

findings



The Association for Contemporary Jewellery's quarterly newsletter



In this issue: Chairman's Letter • Editorial • New Jewellery Gallery at the V&A • The Enamel Experience • Coutts London Jewellery Week • Immaterial • Crosscurrents (SNAG) • Anna Lewis in Japan • Masters and Protégés • Exhibition Reviews: International Paper Jewellery, Schmuck 2008 • Books: Necklaces and Pendants, The Fat Booty of Madness • News and Events • Over to You • Members News • News from the Regions • Opportunities • Fairs • Listings

Cover: Bettina Dittmann and Michael Jank. Badge, Fair Trade Gold. Copper, enamel and nickel silver. 58mm diam.
From *The Enamel Experience*

Chair: Frances Julie Whitelaw (Director)

Chair Elect: (tbc)

Company Secretary/Treasurer:
Fiona Wright

Directors (Management Committee):
Julie Whitelaw (Chair), Fiona Wright,
Jessica Turrell, Tamizan Savill,
Ruth Facey

Council members: Ruth Facey;
Tamizan Savill; Jessica Turrell;
Sarah Kettley; Jaimie MacDonald;
Gill Newton; Kate Samuels; Laila Smith;
Linda Tyler
Co-Opted Members: Genna Delaney;
Suzanne Smith

Administrator (p/t): Sue Hyams

Sub Committees:

PR: Laila Smith

Membership: Ruth Facey, Linda Tyler

Travel Awards: Jessica Turrell,
Tamizan Savill

Ethics: Sarah Kettley; Jaimie
MacDonald

Conference Advisors (Working Party):
Fiona Wright, Kate Samuels

Regional Representatives:

Berkshire: Linda Tyler

Bristol: Tamizan Savill

London: Gill Newton

Manchester: Carrie-Ann Black

Midlands: Louise Evans/Jo Pond

Northern Ireland: Ann Earls Boylan

Scotland: Genna Delaney/Suzanne
Smith

South Coast: Laila Smith

Wessex: Gill Mallett

Findings: Editor: Muriel Wilson;

Assistant: Melanie Eddy;

Design: Lyn Medcalf.

Email address: findings@acj.org.uk

Copydate for our September 2008
issue is 7 July.

editorial

The summer season will be studded with significant events this year. First is the long-anticipated opening at the V&A of the new William and Judith Bollinger Jewellery Gallery, four years in the making and allegedly fraught till the end with the problems of designers and contractors. It will be a triumph for the department's staff, led by Richard Edgcumbe, a long standing ACJ member, and his colleagues, and we shall all enjoy poring over the results of their hard work on the preparation of the innovative displays. Jewellery has been something of a Cinderella at the V&A through the last years and at last she gets to the glittering ball. Jane Perry, a researcher in the department, has given us an account of what the new gallery will look like.

Next, we get the multiple delights of Coutts London Jewellery Week in mid June, when several strata of the metropolitan jewellery industry have their chance to demonstrate the range and variety of their work. We have a feature this time detailing all the treats in store. Then there is the spectacular exhibition of church plate at Goldsmiths Hall, and of course all the thrills and spills of the degree shows and New Designers at the beginning of July. It will be well worth travelling to London to enjoy all these – and of course to visit the V&A.

Elizabeth Turrell has reported on the international Badge Project that she has spent dedicated years bringing to fruition, and Sarah Kettley tells us about three makers working with ethical issues. Anna Lewis has sent us a rapturous report on her ACJ travel grant-aided visit to Japan and the exhibition that gave her the opportunity.

Ruth Facey contributes her regular Over to You column with a snapshot of members of the Bristol group, but our Members News section is atrophying as we receive so little from you. Please remember to tell us about your achievements, particularly those which involve prizes and awards, or participation in international events.

chairman's letter

Since the founding of the ACJ we have evolved into an organisation with a diverse membership. After our tenth anniversary it was felt that a survey of our members thoughts would be a useful guide for our next decade, and we are hoping for a comprehensive and positive response from as many members as possible.

At the time of writing this letter, *Schmuck* arrives for its long awaited visit to our shores, for display at the School of Jewellery in Birmingham. Not many members of the ACJ can get over to Germany to see this internationally renowned show, which makes its presence here particularly noteworthy. In recent years the nearest I have managed to get to seeing *Schmuck* is looking at its beautifully produced exhibition catalogues. Its arrival in Birmingham is an important event for the contemporary jewellery audience and jewellers in Britain.

Sadly, by the time this newsletter is sent out to members the showing in Birmingham will be over so I really hope that as many as possible of you have found an excuse to go to the School of Jewellery and catch this unique exhibition.

Schmuck also serves as a reminder that contemporary jewellery really is an international art form with exciting work being developed all over the world. This desire for contact with our creative partners in other countries and cultures was one of the sparks which lit the fuse and led to the founding of the ACJ. In 1997 Birmingham's not long open and newly refurbished School of Jewellery hosted a meeting to form the new association. It was chaired by the then recently appointed new head of school Norman Cherry. As reported in the last issue of *Findings* he is now off to a new challenge after eleven or so years in Birmingham, to be Dean of Architecture and Design at Lincoln University, with *Schmuck* as his last big project.

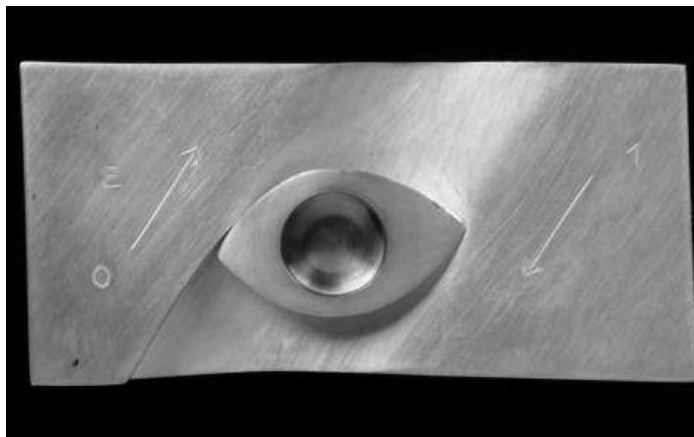
Whether it is an enthusiasm for international links as mentioned above or more down to earth issues that matter, I have no doubt that the results of the survey will make interesting reading. As ever *Findings* and the ACJ website will keep you all informed.

Bruno Martinazzi, Brooch, 1992. Gold. Designed and made while leading a masterclass at the RCA. Victoria and Albert Museum, RCA Visiting Artists Collection. © V&A Images

At last it's open!

The New Jewellery Gallery at the V&A opens to the public on 24 May 2008

Jane Perry is a visiting scholar attached to the Metalwork Collection at the Victoria and Albert Museum.



The new William and Judith Bollinger Jewellery Gallery at the V&A presents one of the finest and most varied displays of Western jewellery in the world. It has all the wealth of expensive gems which you would expect in the national museum of a country with a flamboyant history, such as pendants from the court of Elizabeth I, the emeralds which Napoleon gave to his adopted daughter, and a group of 46 diamond ornaments, commissioned from Leopold Pfisterer by Catherine the Great of Russia as part of a great suite of garnet and diamond jewellery. The Townshend bequest alone consists of over 180 specimen gems, mounted in rings. But it is also extraordinarily rich in the kind of jewellery which relies more on the artist's imagination than the size of the stones, and which, in your dreams, you could even imagine owning yourself. The collection of traditional jewellery, the kind worn with regional costume, mostly collected in the late 19th century before most museums were interested in the subject, is one of the oldest and best surviving. The collections of 19th century revivalist jewellery and Arts and Crafts jewellery are equally rich. Earlier in the chronological sequence are the classical, medieval and Renaissance originals from which they often drew their inspiration.

The old jewellery gallery closed in June 2004 when work began on the adjacent galleries of miniatures and sacred art. The new gallery opened on 24th May 2008. All the jewellery on show has been cleaned, conserved and re-displayed in a splendid new setting. Thanks to the great generosity of William and Judith Bollinger, the gallery has been completely refurbished, under the direction of Eva Jiricna Architects. 3,500 pieces are on show, ranging from Egyptian amulets to the most modern of modern art jewellery. Both historians and contemporary makers will recognise many of the pieces as old friends, but their rearrangement, and the inclusion of many new items, throws new light on even the most familiar objects.

On entering from the Leighton Gallery off the Library staircase (it will now also be possible to enter from the Miniatures Gallery at the far end), the visitor sees a series of tall curving cases down the centre of the gallery, containing a selection of the best and most representative pieces. These cases are arranged in chronological order, with a Late Bronze Age gold breastplate forming an imposing starting point. The wall cases to left and right echo and reinforce the corresponding pieces in the centre.

Visitors with little time or interest can go straight down the middle; the rest of us can indulge ourselves in the wealth of detail in the side cases. The lighting and the non-reflective glass support the visitor unobtrusively, but very effectively. I had to put out a hand to check that the glass was actually in place, the first time that I saw the new layout.

A new mezzanine floor has been inserted in the centre of the gallery, accessible by a glass spiral staircase, or lift for those less flexible. One wall of this floor shows part of the European traditional jewellery collection, properly displayed in its full glory for the first time in many years. Opposite are watches, snuffboxes, and other jewelled objects.

