in the guise of different specialist disciplines and can be understood under the umbrella title of 'material culture'. Objects and Ritual brought together four speakers from diverse professional backgrounds with an audience of 60 to consider 'the relationship between artefacts and ritual acts' from different perspectives. The speakers were designer-maker Maria Hanson, art historian and publicist Marjan Unger, archaeologist Melanie Giles, and historian and curator Philippa Glanville. The title sets up intriguing parameters for exploration of an area especially pertinent to craft practice.

The focus of Maria Hanson's presentation was a series of silver objects designed and made partly in collaboration with silversmith Chris Knight, drawing inspiration from ritual theory and everyday ritual acts. A series of wearable silver cups exploring the language of drinking vessels draws attention to the commonplace ritual of drinking water. Yet these are not everyday cups; they are hand-made, in silver. Could this have implications for everyday rituals of use? Can a silver object be incorporated into everyday 'ordinary' experience?

Marjan Unger drew attention to the impact of a culture of individuality on art, craft and design practice, and emphasised the need for makers to be more socially engaged. She drew in part on Csikszentmihalyi and Halton's book *The Meaning of Things*, a record of research exploring how people use their possessions to

create their own private set of references. The research suggests that it is difficult to define patterns in the types of object to which particular meanings are attached; the ultimate meaning of a possession is created by the user. This raises an interesting question for designers and makers; how does a practitioner make objects which people will use and love?

For archaeologist Melanie Giles objects discovered in iron-age burial sites are a means of developing an understanding of past cultures. Analysis of the visual, tactile and material properties of these objects, and their environments, provides insight into long-forgotten rituals, both the ceremonial, and the everyday and intimate. This distinction between public and private ritual was reinforced by historian and curator Philippa Glanville, who demonstrated how the symbolic, material and decorative qualities of drinking vessels reflect the ceremonies to which they were central.

The four presentations provided a very stimulating mix of interconnected ideas and knowledge, and the informal and intimate environment at the Harley Gallery provided a very effective forum for conversation and debate. Appropriately, the word 'symposium' derives from ancient Greek *syn*, together and *posis*, drinking, suggesting linguistic roots in lost rituals of its own.

Central to the debates which arose was the role of the contemporary craft object in everyday life. There is clearly a valuable role for the beautiful and exquisitely made object in the museum or collection, to be visited and admired. Yet it seems the maker often intends the object to be used in some way. There are few records of how the craft object is appropriated by its owner, but we know that everyday, 'ordinary' possessions are typically mass-produced.

Can the craft (and in particular silver) object cross the boundary into the ordinary? What circumstances need to be in place? The symposium was successful in raising some pertinent questions, although arguably these weren't fully confronted. The debates started may be a reflection of present day interest in the everyday and ordinary in craft, design and art practice, and a perceived need for social engagement. On that note this report ends with a rousing statement by artist Claes Oldenburg: "I am for an art... that does something other than sit on its ass in a museum".¹

The proceedings of Objects and Ritual will be published in CD format. For further information, go to: www.objectsandritual.co.uk

¹Taken from his manifesto list written in 1961 declaring his commitment to the everyday. Quoted by Jorunn Veiteberg in a V&A symposium 'Fabrications, Craft in the 21st Century', on 23 November 2007.

The New York International Gift Fair

August 2007

Lina Peterson explains her mixed reactions.

My decision to go to the NYIGF was very sudden: I had heard there were a few places left in the British Group, which is organised by Yvonna Demczynska from Flow Gallery under the name of Designeyes. Two friends, Polly Wales and Jo Hayes-Ward had been accepted, so I applied, was accepted, and paid the £250 'administration fee' to Designeyes.

During my MA at the RCA my intention had been to develop my personal approach to making jewellery, and I never intended to make commercially-orientated work. At my graduation show there was interest in my dip-coated pieces originally designed as part of larger brooches. I showed these with some galleries, and it

was this work that I decided to show in New York. It is less expensive than my one-off pieces, is colourful, and I hoped it might appeal in New York.

Exporting to the US can be complicated because of customs duties. These vary depending on materials, and galleries deal differently with the issue. Some want you to deal with all the costs, some are willing to pay duty on the arrival of the packet, and others prefer you to lie on the customs form and under-declare the work. This makes it difficult to price the work and the issue was raised at the information day organised by Designeyes at the Crafts Council – without producing any clear answers. That day we got our 100 copies of the nicely designed brochure for the British Group, with all the relevant information enclosed.

One of the benefits of showing with the British Group was an export grant through British Trade and Investment. Mine was £1800, but the total cost of the 'administration fee', return flights to New York and at least a week's accommodation, and £200 towards the cost of the stand, makes this fair very expensive.

The NYIGF is massive. It is divided into sections, including 'Handmade' and 'Accent on Design', and our stand was in 'Handmade'. Although the British Group stood out by having a clear display, we were close to Mexican Papier-Maché and Christmas Decorations. The British Group has built a reputation over the years, however, and gallery owners from all over the world return year after year.

My own display was very simple, as I was arriving only the evening before the set-up day. I brought with me a vinyl sign designed and made in London and two trestles and several metres of felt. So once I got to the fair site at the Javits Centre I had only to buy a plywood tabletop. I wanted to spend as little as possible on my display, because I had begun to think that doing the fair was a mistake, and that I should be concentrating on making one-off pieces of jewellery.

An hour and a half into the fair I took my first order, for £900, and all of a sudden I decided that being a commercial jeweller was a brilliant idea! The order was placed by a museum shop and throughout the fair I had a lot of attention from other museum shops. I think my work was a little too experimental for many buyers and I received only one more order during the fair, which meant that by the end I had just about covered the cost of participation. Some of the British group go twice a year, year after year, and the fair obviously works for them. The strong pound was a problem for some buyers, making British makers just too expensive. The first-time precious metal jewellery makers really struggled, as many galleries attending sell a range of applied arts and tend not to stock precious jewellery.

The NYIGF was great in that it made me decide that I really want to concentrate on my one-off work. This is what really interests me, and having plucked up the courage to contact a few international galleries I am now very busy making new work for galleries in Holland and the USA, which even if it's not making me much money, is at least making me very excited and happy.



Lina Peterson. Dipped brooch, 2006 copper wire and plastic.

Scilla Speet

Peter Page pays tribute to Scilla, who retired last April as Course Director in Jewellery at Central St Martins College (now part of the University of the Arts)

The Jewellery Course at Central Saint Martins has long been a professional yet intimate part of the College. Even as student numbers have increased, the relationship between staff and student has remained personal, understanding and sympathetic.

When Scilla Speet took over the course from Brian Wood in 1991 she inherited a well founded and well oiled system, ringing with the mantra of form and function and easing its way, sometimes with difficulty, into the new college set-up of the London Institute. She had been teaching since the early 1970s and was Head of the Jewellery Course at Harrow School of Art before accepting the post as Course Director at CSM.

With the arrival of new materials and processes, the scope for more fantasy and fun in the jewellery curriculum became apparent. Nevertheless the principle that technique is the mother of creation has survived well in Scilla's hands, partly because of her own training and her desire to use methods and materials to their full potential. "As the director of such an established course" she has written "I feel it is my duty to be the guardian of jewellery design and making skills and ensure the development of these skills within the next couple of generations of jewellers"

In her book 'Made to Wear'(1998) Janice West describes Scilla's enthusiasm for her craft as 'almost utopian' and Scilla herself likes the whole process of handling materials, forming them and being pleased with the end result. In both her adventurous attitude towards new materials and her openness towards innovative techniques Scilla generously shared these experimental ideas with both staff and students.

Throughout her time as Course Director, she has found the time to design and make her own work and has pushed the boundaries forward, often joining forces with those inventive people who have discovered new materials or techniques and need a designer maker to see the potential. For this innovative work she has been well rewarded and is highly regarded. Within the past decade she has also been working for a PhD with particular reference to Lalique and the Sexology of Adornment.

Born in Voorburg in Holland in 1947 Scilla came to Belfast with her parents, where her father worked as a skilled glass blower in the Physics Department at Queens University. With this background she studied at the University of Ulster and gained a place on the Diploma in Art and Design course at the City of Birmingham Polytechnic. Situated in the heart of the Jewellery Quarter, the Diploma art students could not help but be influenced by that tradition of jewellery making. It was here that art students learned to design and make jewellery with technical expertise and to understand and feel for their materials. This deep and sensual understanding has produced some very good practitioners and teachers.



R G Baxendale ('Bax'), then Head of College, was later to become Scilla's father-in-law when she married Donovan Baxendale, himself an expert craftsman. Scilla and Don both studied for MA at the Royal College of Art. Their life together, and their shared interests, led in 1991 to the founding of the School of Gemmology and Allied Studies, a private, studio based, training school for those interested in pursuing careers in jewellery and gemmology.

Often, in a tutorial, Scilla would be itching to take on and develop the potentially good idea of a recalcitrant student but instead would carefully guide them to find the ideas for themselves. She took pride in the successes of her students and, although sympathetic towards failures, she would firmly reject any laziness. In all the years at CSM her office was never tidy and a tutorial with a student, an appointment with a visitor or just a chat with a colleague meant moving papers from a chair or stepping around piles on the floor. The door was always ajar however, and a knock would give you her undivided attention and enthusiastic encouragement, as either student or colleague. Scilla gave advice with sympathy and knowledge, and always remembered personal details, often helping to resolve a problem some many months later. This sympathy for the feelings of others and of their situation might have been seen as a weakness, but running parallel to this was a determination to stand up to anyone taking advantage of her apparent softness.

Scilla has guided the course skillfully and successfully for over fifteen years, has taken it to new heights and above all has cherished the traditions of jewellery and welcomed innovation. She leaves it in good health.

Peter Page is a Designer Goldsmith and Senior Lecturer CSM

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.

Christine Kaltoft, Brooch, Chicken with a Golden Egg, 2007. Silver, 18ct.



Refresh and Collectable 4 Christmas

Kath Libbert Jewellery, Salts Mill, Saltaire,
11 Nov 2007 – 27 Jan 2008

Reviewed by Carrie-Ann Black

Paint yourself this picture. It's January, the festive season has ended, you're feeling the repercussions of your over-indulgence, and the dark cold days are doing nothing to feed the creative soul. What could be a more perfect tonic than visiting the KLJ gallery to view two exhibitions showcasing talented jewellers both at the beginning of their career – the nine graduates in 'Refresh' – and four established and renowned designer makers who comprise the 'Collectable 4 Christmas' exhibition.

Walking into the gallery space was visual delight; I wasn't sure where to start exploring. Work wasn't just displayed in the obligatory jewellery cabinet, there were installations on the walls, suspended on wires and submerged underwater. I felt like a child in a sweet shop.

Refresh was really just that, an exhilarating selection of work from new jewellery talent originating from around the world and selected by Kath herself from New Designers in London last summer.

Momoko Kumai's work held resonance with me; her designs seem effortlessly simple and beautiful, but the technical ability is awe-inspiring. The range is split into three sub-collections: permanence – working in gold alloys Kumai made herself; semi permanence – combining permanent and impermanent materials; and, impermanence – using tissue paper and washi (Japanese paper). The permanence series, inspired quite simply by stacks of copy paper and the repetitive shapes created by these bundles was stunning - both a technical and aesthetic feat. The overlapping shapes and subtle change in alloys were mesmerising.

I was instinctively drawn to Christine Kaltoft's playful work, with its graphic lines and irregular wire shapes. I was fascinated to find out that her own pet chickens underpinned these designs! The collection reflects Kaltoft's observations of their movements and interactions, down to the patterns their beaks leave in dust.

Juxtaposed with Refresh was Collectable 4 Christmas – Bettina Speckner, Marianne Anderson, Xavier Ines Monclús and Poppy Dandiya, four internationally respected jewellers, created a compact yet highly desirable exhibition.

I was delighted to see Bettina Speckner's work, having previously only seen photographs of it and being fascinated by her photo-etching techniques. Her combination of precious metals and stones with photographs is both captivating and haunting. Xavier Ines Monclús' colourful work never fails to make me smile; his charming and idiosyncratic brooches create surreal and wonderful worlds that evoke the inner child in you.

Kath Libbert's choice of these designer-makers provoked a sense of immediate gravitas, in what is undoubtedly a highly collectable and diverse exhibition.

I came away from Salt's Mill jubilant, seeing such imaginative and innovative work in such thoughtful exhibitions was invigorating and filled me with excitement at the prospect of just what else would be in store for the world of contemporary jewellery in 2008?

Yofi, Contemporary Israeli Jewellery and Ceramics

Flow Gallery 15 November-5 January 2008

We had every intention of reviewing both these exhibitions, but our reviewer was overtaken by a family crisis, and we have compiled this brief report instead.

Flow Gallery has over the last few years presented a commendable succession of exhibitions of jewellery from other countries. This has given us a welcome opportunity of studying new work from Scandinavia, Italy, and now Israel and Germany in quick succession, helping us to build up an international context to our approach to jewellery today.

Yofi (beauty) consisted of a total of 15 artists, 9 of them jewellers, most of whom had not previously shown in London. Yael Hermann made her UK debut at the first Collect in 2005, and showed similar chunky silver geometric forms. Rory Hooper was included in Caroline Broadhead's selection *Then and Now* at the Barrett Marsden Gallery last summer. Here he followed the theme of recovered memory from that show. Noa Goren-Amir showed lacy intricate brooches of flat wire, and in contrast several artists employed textile techniques and materials.

(Yofi) Yael Hermann. Rings, silver.

Contemporary German Jewellery

Flow Gallery 11 January-15 March 2008

A week afterwards Flow opened its selection of 11 German jewellery makers (somewhat overshadowed by a selection of Czech glass artists). Again, a range of materials and techniques are on display in Flow's 'windowsill' showcase. The work was quiet, mostly small-scale and wearable, but with an distinct elegance, particularly in the case of Christa Luhtje, Alexandra Bahlmann and Ann von Waechter's charming cameos. Karla Shabert's reticent necklaces using beads are covered in glossy crocheted silk are vividly coloured, and Karl Fritsch is here exploring organic forms derived from plants.



recent publications

Ornament as Art: Avant-garde jewelry from the Helen Williams Drutt collection.

The Museum of Fine Arts, Houston

Essays by Helen Williams Drutt English, Cindi Strauss. Arnoldsche, 2007. £65. ISBN 978-3-89790-273-2.

Reviewed by Clare Phillips, a curator in the metalwork department at the V&A

This beautiful book, co-published by Arnoldsche Art Publishers and the Museum of Fine Arts Houston is an encyclopaedic and glorious celebration of one of the world's great collections of contemporary jewellery. It is also a fitting tribute to Helen Williams Drutt English, whose description as 'connoisseur, collector, dealer, detective, patron and visionary' (according to the Director of the MFA Houston) fails only to convey the dynamism and nurturing passion behind her forty years as a jewellery activist and agitator.