The re-design of the gallery provides more opportunity than before to explain what jewellery is: what it meant to its original owners, how it was worn, who made it, and how. On the first wall by the entrance there is an introductory case looking at the many uses of jewellery. To the right of the entrance a section on techniques includes films of Jane Short making an enamelled brooch, Shaun Leane making a diamond ring, and tools and designs from the workshop of Godman and Rabey, formerly makers to many firms in London including Boucheron and Chaumet. In the best traditions of modern museology, there is an interactive display encouraging visitors to design their own ring and e-mail it to a friend. Of greater relevance to most of us, perhaps, high-resolution images of every object in the gallery, photographed back and front, will be available on screen in the gallery. Some of these images are already available on-line and, subject to copyright restrictions, it is planned that the majority of the remainder will become accessible on the V&A website during the coming year.

We hope that ACJ members will take the opportunity of visiting the new gallery. The V&A is open 7 days a week, 10.00-17.45, and admission is free.

Findings persuaded Jane to let us print her account, which was the lead feature in the second issue of *Jewellery History Today*, the newsletter of the Society of Jewellery Historians, published at the beginning of May. ACJ is grateful to the Society for permission to use the account here.



*Kathleen Browne, Badge, 'Interrogation expert, Guantanamo Bay.
Sterling silver, fine silver, copper, vitreous enamel*

The Enamel Experience – International Badge Exhibition

Elizabeth Turrell, who curated the exhibition, tells us how it all came together

The impetus for this exhibition was the Museum der Arbeit's unique acquisition and installation of the Enamel Badge Factory – Metallwarenfabrik Carl Wild – that produced badges in Hamburg, Germany from 1909 until 1989. The exhibition is the result of an invitation from Dr Juergen Boenig, the museum's curator, to the Enamel Research Centre, University of the West of England, Bristol, to initiate and curate the exhibition, which opened at the museum in November 2007.

Highly regarded artists from Germany, Britain and the USA, 23 in all, were invited to create a group of badges inspired by the museum's enamel badge collection. All have previously worked at or have a connection with the Enamel Research Centre. As a starting point and source of inspiration for their work, the artists were sent images of badges from the museum's collection, including those produced for the military, societies, commercial organisations and charities. This collection prompted them to

re-consider aspects of traditional enamel badge manufacturing applicable to their own work, as well as evolving new ideas for the contemporary badge. An added bonus for us at UWE were the two major exhibits at the Museum der Arbeit that relate directly to our areas of research, the history of the printing industry and the focus for this exhibition; the Carl Wild Enamel Badge Factory.

The Enamel Research Centre is currently documenting all aspects of the manufacturing and history of the enamelled badge. The Carl Wild Factory is an invaluable resource for this research, and will be documented as a section of an extensive archive on vitreous enamel. Printed images and text have been used on small enamel artefacts since the eighteenth century and during the mid-19th century innumerable badges and lapel pins were produced. The invention of the dropstamp machine around 1840 made mass production of enamel badges possible. They first appeared in quantity towards the end of the 19th century. Manufacturing methods have hardly changed since; enamel badges are still fired and polished by hand for the best finish.

For artists wanting to use enamel in the designing and making of badges, a number of printing procedures are already a part of the enamelling process: etching and photo-etching for basse-taille, champlévé techniques, and die-stamping for the repetition of small low relief designs. Transfers and direct screen-printing are also used, as are stencils and simple relief-stamping techniques. While I have been investigating forms of badge making and production for this exhibition and the enamel archive, I have realised that the history and collecting of badges can become an obsession. Today's artists can be designer, maker, collector, exhibitor – and wearer.

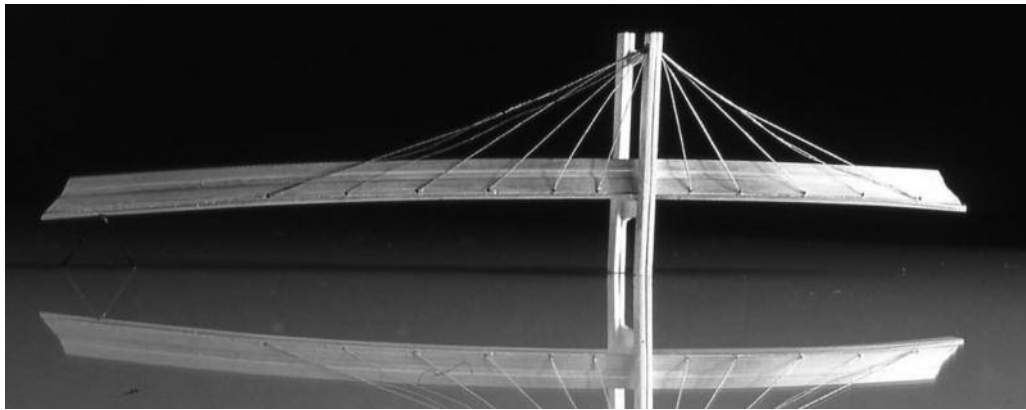
This exhibition will travel in the USA until May 2009, visiting the Velvet da Vinci Gallery in San Francisco; the National Ornamental Metal Museum in Memphis; University of East Carolina, Greenville; Society for Contemporary Craft, Pittsburgh; Kent State University, Ohio; and Gallery Loupe, Montclair, New Jersey. For further information E: Elizabeth.Turrell@uwe.ac.uk

Participating Artists: Stephen Bottomley, UK; Kathleen Browne, USA; Helen Carnac, UK; Linda Darty, USA; Tamar De Vries Winter UK; Bettina Dittmann, Germany; Robert Ebendorf, USA; Uta Feiler, Germany; Michael Jank, Germany; Gretchen Goss, USA; Katy Hackney, UK; Mark Hartung, USA; Stephen Hoskins, UK; Felix Lindner, Germany; Rolf Lindner, Germany; Joan Mackarell, UK; Wendy Ramshaw, UK; Sarah Perkins, USA; Marjorie Simon, USA; Jane Short, UK; Elizabeth Turrell, UK; Jessica Turrell, UK; Claudia Westhaus, Germany.

The exhibition catalogue is available from the Centre and costs £15. ISBN: 978-0-9547025-9-5.

Elizabeth Turrell is Senior Research Fellow, Enamel Research (Centre for Fine Print Research) University of the West of England.

*Vicky Ambery-Smith. Brooch,
Humber Bridge. Silver, gold wire. Showing at
Contemporary Applied Arts*



Coutts London Jewellery Week

11-15 June 2008. Melanie Eddy explains what it's all about

Amidst a growing demand for an event uniting and educating consumers on the brilliance of jewellery design Coutts London Jewellery week was born. In celebration of the creative excellence of jewellery design in London and more widely British Jewellery, the jewellery industry has united to showcase the UK's status as one of the leading centres of excellence for jewellery.

In 2006 City Fringe Partnership (an economic development and regeneration partnership committed to increasing economic and social inclusion in the area to the north and east of the 'Square Mile') commissioned a feasibility study into industry calls for a consumer-facing jewellery event and after positive results signed Coutts as the title sponsor for the inaugural London Jewellery Week. This event is one of the projects developed to support the jewellery industry in London via the Jewellery Sector Investment Plan (JSIP).

Promoting all aspects of London's jewellery industry, original estimates of participants has swelled from 200 to 600 inclusive of jewellery designers and makers, retailers, manufacturers, museums, colleges and institutes. Organisers were keen to give a variety of organizations a chance to make an impact. 23 grants have assisted small businesses with plans to host their own event during the week.

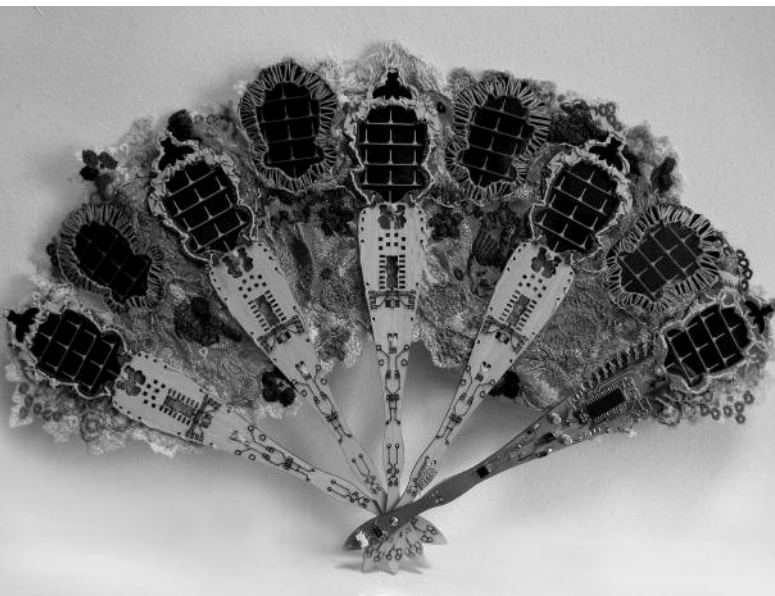
Coutts, the international private banking arm of The Royal Bank of Scotland Group, is 'thrilled' to be sponsors of the event as it reinforces their commitment to the world of contemporary art and design and look forward to lending their support to London's jewellery design excellence. "The connection between Coutts and jewellery is steeped through our 300 year history, and begins with the foundation of the bank in 1692 by Scottish goldsmith-banker, John Campbell, who not only supplied plate and jewellery but also full banking service to our clients", states Sarah Deaves, Chief Executive of Coutts & Co. A number of high profile patrons have given their support, including Laurence Graff, Boodles, Theo Fennell, De Beers, Wright & Teague, Sir Terence Conran, Stephen Webster, Lulu Guinness, Garrard, the LDA, Lord Swaraj Paul, Sir Christopher Frayling, Shaun Leane, Links of London, David Morris, Tiffany and Co. (UK), Dinny Hall, Amanda Wakeley, Nadja Swarovski and the Prime Warden of The Goldsmiths' Company to name a few.