The book is prompted by the acquisition of the collection by the Museum in 2002. It is divided into four parts. Part 1 contains essays by Helen Williams Drutt English and Cindi Strauss, curator of contemporary applied arts and design at the MFA Houston: on developments in jewellery 1960-2006; on Drutt's 'experiences and relationships of the past forty years'; and on minimalist and conceptual tendencies within the collection. It also records a dialogue between the two on the history of the collection and the Helen Drutt Gallery in Philadelphia. Part 2, 'Featured Works' or a visual who's who, highlights a selection of work by each jeweller (illustrating between one and six pieces).

The well-written commentaries combine general discussion on the significance of the artists, their preoccupations and distinctive working methods with specific comment and contextual material on the individual pieces illustrated. These have a particular authority and interest thanks to Cindi Strauss's extensive correspondence with and interviewing of the jewellers concerned. Part 3 consists of an illustrated checklist of the entire collection, including some designs. The seven hundred and ninety-three items are documented in full colour in clear if unavoidably small photographs, and with methodical 'tombstone' information. Part 4, the appendix, has an invaluable chronology from 1960 - setting out seminal exhibitions, the establishment of jewellery courses, awards and associations (including the ACJ in 1997) and the founding of galleries. Its global view makes fascinating reading and allows national parallels and tangents to be readily appreciated. The biographies and extensive bibliography that follow are also a great resource.



Janna Syvanoja. Necklace, 1994. book paper, steel wire, cloth board, fibre cord.

Annamaria Zanella. Ring, 1996. Plate glass, iron, gold.

Helen Williams Drutt English has described the formation of her collection as 'a great journey', and the book also charts the gradual acceptance of American museums to recognise contemporary jewellery as a valid form of art. The splendour of the book crowns this achievement, just as the acquisition of her collection by the MFA Houston has 'lent credibility and integrity to works that previously struggled for recognition'. Her original impulse to collect was very much a feeling of responsibility, the need to acquire and thereby be able to document what would otherwise be lost. In her own words she was 'caretaking and securing the history for the artist'. This personal quest is now brought firmly into the public arena with this book which according to the museum's Director 'convey[s] the intention of the MFAH to open up the traditional categories of artistic expression and to welcome 'craft', 'design', and 'jewelry' into the galleries.'

Arnoldsche Fine Art publishers have agreed that ACJ members may order copies of this book (and GlassWear) at a 20% discount – see our application slip enclosed

GlassWear, Paragons of Light in Contemporary Jewellery

Essays by Ursula Ilse-Neuman, Cornelia Holzach and Jutta Page. Arnoldsche, 2007, £35. ISBN 978-3-89790-274-9

Reviewed by Yvonne Coffey

It's great to see such a wonderful exhibition as GlassWear captured in book form with well-written essays stimulating debate. Exhibitions can be very ephemeral, so it is exciting to see the legacy so well documented. The publication contains 60 superb full page illustrations of works by the makers. Each is accompanied by a substantial artist's statement, useful background details and list of selected collections representing the work.

At the heart of this lavish volume are the essays. These, for my money, are where the book comes to life. We're taken through three meaty discussions covering the historical context, art and jewellery, and how glass is used in contemporary jewellery. Each of the authors tackles her subject area comprehensively and with an infectious enthusiasm. All three can stand alone, yet by the end of the book, it's clear how intricate and complex is the nature of glass jewellery.

Ursula Ilse-Neuman adds an interesting twist to her discussion on glass in contemporary jewellery. In discussing the exhibition, She uses five categories, placing each work into one of the five with titles such as 'Old Glass In A New Guise', 'Glass As Chameleon' and 'Glass As Symbol And Metaphor'. Her approach opens up new ways of analysing the art of glass jewellery.

I was amused to read the title of Cornelia Holzach's discussion 'Art And Jewellery – An Ancient Debate', as she accurately sums up a discussion that has gone on through the centuries. She also very wisely doesn't enter into the 'Why Adorn Yourself' debate, which has been extensively covered in other publications.



It was very exciting to read about the history of glass jewellery, as there is very limited material available on this area. Jutta-Anette Page delves beautifully into origins of this art form from the ancient cultures of North Syria, Egypt and Rome and brings it up to date with a look at jewellery from the 20th century. Little tidbits, such as Queen Elizabeth I buying fake glass pearls for her regal outfits, are both rivetting and enlightening.

Vital to the book, obviously, are the makers themselves. For example, the work of Kazuko Mitsushima encapsulates the glassiness of glass. Her work looks as if it is still molten. Bernhard Schobinger is another of the artists who shines. He recycles old objects, which evokes familiarity. Annamaria Zanella's work stands out as she finds a tension between glass and metal.

Not only does this book look fantastic, but its charm is more than skin deep. The debate on glass jewellery will continue to engage, inform and inspire.

The Beader's Handbook

by Juju Vail, Hamlyn, London, 2007

Reviewed by Margot Coatts

Hamlyn's latest craft offering is written by a textile designer who has turned her attention to beads in jewellery. The subject's popularity was underlined recently by the Scottish Gallery (Edinburgh) whose Christmas 2007 exhibition featured beaded designs by 24 makers.

The Beader's Handbook is not about exposing others' talents; it is a straight workbook with tools, materials, classical constructional methods and useful tips set out logically and with visual flair. I liked the no-nonsense section on tools and the breakdown into the techniques of stringing, working with wire (cold work), and stitching and weaving with beads. The bead directory which follows is a welcome catalogue of shapes and sizes correctly termed and, finally, a series of graphs for bead-weaving should open up fresh possibilities.

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 question arising in most jewellers' minds must be: 'What is the value of this book to me?' Certainly, the array of threads, cords, findings, wires and adhesives, not to mention the beads illustrated in the directory, is tempting to explore and surely of practical benefit. However, the book also exposes the fact that the style of commercial findings tends to influence much beadwork, lending a uniformity and slightly folksy image. The practical conventions of stringing beads and attaching ornaments, closures, spacers, end caps and clasps, as described here, reinforces a traditional attitude to construction which, it could be argued, might usefully be redefined. This book does not attempt to do that, nor does it consider the history of jewellery or dress, or cultural preferences and attitudes.

In the section on forming beads anew the author has restricted herself to wood, polymer clay and textile fibres. Ceramics, glass, metals, stones and resins – to name but a few – are ignored. However, there is much useful information, including the advice on holding wooden beads on wire stakes for decorating, exploiting their potential as a blank canvas. Making polymer clay beads can also be diverting but the results are often disappointingly blobby in character, while undoubtedly the most stylish results come from manipulating natural and manmade fibres.

The textile arts of stuffing, stitching, and netting or beading a cover over a core bead can produce many delightful shapes, colour blends and textures. This area, on which the author is an authority, lead into descriptions of other bead structures such as fringes, appliqué for bags and clothing, bead decoration for mirrors and boxes, as well as instructions for knitting and crochet incorporating beads. The reader is made aware of the full potential of the bead world and, if a maker, can then assess if these techniques have a place in their work.

Other New Publications

Necklaces and Pendants, by Angie Boothroyd, and **The Rings Book**, by Jinks McGrath, are the two most recent additions to A&C Black's admirable Jewellery Handbooks series, and available now. They provide clear and practical introductions for beginners, and illustrating step-by-step instructions covering a wide range of techniques and materials. As with other books in this series, these contain tips and details of techniques and sources for materials, plus bibliographies, which will be a useful resource for more experienced practitioners. And, of course, they are full of illustrations of work by ACJ members and their friends. Both are priced at £15.99 paperback and worth recommending to your students. Necklaces: ISBN 978-07136-79335; Rings: ISBN 978-07136-89730

Fabric Jewellery, by Teresa Searle. A&C Black, £14.99. ISBN 978-0-7136-8643-2. 25 designs to make using silk, ribbon, buttons and beads. Aimed principally at beginners and hobbyists, this book reflects the growing interest in haberdashery jewellery now appearing increasingly at exhibitions and fairs

We have received notice of a new periodical, **The Journal of Modern Craft**, from Berg Publishers. It is edited by Glenn Adamson (V&A), Tanya Harrod (RCA) and Edward S Cooke Jr (Yale University), and is to appear in 2008 – no precise date yet – 3 times per year. Its International Advisory Board is graced by Simon Fraser, along with other distinguished names of leading figures in the crafts world. Further information on ordering and prices for individuals or libraries and other institutions from www.bergpublishers.com. Print: ISSN 1749-6772, Online: 1749-6780.