There is a diverse range of events including catwalk shows, exhibitions, collection launches, open houses, seminars, workshops, demonstrations, special window displays, treasure hunts, Bling & Buy sales, degree shows, sales, auctions, and of course satellite parties, cocktail receptions, a Diamond gala and any number of celebratory events. Examples are contemporary jewellery at The Tower of London, Brilliance at Craft Central, Meet the Makers at Electrum, demonstrations at Cockpit Arts, a day of speakers at Goldsmiths' Hall, seminars at Holts Academy, Runway Rocks (returning to London for the occasion), events in Hatton Garden and of course ACJ London's exhibition. One can even treat oneself to a Jewel Cocktail at Jewel Bar, perhaps Peridot or Imperial Topaz and if feeling adventurous the likes of The Chrysanthemum Diamond at The Churchill Bar. There will be a 'jewel encrusted' carpet along Burlington Arcade and the London Eye is to turn into a giant diamond ring!

The UK is an important centre for the global jewellery industry, and is home to some of the world's top designers. The UK jewellery industry is currently worth over £3 billion and is outstripping rival European and global markets with an annual growth in sales of 28% against 6% globally. KPMG, leading providers of audit, tax and advisory services, predicted that the global jewellery market was worth \$146 billion in 2005 and could be worth as much as \$280 billion by 2015 with the opportunity for a major part of this growth benefiting the UK economy.

Jewellery has held a prominent position in London's history, as one of the city's oldest established trades. It is only fitting that attention is drawn to the importance of today's British designers in continuing this tradition of promoting excellence in its design and manufacture. The world will be looking to London this June for all things jewellery.

For information and programme of events visit the Coutts London Jewellery Week website, W: www.londonjewelleryweek.co.uk or contact Charlotte Hastings, Fiona Philip or Natasha Sutherland, E: info@londonjewelleryweek.co.uk T: 020 7630 3900. See also listings, page 19.



Elena Corchero. *Solar Vintage Fan* 2007.
Machine embroidery, solar panels, LEDs

Immaterial

Sarah Kettley reports on three artists working on ethical jewellery issues

Manuel Vilhena proposed at ACJ's *Carry the Can* conference in 2006 that to focus on the production of beauty is itself an ethical activity standing in opposition to the destruction of ecosystems for financial gain. His talk was challenging in that it tried to deal with the difficult prospect of a non-materials based approach to ethical issues in craft and design. Since then I have met a number of makers who work explicitly in this way, and this short piece introduces three of them: Elena Corchero, Elliot Rich, and Keith Armstrong. These are the people I meet because my own work often takes place at the same intersection of technology and craft, and hence the technical bias. The questions this kind of practice is forced to ask of itself are those that most often remain difficult and blurred by familiarity for us as jewellers and craftspeople.

Elena Corchero finished her MA at the RCA last year, and worked with the Distance Lab in Scotland to make a series of highly decorative embroidered pieces inspired by her Spanish heritage. The rich patterns included small coloured lights with pierced solar panels to power them. The resulting fans, headpieces and neckpieces were also highly poetic as the power they gathered through being worn in daylight transformed them into glowing objects for the interior once removed. As the power fades, so do the lights. In her work she aims 'to explore the beauty and melancholy of craft, to challenge the aesthetics and function of smart fabrics and... emphasize the emotional value of keepsakes, garments and toys'. Elena has moved quickly from prototypes to commercially available products, and launches an online boutique at *Lostvalues* in May 2008. See her site for more details at W: www.lostvalues.com

Elliot Rich aims to 'create sustainable options through a non-materials based approach to sustainability', and asks what it is we want to sustain. For her, there is untold value in 'humble pleasures' such as sharing a cup of tea or watching mould grow. *Two Way* considers and illustrates the two way process of respiration between us and the garden. Her site can be found at W: www.elliatrich.com

Keith Armstrong's works are 'influenced by philosophies drawn from critical, ecological theories and inspired by principles of social justice, sustainability and progressive social development'. He draws heavily on the writings of Tony Fry and seeks to demonstrate an integrated way of working which focuses on sustainment in its widest sense, as 'challenge, terror, opportunity and adventure' (Fry 2000). Keith typically works with teams of other practitioners including dancers, technologists, fashion designers and jewellers to create complex interactive works shown internationally. In 2007 he collaborated with the fashion design team High Tea with Mrs Woo and designer Leah Heiss on *InStep*, a sensory bandage for the foot which would draw attention to the literal contact of body with ground, and thus also to our larger impact on the earth as ecosphere. W: www.embodiedmedia.com/projects/InStep/index.htm

While it might be challenging at first to accept the use of technology as a route to ethical practice, I hope that these examples have shown that it is appropriate for some of us to deal with such issues not only through a responsible use of material, but also through political awareness and an emphasis on human interaction. Most importantly, it should let us reconsider existing practices in our own field and encourage us to consider different routes towards ethical making.

Jaimie MacDonald has added Elena Corchero to the re-value blog at W: re-value.blogspot.com, and the rest of this article will follow shortly.

Sarah Kettley's own practice is described in *Peacocks and Wallflowers*, a new paper for Visual Communication published by Sage. See W: www.jewellerytalks.blogspot.com for an abstract or contact her for a full copy.

Helen Carnac is in the process of putting abstracts from *Carry the Can* online. The conference website will be made available shortly. Look out for news on Helen's blog at W: makingaslowrevolution.wordpress.com/ or on re-value, as above. For further information on Manuel Vilhena visit W: www.manuelvilhena.com/indexsw.html.

Don't forget that the re-value blog is a site for all of us. If you have come across an inspiring way of working or an ethical issue you want to deal with in making, please contact Sarah or Jaimie. We are also looking at changing re-value to a more accessible format, such as a Facebook group. If you have any comments, please let us know: E: s.kettley@napier.ac.uk or jaimgem@yahoo.co.uk.

Crosscurrents: Diverse Solutions in a Global Environment

SNAG Conference Savannah, Georgia, USA, 5-8 March

Helen Carnac reports for us

'Crosscurrents' was designed to 'discuss, observe, and celebrate our diverse and changing discipline'. Central themes including developing dialogue and the statement that the 'Discipline does not flourish in isolation' were published in the pre-conference publicity. This is the annual opportunity for a community to catch up with friends and colleagues, the Conference taking its usual format: a preview night pin swap; three days of papers and lectures; a gallery tour and final banquet.

The keynote speaker, Andrew Glasgow, is the new Executive Director of the American Craft Council. In a global context it was interesting to hear Glasgow speak of new plans for the ACC and its members. Coming from the Furniture Society, Glasgow was keen to suggest new collaborations: perhaps furniture makers and metalsmiths pooling their resources and joining forces for a new form of conference. A good idea? It is interesting to note that one of our ACJ *Carry the Can* speakers Paul Harper will be the keynote speaker at the Furniture Society's annual conference in New York in June and will also chair a range of panel discussions there, something that I have rarely seen at a SNAG conference during my four visits.

One exception at this event was a presentation and following discussion between Bruce Metcalf, writer and critic and Andrew Wagner, new editor of American Craft Magazine. Metcalf spoke engagingly about 'DIY, websites and energy, the new alternative craft'. Closely linked to the idea of 'sloppy craft' and the fluid interface between craft and fine art practice, and how a new generation is asserting its own philosophies and modes of working. I found the ensuing discussion was more disappointing, although it was one of the rare opportunities where there was a little audience participation: the question was raised of this genre's newness and relevance in the international arena that we operate in, but it was, as Wagner has since said, intended to 'get people stepping out of their comfort zones'. It would also have been interesting to see a more global standpoint. In fairness perhaps the time available only allowed for such a parochial view but we all know that the ripples from these discussions travel to and emanate from many centres.

Other speakers ranged from Deb Todd Wheeler and her inspiring collaborations, to Norman Cherry who gave a great overview of activities at the Birmingham School of Jewellery. Greg Wilber talked passionately of international collaborations and Iris Eichenberg spoke of 'Heimat' very beautifully. Susan Ewing gave a great presentation of her collaboration with the Czech sculptor

Vratislav K. Novak and Boris Bally, as ever, injected an excited passion for our subject into the proceedings.

The exhibition, *Contemporary Jewelry: Channels of Communication*, jewellery from the collection of the Rotasa Foundation, at the Jepson Centre for Contemporary Art was particularly good and the ever-passionate Ethical Metalsmiths exhibition *Composting Good and Evil: Redesign for Sanctimonious Sinners* was, as its title implies, an exciting and persuasive way to get some debate going.

In the end the SNAG conference was a slightly mixed affair, the speakers and shows excellent in parts but the overall flow slightly stuttering with each speaker seeming 'isolated' from the next. Perhaps a few more thematic or connected links would have enabled more stimulating public discussion. At a time when debate and discourse is starting to flow why not grab the opportunity to add to a much greater global debate? Perhaps this will be left to the next conference 'Revolution' which will take place in Philadelphia, PA next May.

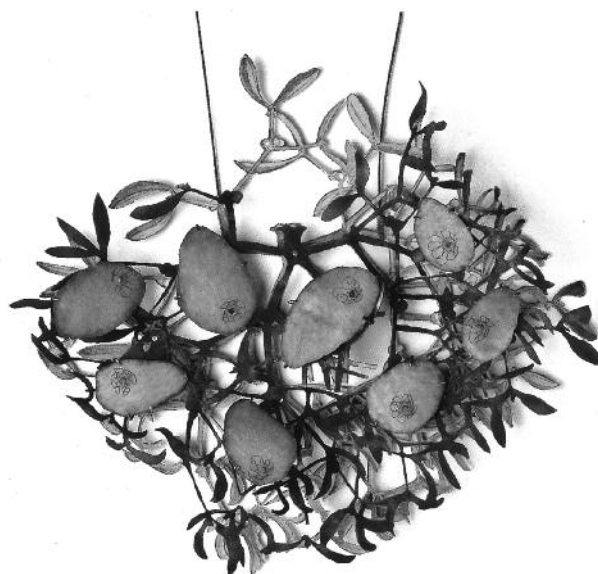
Schmuck 2008

School of Jewellery, Birmingham City University (new name), 10 April-4 May

Jo Pond reports on the showing in Birmingham and reviews the work

Forty-nine years after its inception, *Schmuck* is being hosted in the UK. By the time this was public knowledge, I had already arranged to see it in Munich in February. I was therefore able to prioritise, viewing the wonderful variety of satellite exhibitions scheduled to coincide with *Schmuck* and so I saved my curiosity to view *Schmuck* 2008 in Birmingham, at The School of Jewellery.

On 10 April, amongst other dignitaries, Professor Norman Cherry officially opened *Schmuck* 2008 in Birmingham. This marked a momentous occasion for the School on more than one level, as this was also a significant finale to Professor Cherry's tenure as Head of the School since 1996. The private view was very well attended, buzzing with enthusiasm at such a special opportunity.



Eun Mi Chun, Pendant necklace, 2007.
Pigskin, seeds, hair, silver, zinc coated steel, paper, steel wire, thread

This year Ralph Turner made the selection of work. It seems fitting therefore, that the UK be given the opportunity of hosting this prestigious exhibition of work by 59 goldsmiths from 21 countries. Exhibited in a circular display of glass cases, unlike the fabric-lined cases in Munich, the curation of the exhibition presents the opportunity to scrutinise many of the pieces from beneath the glass shelves, fulfilling a jeweller's instinctive desire to observe the reverse of the jewel!

Three makers were awarded the annual Hebert Hoffmann prize; Eun Mi Chun, Jantje Fleischhut and Dongchun Lee. I found the work of Eun Mi Chun the most fascinating of these, showing three sensitive pieces incorporating pigskin, seeds and hair, in conjunction with metal and the printed/drawn image. These pieces portray plant life with literal representation of leaf and bud, which develop into three dimensions with the building of layers. The subsequent addition of natural materials visually extends the growing process of the illustrated form.

Currently based at The School of Jewellery as Artist in Residence, Yoko Izawa creates pieces that express her 'interpretation of issues in the Eastern thoughts'. The pieces exhibited as part of Schmuck 2008 demonstrate a contradiction of these values, moving away from the exact, serene and enduring attention to detail, to more unstructured objects, with restraint in the use of colour.

Another collection that caught my attention was the work of Kirsten Haydon. These enamelled landscape fragments utilise traditional skills to convey the concept of sentimental jewellery, reminiscent of different locations. Haydon's pieces introduce the impact of man on the landscape, with exquisite detail, sometimes partially obscured by a covering of reflector beads. The exhibition was a rare chance for us to view work by new or unfamiliar makers as a way of broadening our own horizons.

Schmuck 2008 was at The School of Jewellery until 4 May, and went on to show at the Gallery Willa in Poland, from 15 May-14 June.

Anna Lewis Does Japan

Anna Lewis was awarded an ACJ Travel Grant to enable her to visit Japan and to set up her exhibition in the Gallery Si, Kobe in April this year

Anna has submitted her full report, but since we commissioned a review of the show, which gives an indication of its impact on collectors in Japan, we have for reasons of space slightly shortened the report, the full text of which can be accessed from Anna's website (below) or from E: enquiries@acj.org.uk.

For the past few years I have been researching and developing contacts within the Japanese craft and design market with a view to exhibiting my work over there. I feel it is very important to research the market well, to gain an understanding of the culture and to build a relationship with galleries. I had already gained a

good insight into the market in 2006 when I took part in the 'British Crafts in Japan' research mission with 'Design Factory'.

I had originally met Kyoko Okubo, owner of Gallery Si in Kobe at Chelsea Crafts Fair a few years ago when she bought some work for the gallery. Since then we have kept in touch and she invited me last year to have a solo exhibition there as part of *UK Japan 2008*. I felt it was important to be there in person to set up the show and work directly with the gallery especially as they wanted to have part of my *Cathexis* installation, which it is vital I install.

I was fortunate enough to receive financial support from both the ACJ and Wales Arts International to enable me to do this. The other aims from the trip were to build new contacts and develop working relationships, raise my profile in Japan and to carry out further creative research into the themes that inspire my work. Advance planning is essential for a trip like this, so in addition to creating new work for the show and applying for funding I had to courier the work, promote the show via mail shots and plan my visual research and travel routes.

When I arrived in Kobe the four sisters who run the gallery kindly took me out for the day. We visited the Museum of Arts and Crafts in Itami where we saw *Masters and Protégés* curated by Norman Cherry. It was interesting to have travelled half way across the world and then view some really exciting work from some of the best contemporary jewellers in the UK. In the same building we visited the Itami College of Jewellery where I met some of the students, technicians and the inspiring Museum co-ordinator Fumiko Tsubo. This is only a one year course, but the work produced was really strong and beautifully made. One of this year's graduates was Rui Kikuchi who was employed by the gallery as my translator. Rui was a real lifeline in helping me to communicate with everyone, as it can otherwise be incredibly difficult to discuss your work and issues like pricing. I would certainly recommend a translator to anyone visiting Japan as many things can easily be misunderstood. I was also able to have in-depth conversations about contemporary jewellery in Japan and to ask Rui many questions relating to my visual research into shrines, amulets and offerings.

The set up in the gallery went well and I showed work from three of my collections, including my new printed wood and silk jewellery and I also created a long wall piece of birds from my *Cathexis* installation last year. Gallery Si is relatively small, just off a busy shopping area in Kobe and the work looked well in the clean, contemporary interior. To my relief the gallery owners were pleased with the result and there was a great deal of interest at the private view. I met other Japanese jewellers and had many interesting and insightful conversations. I was struck by how lovely and kind everyone was, and the gallery staff made me feel so welcome it was an absolute pleasure to work with them. I do feel that being there made a huge difference and I think visitors appreciate being able to speak to you directly about your work.

After the opening I travelled to Osaka where I was able to start some research and travel to Nara, Kyoto, Himeji and Koyasan. I photographed Shinto and Buddhist shrines and learned more about amulets (*ofuda* and *omamori*) and offerings, ema plaques, Jizo statues, *juzu* (prayer beads) and *omikuji* (fortune papers). Everything is incredibly visual in Japan; I literally couldn't photograph enough shrines, blossoms, architecture, food, and

packaging. Even though this was my second trip I was still overwhelmed by everything I saw, which is why it is so important for me to document it all photographically.

The rituals, superstitions and faith in Japan inspire my work directly and my understanding of what objects mean in shrines in particular increased greatly on this trip. A great deal of this understanding came from talking to Rui at the gallery and she invited me to the house of her grandmother Yoshiko Furukawa where I could view a domestic Buddhist shrine. It was a fascinating opportunity to enter a traditional Japanese home and be shown many antique objects and discuss the role of the shrine and offerings in the home.

The whole experience of both working and creatively researching in Japan has left a lasting impression on me and I feel very inspired to develop my work from the new research. Hopefully through the exhibition I will develop further opportunities in Japan and I would like to thank Gallery Si, Wales Arts International and The Association for Contemporary Jewellery for all their help.

For further information about Gallery Si and the Itami Museum of Arts and Crafts see W: www.mac-itami.com or W: www.galleryshopsi.com. For more information about my work W: www.annalewisjewellery.co.uk

reviews

Anna Lewis: Cathexis and other new work

Gallery Si, Kobe, Japan, 2-24 April

Reviewed by Gill Meller

Findings reviewed Anna Lewis' installation, Cathexis, in Swansea's Mission Gallery in Issue 41 last September, but Anna was invited to recreate it in Japan, and we persuaded our special correspondent in Japan (your editor's sister) to go to see the exhibition.

Kyoko Okubo, one of the owners of the elegant Gallery Si in Kobe, was so impressed by the published photographs of the Cathexis installation in Swansea last year that she checked Anna Lewis's excellent web site and was even more impressed, and offered her a solo exhibition. As I entered the gallery I gasped with pleasure at seeing a wave of 2-dimensional seagulls approaching as they would in reality, dark against the light and swerving away white with the light on their backs. Pinned several centimetres off the wall, their shadows multiplied. The birds are cleverly cut to shapes that seem 3-dimensional. I could understand why the artist came to Japan to recreate the installation herself.

An innovative jewellery maker herself, Kyoko Okubo has a special interest in British contemporary jewellery. The cupboards of the gallery are a treasure trove of works by at least twenty British makers, discovered at exhibitions in Tokyo, the Itami College of Jewellery, in Osaka, at Chelsea Crafts Fairs, and Orgin. This hoard, although price-tagged, is due to her



enthusiasm rather than for profit. She admits that there are few Japanese women brave enough to feel comfortable wearing jewellery other than recognizable fashionable brands such as Jensen. It is very difficult to sell contemporary jewellery in Japan without expensive media campaigns to hype the name of the maker enough to become recognizable.

My neighbour Michiko Tamura, who accompanied me to the exhibition, confirmed this. She explained that Japanese fashion is driven by the group acceptance that affects all areas of life. Brands like Burberry or Louis Vuitton are proudly worn to invite approval and admiration, regardless of the quality of the design. Classic designs are safe, as is the conformity of the kimono.