An antique jewellery dealer friend presented us with a copy of the catalogue of an exhibition, **Jewelry by Artists**, held at the Museum of Fine Arts in Boston, from May 2007 to March 2008. This is work from the Daphne Farago Collection, presented to the Museum in 2006, and consisting of over 600 pieces by leading American and European jewellery artists, including Margaret de Patta, Alexander Calder, Robert Ebendorf, Bruno Martinazzi, Wendy Ramshaw, Jan Yager and others.

news & events

The surprise news of **Contemporary Applied Arts'** acquisition of the venerable **Electrum Gallery** just squeaked into our December issue, and this will be the start of ambitious plans for expansion by CAA. Director Sarah Edwards tells us that the generosity of an anonymous donor made possible the purchase of Electrum, whose founder, Barbara Cartlidge was planning to retire and was looking for a new owner to take the gallery forward. CAA will retain the present staff and its excellent manager, Janice Hosegood, and plans a three-phase refurbishment of the gallery. It will continue to focus on jewellery and metalwork, and to hold up to seven exhibitions a year.

Taking on Electrum is however only the first new initiative of CAA's newly created trading arm, which opened a satellite shop in Covent Garden for three months from November, and reports that the experiment was sufficiently successful to merit a follow-up later on.

Alchemy 8 was this year's regular pre-Christmas exhibition mounted by the **Crafts and Design Gallery at Leeds City Art Gallery**, which was celebrating its 25-year record. A total of 20 jewellery artists made a colourful and lively show, several of them regulars at this venue, and including some well-established stars and some newcomers.

Craft Central goes from strength to strength, with elegant new leaflets and brochures describing its services, including its Network, 'a membership forum for opportunities and networking', business training and support, workshops, studios and exhibition facilities, along with plans for exhibitions. To enquire about Network membership, visit W: www.craftcentral.org.uk.

Miranda Falkner is opening the **SDC Gallery**, a new designer crafts outlet, in March, at 24 Rivington Street in fashionable Shoreditch. More information at W: www.sdcgallery.org.uk.

London Jewellery Exports organised a joint stand at Inhorgenta in February, showing ten well known designers, including Angie Boothroyd, Wendy-Sarah Pacey, David Goodwin and newcomer Anthony Roussel.

Coutts London Jewellery Week, 11-15 June, will be the big event, in London at least, this summer, based in Hatton Garden, but spreading in all directions with exhibitions and other events. It is organised by the City Fringe Partnership, with funding from the London Development Agency, and is sponsored by Coutts Bank. The London Borough of Camden and the Goldsmiths Company are also involved, and we are promised a week-long celebration of all things jewellery, including 'amazing catwalk shows, collection launch parties, competitions, open houses, bling'n'buy sales, charity auctions, treasure hunts and an Oscars-style awards ceremony'. Along with the glitz, Cockpit Arts will hold its Open Studios event, Holts Academy stages a fashion show, the Goldsmiths' Company will conduct seminars, and Nicholas James will show new designers. A hectic week – if you're based in London. For fuller information check W: www.londonjewelleryweek.co.uk.

The death of **Andrew Grima** robs the designer jewellery world of one of its founder-figures. Now that we take for granted the ever-increasing experimentation with new kinds of material in jewellery, it is difficult to appreciate the force of the breakthrough made by Grima in the early 1960s. He was a pioneer celebrity jeweller (two a penny now, of course), designing a whole new look for precious jewellery, away from the obligatory discreet diamonds and pearls of the day, introducing unusual and uncut stones in baroque or organic designs for settings, sometimes cast from nature, and often with 'space-age' connotations. He was hugely fashionable, not least with the Royal Family, and his shop in Jermyn Street with its matt steel façade, caused a sensation in 1966.

We hear that the long-established **Midlands Art Centre** (mac) in Birmingham will be closing from April for an 18 month refurbishment and is due to reopen in Autumn 2009.

SCHMUCK 2008 Norman Cherry reports: Each March the world's major contemporary jewellery event, Schmuck (German for 'jewellery') takes place in Munich at the annual Handwerksmesse. Promoted by the Bayerische Handwerkskammer (Bavarian Crafts Council), this is undoubtedly the world's major international exhibition of contemporary jewellery art. It attracts entries from jewellery artists from all over the globe and each year selection is by a major figure in the field. The selector for 2008 is Ralph Turner, one-time Head of Exhibitions at the Crafts Council, renowned author and consultant.

In recent years I have acted as a mentor, or talent spotter, identifying jewellers whose work is of an appropriate standard to be considered for selection. I am delighted to say that our artist in residence, Yoko Izawa, and international Research Fellow, Ted Noten, have both been selected for Schmuck 2008.

The 2006 event was shown in a slightly edited form at the Museum of Arts and Design, New York, and the 2007 one in the Oratorio di San Rocco, Padua, Italy. The 2008 exhibition will be shown from 10th April to 3rd May here at Birmingham City University's School of Jewellery. This is clearly a signal honour and of course we are very flattered to have such an opportunity to promote not only the School and Birmingham City University but also the City of Birmingham. I believe this offers us an occasion to be associated with the most forward looking and exciting jewellery being created in the world today. It should be inspiring for our students, existing designers and makers, inform our industry, and generally enhance our reputation as a university and a city which look to the future.

members news



ACJ members were as always much in evidence in all the pre-Christmas exhibitions and selling events. **Mark Nuell** had a Spotlight show to himself at Lesley Craze Gallery through December, and round the corner Cosmima, the group of seven jewellers and silversmiths, showed together at Craft Central. Among them were **Ulla Hornfeldt** and **Daphne Krinos**. Juliet Moller and Olivia Gerrish included **Jill Newbrook**, **Jane Macintosh**, and **Alison Flanders** in their 'Stars' show in Portobello Road in late November, and the following week **Mari Thomas**, **Elizabeth Bone**, **Sally Wakelin** and Sarah King had stands in an exclusive selling exhibition at Design-Nation.

Regina Aradesian took part in 'Shopping for Sparkle' in the new Langdales building in Hatton Garden.

Leeds Craft Centre and Design Gallery, celebrating its 25 years, included **Jo Pond** and **Sarah Lindsay** among the 20 jewellers in its 'Alchemy 8' winter show. Annual treats like Dazzle, or Electrum's regular pre-Christmas exhibition seemed to be glittering with members' work.

One of **Jacqueline Mina's** grandest necklaces, of gold shield-shaped links overlaid with platinum tracery, and each with a ridge of diamonds, sold at Bonham's auction house in early December, with an impressive estimate value.

Zoe Robertson. Magnetic brooch, 'Flock it'. 2007. Flock, stainless steel and Acrylic.

John Moore starred in the February issue of *The Jeweller* as the winner of the Kayman Award for 2008. This is an annual design competition put together by the BJA, and presented at the Spring Fair in Birmingham in early February. In a special feature on his work and career, the magazine praises John's 'innovative and interesting use of mixed materials'. Congratulations to John.

The Jeweller's December issue featured **Fiona Wright, Hidemi Asano, Carrie Ann Black** and **Helen Noakes** in an article on the use of non-traditional materials. It is encouraging to see a trade magazine acknowledging designer jewellers as an important constituency in the UK jewellery world.

Jessica Turrell tells us that **Stephen Bottomley's** exhibition at the Fortuny Museum in Venice looked very good; it will show in Hove later this year.

Lina Peterson will be showing at *Schmuck* in Germany in March and later as Cynthia Cousens' protégée in a 'Masters and Protégées' exhibition in Japan. *Schmuck 2008* will be shown in Birmingham in April.

Jane Adam, Sarah King and **Kelvin J Birk** were chosen, with Jacqueline Cullen, to represent Cockpit Arts at Collect in the V&A in late January.

Zoe Robertson, jeweller and lecturer at Birmingham City University was invited to take part in *Flockage: the Flock Phenomenon*, a unique exhibition that aims to explore flock's fascinating forms and functions. It will include textiles, curry-scented wallpaper, kitsch ornaments and anything else covered in flock. The exhibition opened in mid-January and continues until 1 June, at the Russell-Cotes Art Gallery in Bournemouth. Offers to review it will be welcomed.

Norman Cherry, after 12 years as Head of the School of Jewellery at Birmingham City University, will take up the post of Dean of Architecture, Art and Design at the University of Lincoln on 1 May 2008.

Edited by Melanie Eddy

ACJ-Berkshire

Linda Tyler reports:

The Berkshire Designer Jewellers/ACJ Berkshire group exhibition, Fuse, continues until 16 March. The exhibition takes place in The Tall Hall at South Hill Park Arts Centre, Ringmead, Bracknell, RG12 7PA and is open to the public during regular opening hours. For further information contact T: 0134 442 7272.

Fuse highlights the work of the twelve strong group whose art is diverse in expression, encompassing both contemporary designs and more traditional approaches.

To join this group contact Linda Tyler, E: lindatyler@lindatyler.co.uk

ACJ-Bristol

Tamizan Savill reports:

ACJ-Bristol meets monthly in central Bristol, new members very welcome.

We have started to plan our next exhibition for November 2009 at the Royal West of England Academy.

Visit W: www.touchmark.co.uk to see members Chris Pate and Kathy Reeves website detailing their PMC courses. We will book a PMC course as a group, and we also plan sessions on lampwork glass and dyeing aluminium.

For details contact Tamizan Savill, T: 01179 660107 E: tamizan@bigfoot.com

ACJ-East of England

Claire Lowe reports:

A number of ACJ members based in the east of England met on 31 January to discuss forming a regional group.

We met at a bar in central Cambridge; eight jewellers attended, six of them members of ACJ. More members were contacted and expressed an interest but couldn't attend the meeting for various reasons. We broke the ice by showing and discussing our own jewellery. This then led to a discussion of possible ideas for the future of the group and what we want to get out of a regional group.

The next meeting was arranged for Thursday 28 February with a continuation of showing members' jewellery planned, and bringing to the table ideas about what we want to do next. We plan to meet on the last Thursday of every month.

Contact Claire for further information
E: claireloweresin@hotmail.com
M: 07717 307444.

ACJ-London

Gill Newton reports:

The ACJ London Group is working towards an exhibition for Coutts London Jewellery Week. The Group has appointed a sub-group to research venues and it met on 31 January at Metropolitan Works, Commercial Road to discuss their recommendations. The ACJ London Group has yet to determine how we represent or include ACJ or how the wider spread of ACJ members may take part.



ACJ Scotland members work on show at Reveal, a three week exhibition at Edinburgh College of Art.

For further information on group meetings or the proposed exhibition during Coutts London Jewellery Week contact Gill Newton, E: acjlondon@hotmail.co.uk

ACJ-Manchester

Carrie-Ann Black reports:

The MJN (ACJ-Manchester) is pleased to announce that their Summer 2007 exhibition Wedding Adornment continues at Arc Gallery, Chester until the 20 March. It features work by MJN members and TELA, a group of Manchester based textile artists. They explore the themes and aesthetics taken directly from matrimonial ceremonies in various cultures. Visit W: www.weddingadornment.co.uk for more details.

Our long serving chair Colette Hazelwood is stepping down from her role this year, taking a backseat as she is expecting a baby. The group would like to thank Colette for all her hard work as she has been a tremendous chairperson.

The group is mixing more formal meetings with social events and skill sharing sessions and we are currently discussing ideas for our next exhibition.

For further information on MJN visit: W: www.manchesterjewellersnetwork.co.uk or contact Carrie-Ann Black E: cablack24@yahoo.co.uk

ACJ-Scotland

Suzanne Smith reports:

ACJ Scotland showcased members' work in *Reveal*, a three week exhibition at Edinburgh College of Art. The Foyer of Evolution House housed three cabinets displaying the broad range of techniques, materials and approaches used in jewellery produced by ACJ members throughout Scotland. This was a non-selective exhibition and 22 members provided work for the exhibition which ran from the 17 January to the 6 February.

The work on show was provided by: Pilar Agueci, Stephen Bottomley, Lilian Busch, Shimara Carlow, Melina Clark, Jenny Deans, Genna Delaney, Yvonne Gilhooly, Ruth Gordon, Siobhan Healy, Michael Kay, Sarah Keay, Sarah Kettley, S.Ailsa MacFarlane (Lucklaw Silver), Alison MacLeod, Cathy McCarthy, Nicola Morrison, Simone Nolden, Michael Pell, Ann Marie Shillito, Suzanne Smith and Islay Spalding.

There was a private view on the 16 January which was well attended by members, enthusiasts and invited public. On the 6 February, the exhibition was supported by a talk: Jewellery, Craft and Design – Collection Perspectives by Rose Watban, curator of Applied Art at the National Museum of Scotland, and Jane Wilkinson, curator of Far Eastern collections. This was followed by a book launch and reception to celebrate the *ACJ Directory of Jewellers*.

ACJ-South Coast

Laila Smith reports:

This fledgling group has had an initial meeting and is now embarking on exciting plans for 2008. We hope to exhibit as a group and undertake some training or skills-sharing days.

If you would like to become part of this exciting new group contact Laila Smith, E: smithlaila@hotmail.com

ACJ-Wessex

Jonquil Tonge reports:

ACJ Wessex had their first jewellery exhibition, Collection One, on 10 -11 November last year, hosted at the Flux 'n' Flame gallery/workshop in Milton Abbas, Dorset run by Jesa and Al Marshall.

Eleven members took part and we opened the exhibition on Friday evening, with mulled wine and mince pies to welcome guests. With plenty of publicity, from local arts press and by word of mouth, the exhibition was always buzzing with people and many sales were made during the weekend.

There was a wide range of jewellery on display including Helen Noakes' ingenious resin jewellery with embedded figures, Gill Mallett's molten gold and silver triangles and Katherine Warner's granulated gold and silver rings and delicate earrings. Jesa Marshall's quirky tree and rook pendants and stone set silver jewellery looked fantastic as did Sharon Justice's intricate woven wire and PMC keum boo jewellery. The show was a great success in establishing ACJ Wessex as a focus for the region's contemporary jewellery design and we look forward to planning for another show.

Regular meetings are held by the Wessex group. For further information contact Gill Mallett, E: gillery@btinternet.com

ACJ Regional Contacts

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

ACJ-Midlands

Jo Pond

E: jo@jopond.com or visit

W: www.myspace.com/acj_midlands

ACJ-NI

Dr. Sarah McAleer

E: sarah@golddigger79.com

Anne Earls Boylan

E: anneearlsboylan@aol.com

international news

The Enamel Experience. The ever-resourceful Elizabeth Turrell, based at UWE, has for some years been concerned with enamel badge-making. She has now curated an exhibition of badges by UK, US and German artists, which showed at the Museum der Arbeit (Museum of Work) in Hamburg, 13 Nov-15 Jan. The Museum is in the premises of a family firm which made badges from 1901 to 1989, and its displays tell the story of enamel badge-making. The exhibition, which has a full and informative illustrated catalogue (obtainable from Elizabeth, E: Elizabeth.Turrell@uwe.ac.uk) will travel to six venues on a US tour.