Anna Lewis has done extensive research for her own deep interest in Asian cultures and in particular in Japan, using this professionally to reach its public with her work. The new work at Gallery Si fascinated my Japanese companion because the pieces were not just elegant beautifully crafted designs, with ring links, fine cascades of silver chains, well placed beads, and medallions with sepia photographs or print etched out of flock on silk, but more that they are linked to Anna's own family memories. Michiko felt that wearing such a piece would sidestep the issue of conformity and invite interest in the story. Family history and memories of childhood strike a personal nostalgic cord in Japanese people.



Fiona Wright, necklace 'Red Twiggy FT' 2007. *Financial Times*

International Paper Jewellery

The Scottish Gallery, 6 February-5 March

Reviewed by Ruth Facey

Many of the forms shown at this exhibition are strongly reminiscent of the natural world, and resemble seeds and pods that have blown in on some exotic current. This is not surprising as so many of the artists refer to their use of natural forms, contours and colours when making their work. Paper after all has its origins in plant material and, by reworking the often discarded material, the artist can reveal previously hidden qualities.

The exploitation of the propensity of paper to bend, curl and fold, to be compressed and transformed by manipulation, is given full reign in the selection and ranged from simple folds to complex engineering, twisting, spinning, coating, cutting and tearing, a range of textile techniques and complete transformation to a solid material. It appears that paper presents a very rich seam for the inquisitive maker.

Kaoru Nakano's simple layering of natural coloured Washi paper is interspersed with vibrant red coated sections. Her rings and brooches are held in silver frames, the torn edges of the paper flickering between the rigidity of the metal. In necklaces and earrings the edges ripple free and the red just explodes. Janna Syvanoja uses a deceptively simple technique of folding newsprint around wire, building new structural forms that acquire a further dimension in that the surface carries the patterning of words, no longer readable, but creating an additional layer of interest to the curling undulating forms.

The apparent simplicity in Fiona Wright's spun and twisted neckpieces and bracelets belies the transformation of newsprint, using papers left on the Underground, into yarn that is then twisted or spun to form splendid twiggy neckpieces and bangles. Each piece contains a life cycle of stories: a newspaper taking a part in one commuter's life and then left for another; to its transformation into a unique piece of contemporary jewellery.

Precision and repetition find two very different outlets in works by Angela O'Kelly and Nel Linssen. Angela uses hand-dyed paper and textile to make her distinctive necklaces which are sinuous and tactile. Compression and outburst are combined in this recent work, with vibrant tufted sections bursting out from the tight control of the repetition of countless discs of paper. Sinuous and tactile also describes Nel Linssen's work but here control by folding and interlocking the paper reveals optical effects, from the combinations of colour and spaces between the folds that add additional visual impact to her very strong forms.

Susan Cross uses her skill with textile techniques, well known in her work in metals, in constructed pieces using threads and paper. The understanding of process has been transferred to very different material but with striking effect. Claire Hillerby explores the nostalgic potential of paper using fragments from old postcards, letters and maps, together with found objects, for her expressive pieces set in oxydised silver. They bring together the ephemera of the past creating contemporary stories threaded with tantalising glimpses of past communications and possessions.

Fifteen artists were represented, from UK, Holland, Finland and Japan.

Typical of most Japanese women, she was concerned about the vulnerability of flock pattern on the surface of the medallions and of the magical delicately printed feather pieces. Anna has achieved her aim to appeal to the sensitivity and delicacy of Japanese culture, but vulnerability, although an attractive aspect of that culture, fails to address the contradiction of its very practical side. My friend, who has an impressive collection of jewellery herself, was fascinated enough to spend two hours examining the work and learning about the maker, and fantasized about how delicately elegant some of the pieces would look on her simple black outfits, but resisted buying on the grounds of practicality. There were however red dots against some pairs of the little ear studs and rings enclosing fragments of tape measures or buttons. Michiko felt that the rosettes or bows of suede printed ribbons were very wearable, and attractive and nostalgic in content of the printed patterns of sewing equipment, or flowery prints of children's dresses, but they did not have the impact of the silver and medallion work. However, if Anna Lewis had adapted some of her designs to make some *obi dome*, the clasp that is worn on the front of the wide sash around the waist of a kimono, I'm sure my friend might have found them irresistible.

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.

Masters and Protégés: Contemporary British Jewellery

*Museum of Arts and Crafts, Itami,
5-30 March; Mikimoto Hall, Tokyo,
19 April-5 May*

The town of Itami, close to Kobe, has Japan's leading jewellery school, and Norman Cherry's links there led to the invitation from the town for an exhibition demonstrating the way in which tutors in UK monitor their students' subsequent progress. The museum has previously held similar exhibitions from Norway and Germany. The theme is 'these are two of my past students who have borne out my faith in them and done well', but there is no sense of cloning. Each of the short texts by the Masters (all household names from UK colleges) is at pains to characterise the Protégés as individuals, pushing ideas till they fall off the edge of the table, and maintaining the exploratory traits that marked them out as students. All the choices are clearly based on a sharing of attitudes, common approaches to a continuing quest. The majority of the Protégés are already well established in their careers. This sizeable show – thirteen Masters with two Protégés apiece, plus Yoko Isawa, who is currently in residence at Birmingham, gives an impressive demonstration of the strengths of jewellery teaching now in British art colleges. There is a smart little hardback catalogue with excellent illustrations, obtainable from the School of Jewellery at what is now Birmingham City University.

describes the gold alloying process. She also shares useful tips on the production of units for her 'palm' necklace, a design showing again that simple repeated elements can create great effect. Stephen Bottomley demonstrates photo-etching, a fascinating and versatile high-tech process which is often overlooked in 'how to' books. Sonia Cheadle demonstrates the principle of her clever necklace design, where the clasp also holds many layers of ball chain.

Kirsti Reinsborg Grov's 'molecule' pendant is a three-dimensional construction of eight copper spheres soldered together and covered in various colours of smooth, glossy enamel. This is a challenging project, the scale and complexity of which I find inspiring. Another highly challenging project is Gabriella Balogh's demonstration of the ancient technique of Japanese lacquer (Urushi). What astonishing patience and persistency are required to use such a technique! I hadn't quite grasped the time scale involved in lacquer work: each layer needs to dry for around four days, and for example the base coat takes seven layers. It certainly makes me appreciate the craftsmanship involved in creating such a piece.

The technically advanced nature of these last two projects may make them unattainable for beginners or improvers. I'm unsure whether I would realistically take them on as step-by-step projects. Still, they were exciting and stimulating to read about. With her selection of contributors Angie Boothroyd manages to include a wide range of approaches to jewellery design and making, as well as discussing some unusual techniques. The book is an inspiring read.

recent publications

Necklaces and Pendants

*by Angie Boothroyd. A&C Black, 2008.
Jewellery Handbooks series. £15.99.
ISBN: 978-07136-79335*

Reviewed by Clara Breen

In this handy-sized book, Angie Boothroyd has selected seven projects, each demonstrated by a different jeweller generously sharing their design ideas and technical know-how, much of which is the result of years of experience. This 'insider knowledge' aspect is of course the appeal of such a publication.

The techniques discussed here are incredibly varied and the projects demonstrate each maker's unique approach. The projects' step-by-step instructions are clear, with helpful tool requirements, 'tips' and 'at a glance' sections. There is also a section on basic techniques and a great list of suppliers at the back of the book.

The projects include a fused wire necklace by Yen, where the sheer volume and repetition of simple elements make a stunning neckpiece. Sarah Keay demonstrates how to make a knitted wire necklace that holds felt beads. Angie's own project clearly



*Alison McLeod, Meminisse, 2005. Silver, smoky quartz, cherry quartz,
amazonite, bra bits, found object, ribbon*



*Schmuck quickies, Echigo Tsmari, Japan 2003.
Photo: Yuri Yoshida*

The Fat Booty of Madness

Edited by Florian Hufnagl, Arnoldsche Art Publishers, 2008. £45. Text in English and German. Exhibition: Die Neue Sammlung State Museum of the Fine Arts, Munich, ISBN: 978 3 89790 281 7

Reviewed by Mark Lewis

This huge book accompanies the current exhibition from the Jewellery Department at the Academy of Fine Arts, Munich. The work is by current artists and alumni to celebrate the 200th anniversary of the Academy, and its cult status is clearly unchallenged. All the exhibitors are the present or former students of Otto Kunzli. Some 80 artists and over 400 pieces are presented in the exhibition and an impressive number of these are illustrated in this weighty volume.

An opening essay provides a very accessible exploration of the nature of contemporary jewellery with a discussion of the labels we place on the different genres, leading to an elucidation of Kunzli's own position within the current debate. The individual creative journeys of 14 of his students are also presented. Readers get a fascinating insight into the open-minded pedagogic approaches of Otto Kunzli. The essay reinforces this high risk strategy, reminding us that his students do not receive assignments but are each left to their own devices to discover their own creative and expressive voices.

All of the pieces in the heterogeneous body of work displayed here are very much as one has come to expect from this Academy: edgy, provocative, subversive, outlandish, playful, exotic, poetic, and so on. The descriptive words are endless for there are no defining boundaries, only diverse individual expressions and the exhibition fully deserves its wacky title!

All cultural influences are represented among Kunzli's students and they are all richly and tangibly expressed in the work. Most exhibits suggest they are not ends in themselves but a beginning. Indeed, all of the pieces demonstrate that they are moments in a fertile, evolving process.

The book is a stimulating visual feast and the artists' catalogue is organised alphabetically. Detailed bibliographies of all exhibiting artists are included, albeit in German. This volume will undoubtedly inspire, but also remain an excellent resource and reference for the jewellery historian and researcher. It is without doubt a valuable contribution to the current body of literature on contemporary jewellery.