Vicenza Fiera. For the first time, a group of 3rd and 4th year students, 36 in all, from Duncan of Jordanstone College of Art and Design, Dundee, entered the Italian Jewel Competition sponsored by the Vicenza Fiera, Politecnico di Milano and Italian Vogue. The standard was exceptionally high and Lindsay Kirkpatrick (4th year) was awarded Second Prize of Euros 1000 (£755). The entries were exhibited at the International Vicenza Fiera, 12-25 January.

Introducing the members of the Executive Council of ACJ

In the December issue of Findings we introduced the five Directors (Management Committee) of ACJ, now we present the remaining members of the Executive Council.



Genna Delaney
Joint co-ordinator ACJ Scotland Group

Designing and making contemporary jewellery has been my passion for eight years. Architecture and movement are major influences in my work: I produce playful, sculptural jewellery in precious metals and stones. I have been a member of ACJ for three years and joined the Executive Committee in June 2007. Suzanne Smith and I plan to create opportunities for exhibitions, networking events, competitions and support for makers. We are eager to raise awareness of contemporary jewellery in Scotland.



exploring the potential of enamel.

Sarah Kettley
Ethics sub-committee

My jewellery addresses contemporary issues in interaction design and wearable computing. I am investigating the social nature of jewellery in collaboration with technology specialists and in 2007 completed my PhD with Napier University's Centre for Interaction Design. This year I will seek to develop the ACJ Ethics sub-committee through presenting makers' approaches to ethical questions on the re-value blog, and by representing the ACJ to other creative communities.



Coutts London Jewellery Week in June.

Laila Smith
ACJ-South Coast

I have worked as a studio jeweller since 1996, combining this work with teaching, and now run my own jewellery school in Brighton and Hove. We recently held the inaugural ACJ-South Coast meeting, which is really exciting, and 2008 should bring some interesting projects to fruition. ACJ gives me a sense of being part of a wider contemporary jewellery scene, and I am excited to see what new projects will



Kate Samuels
Conference Advisory Working Group

I joined ACJ through involvement with *Carry the Can* in 2006. The Advisory Group reports to the ACJ Executive Committee. I am a lecturer and metalsmith and graduated from LMU in Silversmithing and Jewellery. I am studying for MA Design at the University for the Creative Arts. As an active designer/maker, my work focuses on the transferral of 2D mark-making onto metal surfaces and



W: www.re-value.blogspot.com

Gill Newton
Chairman, ACJ London

I have a portfolio career; I initiate and manage projects for silversmiths and jewellers at London Metropolitan University, and I am an occasional lecturer at the City Lit., and a jeweller. I am working with ACJ London members to help put the group on a firmer footing and to explore holding an exhibition during



be realized in its future.

Suzanne Smith
Joint co-ordinator ACJ Scotland Group

I have been a member of ACJ since 2002 and joined the Executive Committee in June 2007. I am based in Glasgow and work with mixed materials, combining jewellery with textiles. I am keen to help promote and develop contemporary jewellery as an art form, and provide a platform for sharing ideas and resources for makers based all over Scotland. With Genna, I would like to see the ACJ Scotland group grow to fulfil the needs of Scottish makers.



Linda Tyler
Membership sub-committee

Studying archaeology at University has had a major influence on my work. I later specialized in database management before having the opportunity of indulging a lifelong passion and learn jewellery-making. I joined ACJ a year ago, having worked as a designer/maker since 2000. ACJ and especially its regional groups offers support and valuable communication with other designers. I hope my computer skills will be a benefit to the membership sub-committee and also aid in raising public awareness of contemporary jewellery.



Jaimie MacDonald
Ethics Committee

My studies, which ended officially in 2005, focused on reused materials, leading to my becoming one-half of the ACJ Ethics Committee after the 2006 *Carry the Can* conference. Since 2005 I have worked for Bits and Bobs, a Scrapstore in Edinburgh, which has widened my knowledge about waste and of voluntary organizations in general and allowed some financial freedom to continue my jewellery practice and to write *Jewellery from Recycled Materials*, to be published by A&C Black in late 2008/early 2009. I look forward to discussions with you all at
W: www.re-value.blogspot.com.

Edited by Melanie Eddy
ACJ's website, www.acj.org.uk, now regularly carries notices of opportunities of various kinds, for employment, competitions, events, selected exhibitions, awards and others. Have your membership number at hand to access the information.

UK Jewellery Awards

Organised by *The Retail Jeweller*, the UK Jewellery Awards is a major event in the jewellery industry. There are a variety of categories that can be entered including 'Jewellery Designer of the Year' and 'Young Designer of the Year'.

For further information, to download an application or to nominate an entrant visit
W: www.ukjewelleryawards.co.uk
E: ukjewelleryawards@emap.com
T: 020 7728 5293. Closing date for nominations: 14 March. Closing date for entries: 11 April

The Thomas Lyte Modern Heritage Award

New luxury brand Thomas Lyte is launching this Award, which aims to celebrate the importance of craftsmanship, increase the awareness of crafts and make craft accessible to a wider public. The Thomas Lyte Modern Heritage Award, in association with the Crafts Council, will give talented makers the opportunity and time to develop functional, commercial and beautiful objects that will inspire fresh interest in British craftsmanship.

This award is aimed specifically at makers who are at the beginning of their careers, from new 2008 graduates to emerging makers with up to three years' experience of working professionally in the UK. The award is open to makers in the following disciplines: Silver and Fine Metals, Glass, Wood and Leather.

The short-listed makers will be showcased in October 2008 at Origin: The London Craft Fair, featured in the new Thomas Lyte brochure and on both the Thomas Lyte and Crafts Council websites. The winner and two highly commended makers will be announced at Origin. The winner will receive a cash prize of £1,500. Each highly commended maker will receive a cash prize of £750.

In addition, Thomas Lyte is committed to commissioning the winner's work for production which will be sold exclusively through its brochure and website. The items submitted should be functional objects for home or travel. Deadline for entries is the 15 April. For further information or an application form visit
W: www.thomaslyte.com/award or
T: 0207 751 8844.

Crafts Council Development Award

The Crafts Council Development Award is for makers who are about to set up their business, or who are within three years of doing so and offers a £2500 maintenance grant, equipments grants up to £5000 and a range of support and benefits. It is aimed specifically at small creative practices. For further information
W: www.craftscouncil.org.uk/guide
E: reference@craftscouncil.org.uk

The next deadline is 1 June (subsequent deadlines on the 1st of September, December and March).

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 Summer 2008 Scholarships is 6 June.

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

Opportunity to display work in Artlink Gallery Shop, Hull

Artlink is looking to display work by emerging and established artists working in the field of applied arts making original hand-made items. The work must be affordable and of a high standard.

If selected the work will be displayed in Artlink's new Gallery Shop, on a sale or return basis for a minimum of four to six weeks. There will be a 25% commission on all sales and the possibility of work being shown on our website.

For further information contact Katie Gill, Gallery Development Worker ARTLINK, Centre for Community Arts, 87 Princes Avenue, Hull, HU5 3QP. T: 01482 345104 E: gallery@artlink.uk.net.