The publisher is offering a 20% discount to ACJ members (see our flyer).

Peta Levi, 1939-2008

Craftspeople of all generations will be saddened by the death of Peta Levi, for so long an influential figure in the design world. *New Designers*, in 1983, was only the first of the many successful projects she initiated to provide a showcase for new graduates; she set up *New Designers for Business* in the early 1990s, aimed at helping fledgling design businesses grow by co-ordinating marketing and promotion expertise, including overseas promotion. 1994 saw her starting the Design Trust (now based at LMU), and her most recent brainwave was *Eureka* in 2004, a market-led initiative linking designers with manufacturers and retailers, and still flourishing.

Peta Levi was recognised (and made MBE in 1993) as an unstoppable force of energy and ideas, always focused on opportunities for makers and designers, and with the entrepreneurial skills to make things happen. Her example is formidable and she will be sadly missed.

Lots of news from galleries around the country: the gallery @work is celebrating ten years of trading. It started in Brick Lane in Spitalfields in 1998 and more recently opened another small space right outside Tate Britain (well, just round the corner), in Ponsonby Terrace. Here there's always a bright and appealing display of work by dozens of makers, mostly at a price and style range aimed at sophisticated but not necessarily adventurous art-lovers. To mark its ten-year achievement the gallery the gallery is inviting ten jewellers – some of them ACJ members – to exhibit ten pieces each. The exhibition will run at the Brick Lane gallery from July to September and in Pimlico during September and early October (see listings).

Another anniversary, this time of a longer achievement, is Contemporary Applied Arts's 60th, and the second of the gallery's celebratory exhibitions was *Diamonds*, which ran from 7 February to 8 March and included work by eight metalworkers and two glass artists, presenting work 'inspired by diamonds'. The six jewellers were mostly of the mature generation, and included Bryan Illsley, Jacqueline Mina, Wendy Ramshaw, Daphne Krinos and Mah Rana, plus a more recent name, Benjamin Lignel.

Lesley Craze Gallery gave us a second chance to look at the work showcased at the end of January in the V&A at COLLECT, with a well-chosen group of established and newer jewellers.

Electrum held an international exhibition (18 April-10 May) of jewellery by ten artists in which luscious gemstones were the focus, with beautiful pieces by Tom Munsteiner, Joseph Koppmann, Ulla Hornfeldt and Enric Majoral and others.

In Surrey, the Grace Barrand Design Centre, based in Nutfield near Redhill, opened *Playing with Fire* on 10 May, an ambitious celebration of metalwork, fine jewellery, silversmithing and bold sculptural iron-work from a wide range of artists, including Sarah Parker-Eaton, Shimara Carlow and Malcolm Appleby.

In North Wales, the transformation of the Ruthin Craft Centre is racing ahead with an unconfirmed but probable re-opening in early August. More news of this in our September issue.

Similarly, the Bluecoat Display Centre in Liverpool has completed its lengthy refurbishment and during May has been making its contribution to the city's European Capital of Culture 2008 programme with an exciting collaborative exhibition of jewellery and metalwork with San Francisco's Velvet da Vinci gallery, titled *West meets West* and showing 26 April to 31 May. The Bluecoat was founded as far back as 1959, making it a very early craft gallery, intended to show work aimed at enhancing architecture and interior design. The centre sells, exhibits and promotes over 350 selected artists each year, working in the widest range of media.

Once again Jacqueline Gestetner chose a selection of 24 well-known makers and newcomers in jewellery and metalwork as a selling show at her home in early March. This is the fourth such exhibition and the event is fast becoming a regular fixture for collectors.

At the end of 2007 we heard that Amanda Game had left the Scottish Gallery in Edinburgh where she had been a director with responsibility for jewellery exhibitions for what seems a very long time. The gallery is principally a fine art gallery, for over a century one of Scotland's most respected arts institutions, and its reputation for regular and distinguished jewellery exhibitions has been entirely the creation of Amanda. Now she has re-emerged with Innovative Craft, a small, flexible organisation created to exhibit and interpret contemporary objects. Her fellow Founding Directors are Roanne Dods, Director of the Jerwood Foundation, and Elizabeth Goring, formerly Curator of Modern Jewellery at the National Museums of Scotland in Edinburgh. Together they aim to use their collective experience to cast new critical light on the vital role of the maker in the 21st Century.

To keep up with news and activities, contact Amanda on E: info@innovativecraft.co.uk or T: 0791 998 2915.

Treasures of the English Church: Sacred Gold and Silver from 800-2000 is this year's summer exhibition at Goldsmiths' Hall, just open and running till 12 July. It is billed as the largest ever exhibition of English church plate, with over 330 loans from cathedrals, parish churches, academic and other institutions. The display demonstrates the range and history of liturgical objects, many still in regular use, with rarities and precious survivals of all kinds. Along with mediaeval, renaissance, baroque and Victorian examples are 20th century pieces such as the collection of plate specially commissioned by Lichfield Cathedral with the advice of the Goldsmiths' Company in the early 1990s. Maybe not strictly jewellery, but providing a great opportunity for the close-up study of metalworking techniques and the development of liturgical silver up to the present day.

The Goldsmiths' Company has announced that once again it will be the sponsor of the jewellery and metalwork area at Part I of New Designers, 2-6 July.

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

In each issue Ruth Facey puts the spotlight on a regional group

I invited ACJ Bristol to send me details of members' current activities as a means of bringing a focus onto our regional groups. ACJ-Bristol was formed in 2000, and now has some 50 members in and around the city. They meet monthly, and organise events, workshops, social gatherings (amazing food from some very good cooks!) and the occasional exhibition.

Just this small snapshot of some exciting projects and initiatives gives a flavour of the variety of work undertaken at regional level and will no doubt be replicated in other groups who will be featured in future issues of *Findings*. Will your group be next?

Tamizan Savill, ACJ Bristol's Chair, works full time as an enamelling jeweller and is currently developing a collection of small enamelled boxes. She will be demonstrating enamelling on silver at Art in Action, 17-20 July, Tamizan sells her work through a small number of galleries, and several large craft shows each year. Currently she is participating in the pilot Contemporary Crafts Fellowship Scheme, which is for mid-career makers in the Southwest, and sponsored by the Crafts Council, ACE (SW) and the Esme Fairbairn Foundation.

Caroline Lytton will be exhibiting new work in silver and jewellery at the Barbican Arts Library, Barbican Centre, London, 1-28 May. Harriet St Leger is working on a collection of her enamelled jewellery for the summer show at Diana Porter's Bristol gallery. Stylised birds will feature as images along with her colourful flowers and leaves. She will also be showing at Bovey Tracey Contemporary Craft Fair, 6-8 June, and demonstrating enamelling at Art in Action in July. Harriet recently gained two awards at the Guild of Enamellers' conference, the Chairman's Rosebowl and Enameller Elect.

As well as making and exhibiting, Bristol ACJ Members Chris Pate and Kathleen Reeves run courses and workshops on Precious Metal Clay from Touchmark Studios (W: www.touchmark.co.uk). As a recent addition to the courses offered, they are also running a workshop for jewellers, which will be geared more towards using PMC as a tool to combine with traditional methods of making and a course on using PMC gold and the Korean technique, Keumbo. Chris Pate has just completed a commission for a Bristol design company, MAMMALcreate where she produced a silver charm of their company logo from PMC.

This has now gone into production and will be sold via their website W: www.mammalcreate.co.uk

Five members of ACJ Bristol, Karen Lord, Sarah Braun, Jessica Turrell, Matt Benton and Barbie McClure are collaborating with DRAW, a group of experimental artists, to create unusual drawing tools. They spent an action-packed day testing out simple tools provided by DRAW: pencils attached to springs, lengths of bouncy wire, long poles etc. Now they are in the process of using their jewellery-making skills to design and make their own tools. Some will be wearable, exploiting the movement of the body, whilst others will be pulled across the page or will move under their own steam. The idea is that they should be attractive as well as functional. The group plans to hold another joint workshop and then to exhibit tools and drawings side by side. The project has been quite slow getting off the ground so no exhibition venue is yet booked.

If you would like your group to be featured in Over To You, please contact Ruth Facey at W: rfacey@ntlworld.com

members news

Dorothy Hogg, now preparing for her six month residency at the V&A from June, gave a brilliant lecture on her life and work to the Society of Jewellery Historians on 22 April.

Sarah Kettley tells us that her collection of new work appeared in the Visual Arts Scotland show at the Royal Scottish Academy during March and April, after winning the PMC Guild competition, 'Small Treasures' for last year. It was selected for the Visual Arts Scotland Applied Arts Award 2008.

Only 8 of the thirtysix participants in Getting Started at Goldsmiths' Hall this year (21-25 January) were members:

Melanie Eddy, Suzie Horan, Christine Kaltoft, Xianon Ni, Anthony Roussel, Christina Spencer, Charlotte Verity and Janet Wass. Let's hope that Ruth Facey's persuasive talk about the ACJ during one of the lunch-breaks may have recruited a few more.

At 'Form' a fair billed as 'Modern+ Contemporary Art+Design' at Olympia at the end of February was 'Creative Jewellers', a stand featuring a range of contemporary metalworkers and making a strong showing. Among them were members Pamela Dickinson, Jane Macintosh, Joan Mackarell and Jacqueline Warrington.

ACJ members were among the winners

and commended at the annual Goldsmiths' Craft and Design Council's awards. These included Charlotte Verity, winning a Gold award in the Fashion Jewellery Production section, and Suzie Horan, Commended in the Fine Jewellery section.