Aardvark Tea Room and Gallery

The new Aardvark Gallery in St. Leonards seeks quirky, innovative English seaside inspired work. Recycled, repurposed and sustainable work is very welcome, also postcards, occasion cards and small gift items. Two lovely seafront window spaces are available for small scale installations and displays of 2D & 3D work. Closing date for applications: 1 June.

See the website for more details
W: www.aardvarkonseas.co.uk. Or contact
Lesley Greening E: greeningl@aol.com

benchpeg

benchpeg newsletter is a free service, an electronic notice board, intended to be an information exchange, which has a local, regional and national remit on a wide spectrum of subject matter – content is specifically sourced for members of the jewellery and silverware trade and those affiliated to it. For more information and to subscribe go to W: www.benchpeg.com or E: info@benchpeg.com

Change-Act-Share

Change-Act-Share is the core support project for the Jewellery Sector Investment Plan (JSIP), which is a programme of business support and training with the aim to increase the sales of jewellery designed and/or manufactured in London. The programme offers a range of support and provides communications, events, grants, workspace opportunities and supports the work of London Jewellery First. Visit W: www.change-act-share.org.uk for a comprehensive explanation of all that is on offer. Alternatively contact the team E: changeactshare@camden.gov.uk T: 020 7974 2271

Artist Network at Farnham Maltings

An opportunity for all artists and creatives to meet informally, sharing ideas and networking in a relaxed environment on a bi-monthly basis.

Contact Julia Wilson T: 01252 718001
E: julia.wilson@farnhammaltings.com
W: www.farnhammaltings.com

Next Move

Next Move was developed by the Crafts Council and Arts Council England, North West and provides, to successful applicants, rent free studio space, access to specialist equipment, a maintenance grant, a business/equipment grant and training and promotion opportunities within the supportive environment of a college host over a two year period.

In 2008/09 the Crafts Council and Arts Council are carrying out a full evaluation of the Next Move scheme and are therefore intending to put the application process on hold for a year. To apply for future awards email E: makerdev@craftscouncil.org.uk giving your name, discipline, graduation year and contact details.

over to you

Ruth Facey reports

The big event for the jewellery industry at the beginning of the year was Collections 08, held at Earls Court in January. With the copy date for *Findings* occurring during the show (I was sharing a stand with Lizzie Kershaw) it became an obvious moment to talk to some ACJ members as a way of creating a 'members profile'.

Rose Williams was featured recently in *Jewellery Focus* magazine and was on a stand sponsored by Rashbel. Originally trained at Surrey Institute in Farnham, she was technician at University of Portsmouth and now works at Rashbel part time. Collections was her first trade fair and she has had response from several outlets wishing to stock her work and will be pursuing other specialist contacts. She has been developing a collection of her jewellery since last year and commented on her first trade show as 'worth it as a learning exercise'.

Cathy Newell-Price has shown at many trade fairs and is a member of the newly formed ACJ Berkshire group. Her work is well known for its detail and interpretation and here included some pieces coming directly from the master class series organised by the group, notably the keum-boo session with Wally Gilbert.

Kirsty Nelhams was showing with CSM's recent graduates, and considering rejoining ACJ. Her striking graduate collection (including black niobium) had attracted interest from a gallery and specialist shop and she hopes to continue working on a new collection despite working full time for Stephen Einhorn. Showing with DesignGAP was ACJ's newest member, **Lizzie Kershaw** whose application form was filled in during the show. This was her second trade fair, Design Edge last year having given her several new gallery stockists. Another was added with an order during the fair, plus

numerous contacts to follow up. Lizzie has a workshop in west London and an enviable energy and enthusiasm for her work, which is taking her into the export field under the auspices of London Jewellery Export.

Visiting the show from Devon, **Sarah Scott** came to look with a view to taking part next year. After a long career as a weaver she has developed work in silver that contains much of the surface texture of textile and fibre and has shown work in London and regional shows.

From just these few examples it is obvious that ACJ members are committed professionals who work hard, not just at the bench but also at promoting their work, seizing opportunities to widen contacts both here and abroad.

Contributions that reflect your identity and views will be welcome for future **Over To You** features. Send these to Ruth Facey E: ruth.facey@ntlworld.com

Edited by Melanie Eddy

Desire

T/F: 01622 747325

E: info@craftinfofocus.com

W: www.craftinfofocus.com

1-2 Mar: Queen Charlotte Hall, Richmond

Rock 'n' Gem

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

W: www.rockngem.co.uk

29-30 Mar: Cheltenham Racecourse

5-6 Apr: Brighton Racecourse

26-27 Apr: Newark Showground

31 May-1 Jun: Norfolk Showground

7-8 Jun: Kempton Park 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

W: www.gemnbead.co.uk

Dates as for Rock 'n' Gem

Craft in Focus

T/F: 01622 747325

E: info@craftinfofocus.com

W: www.craftinfofocus.com

28-30 Mar: Spectrum Leisure Centre, Guildford

11-13 Apr: University of Kent, Canterbury

The British Craft Trade Fair

T: 01444 246446 E: info@bctf.co.uk

W: www.bctf.co.uk

6-8 Apr: Great Yorkshire Showground, Harrogate

Dazzle

E: tonydazzle@aol.com

W: www.dazzle-exhibitions.com

12-27 April – Merchant Square, Glasgow

The Craft & Design Experience

Event from the organizers of Craft in Focus where exhibitors demonstrate their skills. Workshops and performing arts are also included.

T: 01622 747246

E: info@craftexperience.co.uk

W: www.craftexperience.co.uk

16-18 May: Fawley Court, Henley on Thames

Pulse by Top Drawer

E: pulse@clarionevents.com

W: www.pulse-london.com

1-3 Jun: Earls Court, London

Recent Fairs

Dazzle (London)

This increasingly popular selling event now has four exhibitions yearly throughout the UK, in London, Manchester, Glasgow and Edinburgh. This year London's event in addition to its usual jewellery exhibition featured a Specials section devoted to mainly one-off larger pieces including small objects and silversmithing. Another new section this year was called Dazzle in Stitches, showing the work of five of the most internationally respected contemporary embroiderers who work in figurative and abstract pictures for the walls. Recent graduates' work was displayed alongside established makers, demonstrating Tony Gordon's reputation for support of emerging makers.

Collections (in conjunction with Top Drawer)

This new show dedicated to design-led jewellery took place at Earls Court from 13-15 January. Janet Fitch who for years has had a featured designer-maker area in Top Drawer Spring was involved in selecting the exhibitors for Collections, over 140 UK and international designer-makers and commercial brands. From a look around Top Drawer it seemed all of the jewellery focus had moved to Collections, with the exception of costume jewellery and fashion jewellery/accessories. The headline exhibitor was Stephen Webster, appearing at his first UK trade show, and he launched his women's silver line (he has had a men's silver line for several years) at the event. Recent graduates were represented and in addition to individual exhibitors Central Saint Martins 2007 BA graduates had their work displayed in a group stand. Several ACJ members were exhibitors at the event, which looks to be a promising addition to the calendar by providing a jewellery dedicated Spring event.

COLLECT

This prestigious event for viewing and buying contemporary craft from around the world was once again held at the V&A. 42 galleries (19 of which were UK based) were present representing over 400 international artists. Jewellery held its own amongst ceramics, glass, silver, fine metalwork, textiles, wood and furniture. Both established makers and emerging talent were showcased. Familiar names for us in the UK ranged from the likes of Gerda Flockingier, Dorothy Hogg, David Watkins through recent Jerwood Prize for Jewellery winners; Susan Cross, and Adam Paxon, Jerwood prize shortlisted makers; Mah Rana, Nora Fok, Grainne Morton, Yoko Izawa, to emerging names such as Zoe Arnold and David Goodwin. Cockpit Arts was exhibiting for the first time with the work of four of its leading jewellers; Jane Adam, Kelvin Birk, Jacqueline Cullen and Sarah King. Bishopsland was also present to introduce future names in silversmithing to watch and it is pleasing to see their works displayed alongside now established makers that have passed through the post-graduate training programme.

Collect gave us a welcome opportunity of looking at designer jewellery from Europe, as shown by Gallery Ra, Marzee, Louise Smit, Rob Koudijs, all from the Netherlands, Caroline van Hoek from Brussels, Alternatives in Rome, and others alongside the British jewellery galleries.

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, Events, or upcoming exhibitions or to place an advertisement in *Findings*, email details to us E: findings@acj.org.uk, indicating the section (eg. Fairs) 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 June 2008 issue is 7 April.

Edited by Lyn Medcalf

BIRMINGHAM

School of Jewellery, Birmingham City University

Vittoria St. T: 0121 331 5940
10 Apr-3 May: Schmuck 2008

CLITHEROE

Platform Gallery

Station Road. T: 01200 443071

To 8 Mar: Lancashire Arts and Crafts Initiative (LACi) showcases – incl. Beth Essex, Lucy Harvey

EDINBURGH

Open Eye Gallery

34 Abercromby Place. T: 0131 5571020
W: www.openeyegallery.co.uk

To 26 Mar: Text in Jewellery – incl. Nick Hubbard, Anna Lewis, Nicola Becci, April Neate

29 Mar-7 May: Betty Pepper

10 May-18 Jun: Rebecca Halstead

The Scottish Gallery

16 Dundas Street. T: 0131 5581200
W: www.scottish-gallery.co.uk

9 Apr-3 May: Fired Up – Enamel Jewellery incl. Grainne Morton, Ann Little, Grace Girvan, Hiroki Iwata, Jacqueline Ryan, Sally Grant, Ruth Jackson, Carola Bauer, Jane Short, Jane Moore, Sheila McDonald

ETON

JaM & Eton Applied Arts

81 High Street. T: 01753 622333
W: www.etonappliedarts.co.uk

March – Malcolm Morris

April – Kate Moncrieff

May – Jane MacIntosh

FARNHAM

New Ashgate Gallery

Lower Church Lane. T: 01252 713208
W: www.newashgate.org.uk

To 3 May: Rarefind Jewellery and Craft Spring 2008 – incl. Clara Breen, Hazel Davison, Alice Highet, Louise Irving, Hannah Lamb, Lindsey Mann, Rachel Mcknight, Lynn Miller, Miranda Sharpe

10 May-2 Aug: Rarefind Summer Jewellery – seasonal collection

GLASGOW

Roger Billcliffe Gallery

134 Blythswood Street. T: 0141 3324027
W: www.billcliffegallery.com

28 Mar-22 Apr: Colour Explosion – Stefan Hampala, Andrea Frahm, Katherina Eder

25 Apr-20 May: Black and Gold – Jenny Deans, Sarah Parker Eaton, Gun Thor, Daphne Krinos, Shimara Carlow, Elaine Cox, Jonathan Boyd, Syann van Niftrik, Molly Bullick, Beth Legg, Lilian Busch, Sabine Konig

LEEDS

Craft Centre and Design Gallery

City Art Gallery. T: 0113 2478241
W: www.craftcentroleeds.co.uk

To 22 Mar: With Love – Helen Brice, Fiona De Marco, Alice Highet, Emily Thatcher, Sarah Packington, Ruth Chalmers

5 Apr-end of Jun: Flora and Fauna – incl. jewellery

5 Apr-end of Jun: Mini 'Rings' Showcase – 10 jewellers

5 Apr-end of Jun: In the Spotlight – Helen Noakes

LIVERPOOL

Bluecoat Display Centre

College Lane. Tel: 0151 7094014
www.bluecoatdisplaycentre.com

1 Mar-19 Apr: (Centre Two), Portfolio – Kate Moul. Berina Kelly

26 Apr-31 May: West meets West – collaborative exhibition of jewellery & metalwork, co-curated by Bluecoat & Velvet da Vinci Gallery of San Francisco

LONDON

Contemporary Applied Arts

2 Percy Street. T: 020 7436 2344
W: www.caa.org.uk

14 Mar-19 of Apr: Myths & Legends – incl. jewellery by Zoe Arnold

flow

1-5 Needham Road. T: 020 7243 0782
W: www.flowgallery.co.uk

To 15 Mar: Contemporary German Jewellery

Lesley Craze Gallery

34 Clerkenwell Green. T: 020 7608 0393
W: www.lesleycraze.demon.co.uk

7-29 Mar: COLLECT Collections: Michael Becker, Nora Fok, Jo Hayes-Ward, Yasuki Hiramatsu, Maggie Hollingworth, Yoko Izawa, Daphne Krinos, Salome Lippuner, David Goodwin, David Poston, Hanneke Pauman, Angela O'Kelly, Michihiro Sato, Sachiyo Sharma, Georgia Wiseman

Studio Fusion

Unit 1:06, OXO Tower Wharf.
T: 0207 928 3600
W: www.studiofusiongallery.co.uk

21st Feb-30 Mar: Czech Mate – Enamel work from the 7th Frydant Creative Enamel International Symposium, Czech Republic

21 Feb-30 Mar: Minimum – Maximum, New jewellery by Micha Yehieli

3 Apr-11 May: Stephen Bottomley – Necklaces, bangles and brooches

MANCHESTER

Manchester Craft & Design Centre

17 Oak Street. T 0161 832 4274
W: www.craftanddesign.com

To 29 March: Yofi – Israeli Ceramics & Jewellery

11 Apr-28 June: Beth Essex – Manchester Metropolitan University's graduate exhibition prizewinner

Royal Exchange Theatre Craft Shop

St Ann's Square. T: 0161 615 6767
W: www.royalexchange.co.uk/craftshop

4 Mar-3 May: Wearable Art – incl. Pupuka, Ruth Singer, Carrie Ann Black

SALTAIRE

Kath Libbert Jewellery

The Store, Salts Mill. T: 01274 599790
W: www.kathlibbertjewellery.co.uk

To 4 May: The Annual Alternative Wedding Show – Something Old, Something New

SAWBRIDGEWORTH

The Gowan Gallery

3 Bell Street. T: 01279 600004
W: www.gowan-gallery.co.uk

To 15 Mar: 20 Years of the Gowan Gallery



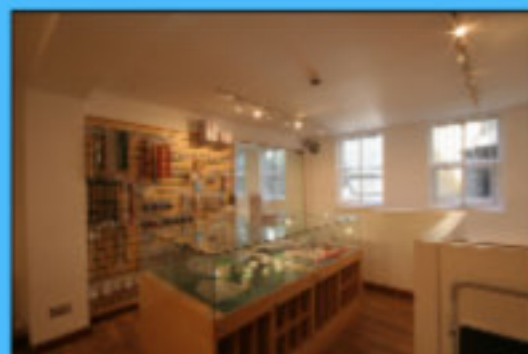
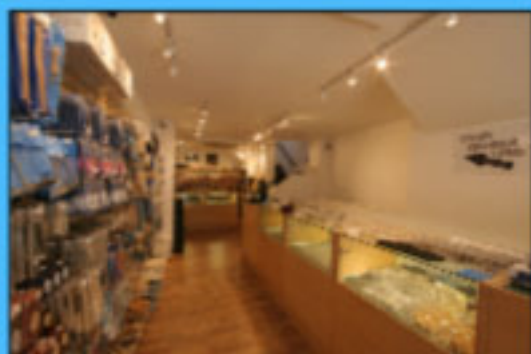
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