Tanvi Kant, who won the ACJ prize at New Designers in 2005, is starring in the Crafts Council's latest programme booklet, with an account of her work. Tanvi received a Crafts Council Development Award in 2006 and exhibited in Origin the following year.

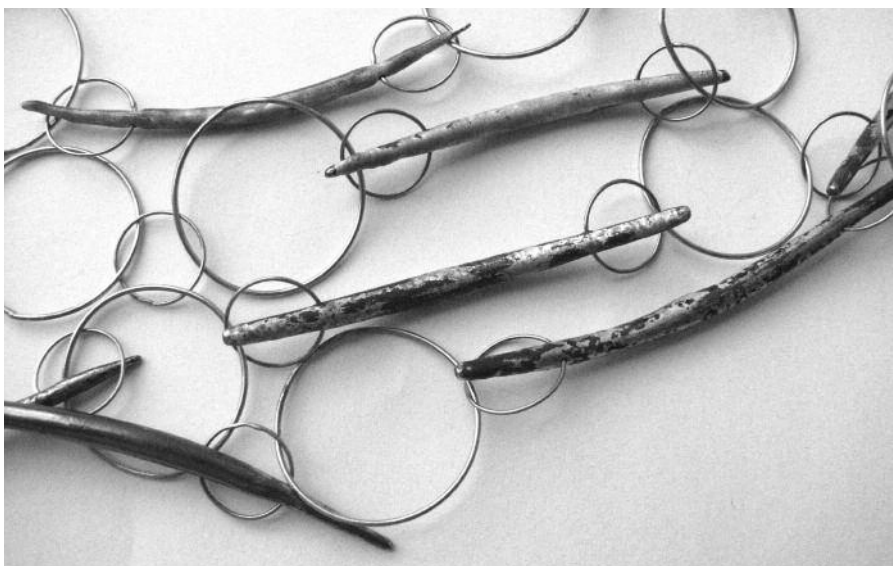
Clara Breen has been exhibiting with

Sarah Kettley, necklace, 2007. PMC, wire

Krystal Orphanides and Seanin Passi in *Woodland Wonderland* at Rochester Art Gallery during April and into May.

Betty Pepper showed at the Open Eye Gallery in Edinburgh 29 March to 7 May with new work.

Brilliance at Craft Central during Coutts London Jewellery Week will include Hidemi Asano, Elizabeth Bone, Daphne Krinos, Anna Lewis, Tina Lilienthal, Sally Wakelin, Stacey Whale and Georgia Wiseman.



regional news

Edited by Melanie Eddy

ACJ-East of England

Claire Lowe reports:

To date we have had three meetings, the most recent on 3 April. We have approximately ten people attending, eight of them members and we are trying to raise these numbers to create a more varied group. We are advertising on benchpeg newsletter and hoping our inclusion in *Findings* will help. We have discussed each other's work and techniques and are planning an exhibition for September/October, details to be confirmed. As we're a new group we're enjoying getting together and talking about jewellery but are planning to get some events planned for later in the year.

For further information contact Claire Lowe. E: claireloweresin@hotmail.com

ACJ-London

Gill Newton reports:

ACJ London has been successful in its grant application, subject to a few minor changes, to fund a group exhibition during Coutts London Jewellery Week.

It is a selling exhibition tentatively entitled 'Inspired by the Banks of London', in collaboration with Gold Works (part of Metropolitan Works). The exhibition will be shown at the A&D Gallery, 51 Chiltern Street, W1 (parallel with the east side of Baker Street), 10-14 June. It will feature selected work by 18 members,

Lynne Bartlett, Rosemary Lucas, Emma O'Callahan, Alexandra Simpson, Keren Cornelius, Jane Macintosh, Lucy Sylvester, Catherine Marche, Bea Janero, Olga Konopka, Ruta Brown, Debbie Carlton, Ruth Drinkwater, Peta Bush, Melissa Hunt and Gill Newton. Tamizan Savill has offered very helpful advice on how to set up and deal with the financial aspect of organising a show and the setting up of a regional group. There is concern that given the number of support organizations and the opportunities to network in the London region, it might be difficult to sustain a London Group. There have been lots of expressions of interest in CLJW and a desire to be kept informed but this is not supported by attendance at meetings which is generally low and now down to a 'core' of about six.

For information on ACJ London's meetings and/or the group exhibition during Coutts London Jewellery Week contact Gill Newton E: acjlondon@hotmail.co.uk

ACJ-Manchester (MJN)

The group has been kicking off 2008 with a bit of restructuring, deciding how we want the meetings to function and their regularity. Our monthly meetings can take many forms, whether social, skills share or more formal meetings to discuss specific projects. We are reviewing the group's memberships, contacting those who haven't attended for some time to let them know what we're planning and clarifying if

they want to continue being part of MJN. Membership is still growing and we have new members joining all the time.

We are currently exhibiting in the Arc Gallery, Chester with our collaborative *Wedding Adornment* exhibition with TELA (a contemporary textile group based in Manchester). Looking ahead, the group is applying for a professional development grant from the Arts Council to redesign our website and acquire the appropriate materials we need to promote the group at exhibitions and events. Six members have been selected to take part in the Liverpool Design Show this summer. We are now deciding on a theme for a large exhibition for 2009, on a similar scale to *Architectonics*, successfully presented at Velvet Da Vinci Gallery, San Francisco in September 2007. We will not be having a summer exhibition in 2008 but will still have our annual Christmas exhibition in Nov-Dec, on a theme still to be decided.

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



ACJ-Midlands. Norman Cherry cuts the tape

ACJ-Midlands

Jo Pond and Zoe Robertson report:

After the successful launch of ACJ Midlands with our *We Are Here* exhibition at Birmingham's Symphony Hall and our presence at *Brilliantly Birmingham* (W: www.brilliantlybirmingham.com), we held our well deserved Christmas party, hosted by Jane Moore. It was a great opportunity to socialise, look around Jane's gallery and workshop and members took part in a pin swap whilst enjoying fabulous mulled wine!

The *We Are Here* exhibition received extremely positive feedback. The group feels the initial setting-up has been very productive and we would like to relax into this year, with a particular focus on getting to know each other better at a number of social events. Zoe liaised with ACJ on behalf of the School of Jewellery in order to host a special private view for ACJ members to coincide with the showing of *Schmuck 2008* when it arrived in the UK for the first time. This event took place on 12 April and included a presentation from guest speaker Helen Britton.

Our *We Are Here* exhibition continued its tour around the Midlands with a showing at the Ferrers Centre for Arts and Crafts, Staunton Harold, Ashby de la Zouch, Leicestershire, 11-21 March. The exhibition utilised our 'ice-cream usherette' style showcases, wall-mounted alongside displayed images from the previous events, to put the exhibition into context. Members took it in turn to invigilate the exhibition for a half-day session. *We Are Here* will tour to the Red House Glass Cone, High Street, Wordsley, Stourbridge, West Midlands, 18 October-2 November. See W: www.dudley.gov.uk

A CD of photographs from the Symphony Hall exhibition launch will be made available to all members courtesy of Birmingham City University. Our website has received to date 1,700 profile views since we set this up in September 2007.

Both Jo and Zoe will be stepping down from their roles, having facilitated the group through its first year and will continue in these posts until the close of the Ferrers showing. We hope that ACJ Midlands will continue to go from strength to strength with a different team at the helm!

For further information contact Jo Pond, E: jo@jopond.com or visit W: www.myspace.com/acj_midlands

ACJ-Scotland

Suzanne Smith reports:

The events surrounding the exhibition *Reveal* at ECA (reported in March) enabled members to meet each other, some for the first time, in order to network and put forward informal plans for the future. There is now a possibility of having some members' studio open days in Dundee, Edinburgh and Glasgow for other members to come along to and it is still our intention to put forward the idea of having three city groups in Dundee, Edinburgh and Glasgow, in order to make progress with providing local networking and support opportunities for members.

For information contact Suzanne E: hello@suzannesmithdesign.co.uk or Genna E: gennad_esign@hotmail.com

ACJ-South Coast

Laila Smith Reports:

ACJ South Coast had a successful day of photography this spring. Otto from Otomat Photo Box demonstrated his system for photographing small objects under artificial

light. Everyone went home with some images of their work and Otto gave us a wealth of advice on lighting and using our digital cameras.

We are currently in discussions with Hove Museum and will hopefully be showing as a group at this dedicated Applied Arts Museum.

If you would like to be involved with ACJ South Coast please email Laila Smith, E: smithlaila@hotmail.com.

ACJ-Wessex

Ruth Facey and Gill Mallett report:

A programme of activities was developed around requests from members and recently included a Digital Photography workshop with Ed Glover on March 7 and an Enamelling workshop with Tamizan Savill on May 3 at Flux'n'Flame workshop, Milton Abbas, Dorset.

Upcoming activities include Anticlastic Raising in June, a Tool-making workshop with Al Marshall on 7 July and a Workshop 'Clear out and Swap' in September. A list of suppliers has been compiled by Gill Mallett who does a fantastic job of co-ordination for us across a wide region.

The success of the exhibition *Collection One* last November has the calendar booked for another this year. We sometimes meet for just a social lunch at Salisbury Arts Centre, where we continue to bounce ideas, share tips and information.

For further information contact Gill Mallett, E: gallery@btinternet.com.

ACJ Regional Contacts

ACJ-Berkshire

Linda Tyler, E: lindatyler@lindatyler.co.uk

ACJ-Bristol

Tamizan Savill, E: tamizan@bigfoot.com

ACJ-NI

Anne Earls Boylan
E: anneearlsboylan@aol.com
Dr. Sarah McAleer
E: sarah@golddigger79.com

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

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.

At a Glance

On 13 June join leading international craft specialists and environmental experts in discussions and workshops at the , Southbank Centre, Belvedere Road, London. Put on by the Southbank Centre in partnership with the Crafts Council, exploring the relationships between craft and climate change, science and mathematics, inspired by the Hyperbolic Crochet Coral Reef at The Hayward Gallery. Confirmed speakers: Jude Kelly and Rosy Greenlees (Executive Director, Crafts Council), Dr Daina Taimina (Mathematician at Cornell University, USA) and Christine and Margaret Wertheim (Science writer and Commentator).

For further information contact the Crafts Council, T: 020 7278 7700.

Acme Studios Residency

Acme Studios is offering a free studio for two years plus a grant of £10,000 a year to an artist living or working in London. Black and minority ethnic artists are currently under-represented in our studios and we welcome applications from artists from these communities.

This new residency (starting December 2008) will be based at our new build studios at Atelier Court, a partnership development with affordable housing provider, Swan Housing Association, in Leven Road, Poplar, London, E14. The development consists of 66 affordable housing units and 21 affordable studios. The residency is an opportunity for an artist involved with socially engaged practice to develop significant relationships, through their work, with local residents and the wider community. It also offers financial and practical breathing space, allowing an artist to focus on the development of their practice.

The deadline for applications is: Friday 13 June, interviews will be held on Friday 4 July. For an application pack visit W: www.acme.org.uk/residencies.php. or E: mail@acme.org.uk or T: 020 8981 6811

Making Space

Making Space is now open with 7 studios for rent. Studios are approx 16sqm, large enough for two or three to share. The studios are purpose-built with water, heating and power. Rates range from £125-£200 per month plus bills. Studios are exempt from Business Rates.

Making Space will also be offering a range of professional development activities from practice based master classes to business surgeries and opportunities to teach in our two purpose built teaching studios. We are looking to expand our network of artist/tutors as well as resident artists.

For further information please visit W: www.makingspace.org or contact Kit Lendon E: director@makingspace.org or T: 023 92472491

The Argyll and Bute Residencies, Cove Park

In 2008 Cove Park will award up to four Argyll and Bute Residencies. These residencies are for artists at all stages in their careers and working in all art forms. Since the programme's launch in 2005, writers, musicians, visual and applied artists have all benefitted from a unique opportunity to develop their own projects at Cove Park amid practitioners working in a wide variety of art forms. This year the residencies will run for two weeks from 3 November. Each artist will be provided with high-quality accommodation on site, dedicated studio or work space and a fee of £500. The aim is to provide artists with the time and support to concentrate on their work within the context of a cross art form programme. To be eligible to apply, the artist should be: No longer in full-time education, Either living and working in Argyll and Bute or from the region or currently working on a project which has a strong connection with the region.

Deadline: 25 July 2008. For information visit W: www.covepark.org or contact Sara Barker, T: 01436 850 123, E: information@covepark.org

Jewellery Short Courses at West Dean College

Short courses run throughout the year, and there is an extensive range of courses for jewellery covering a variety of techniques. Courses are taught by established makers. For further information visit the website, W: www.westdean.org.uk or contact the college, T: 01243 811301

Exhibition Opportunities

The Owl and Lion Gallery, Edinburgh has opportunities for Jewellery Artists who would like to exhibit in a Gallery environment. They have space available for solo shows, group shows and shared showcases. For further information and to receive an application form contact: The Owl and Lion Gallery, 15 Grassmarket, Edinburgh, EH1 1HT. T: 0131 220 0900 E: isabelle@owlandliongallery.com W: www.owlandliongallery.com

GlimpseOnline

GlimpseOnline.com Ltd. which was founded in 2007, is an online marketplace connecting artists and designers with buyers both trade and private. Through GlimpseOnline.com artists and designers are able to exhibit, sell and promote their work to an international audience. For further information visit the website, W: www.glimpseonline.com or contact the team at T: 020 8981 1180 E: info@glimpseonline.com.

Top Drawer Autumn

Call for exhibitors. If you are interested in taking an individual stand or sharing one at this trade fair please contact Justine Smith T: 020 7370 8122, E: justine.smith@clarionevents.com

Exhibition Opportunities

Made In Leicestershire aims to get you more interest and customers locally. The website gives each artist/maker/gallery space for some text, three images (maximum 1MB in size) and a link to your website or contact details. Once accepted onto the site, you can update your details and images at any time. Marketing of the site to the public will include the compilation of a printed directory in the autumn. To apply to join visit the website, W: www.madeinleicestershire.org.uk Deadline: 31 July.

benchpeg

The 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. Receive weekly by free subscription by logging onto W: www.benchpeg.com

For further information email Rebecca
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 an array of support and Change-Act-Share 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

classified advert

Full Focus specialises in digital photography for jewellery designers.

If you need shots for a website, catalogue or craft fair application, then give me a call. My studio is based near Hatton Garden in London. Prices start at £100. Examples of past work can be found on the website www.full-focus.co.uk

Contact Juliet on T: 0794 121 8223, or
E: juliet@full-focus.co.uk

fairs

Edited by Melanie Eddy

Rock 'n' Gem Shows

T: 01628 621697

E: info@rockngem.co.uk W:
www.rockngem.co.uk

31 May-1 Jun – Norfolk Showground,
Costessey

7-8 Jun: Kempton Park Racecourse

14-15 Jun: Newcastle Racecourse

2-3 Aug: Kempton Park Racecourse

9-10 Aug: Royal Welsh Showground,
Builth Wells

6-7 Sep: Newton Abbot Racecourse

Pulse by Top Drawer

T: 020 7370 8843

E: pulse@clarionevents.com
W: www.pulse-london.com

1-3 Jun: Earls Court, London

The Contemporary Craft Fair

T/F: 01626 830612

E: craftfair@craftsatboveytracey.co.uk
W: www.craftsatboveytracey.co.uk

6-8 Jun: Mill Marsh Park, Bovey Tracey

Gem 'n' Bead

T: 020 73708 133

E: info@gemnbead.co.uk
W: www.gemnbead.co.uk

14-15 Jun: Newcastle Racecourse

21-22 Jul: Farnham Maltings, Farnham

Home and Gift, Harrogate

T: 020 7370 8357

E: joanna.carter@clarionevents.com

W: www.homeandgift.co.uk

13-16 July: Venues around Harrogate

Art in Action

T: 020 7381 3192

E: info@artinaction.org.uk

W: www.artinaction.org.uk

17-20 July: Waterperry House, Oxon

Dazzle

E: tonydazzle@aol.com

W: www.dazzle-exhibitions.com

1-25 Aug: Traverse Theatre, Edinburgh

International Jewellery London

Design is highly profiled this year at IJL with a new mezzanine level dedicated to the Design Gallery, including The British Design Pavillion and the new International Design Pavillion. T: 020 8910 7912

E: ijlteam@reedexpo.co.uk

W: www.jewellerylondon.com

31 Aug-3 Sept: Earls Court

listings

Edited by Lyn Medcalf

EDINBURGH

Dovecot

10 Infirmity Street. T: 0131 315 3054

4 Aug-27 Sep: Raising the Bar – influential voices in metal. 12 metalworkers.

Organised by Innovative Craft

Open Eye Gallery

34 Abercromby Place. T: 0131 557 1020

W: www.openeyegallery.co.uk

To 18 Jun: Rebecca Halstead

21 Jun-6 Aug: Lyndsey Mann

The Scottish Gallery

16 Dundas Street. T: 0131 558 1200

W: www.scottish-gallery.co.uk

4-28 Jun: A Japanese Dialogue – cross media exhibition including jewellery.

Plus, Professor Yasuki Hiramatsu – jewellery showcase & works by Hiroko Iwata, Emiko Suo

8 Aug-6 Sep: Jewellery Showcases – Malcolm Appleby, Daphne Krinos & Yoko Izawa. Plus, The Blue Room: cross media exhibition incl. jewellery – Ann Little, Hannah Louise Lamb, Wendy Ramshaw, David Watkins, Melanie Tomlinson, Marlene McKibbin, Etsuko Sonobe, Nel Linssen, Naoko Yoshizawa

ETON

JaM & Eton Applied Arts
81 High Street. T: 01753 622333
W: www.etonappliedarts.co.uk
Flavour of the Month – Jun: Atelier Gilmar,
Jul: Nick Hubbard, Aug: Guy Royle

FARNHAM

New Ashgate Gallery
Lower Church Lane. T: 01252 713208
W: www.newashgate.org.uk
To 2 Aug: Rarefind Summer Jewellery –
seasonal collection. Plus: Farnham
Maltings Jewellery & Silversmithing Group
9 Aug-1 Nov: Rarefind Autumn –
seasonal collection

GLASGOW

Roger Billcliffe Gallery
134 Blythswood Street. T: 0141 332 4027
W: www.billcliffegallery.com
20 Jun-through August: Design Collection
– Summer mixed show incl. Lilly Hastedt,
Alan Craxford, Anja Schonmeyer, Astrid
Keller, Anna Lorenz, Ursula Gnaedinger,
Nutre Arayavanish, Tom Rucker,
Jane Macintosh, Jung-ji Kim, Neeltje
Huddleston Slater, Miriam Øude Vrielink,
Hester Vagt, Carol Mather, Mikala Djørup,
Mark Nuell, Loekie Heintzberger, Astrid
Keller, Kayo Saito, Louise O'Neill

LEEDS

Craft Centre & Design Gallery
City Art Gallery. T: 0113 2478241
W: www.craftcentroleeds.co.uk
Jun: Flora and Fauna – incl. jewellery
Plus: Mini 'Rings' Showcase – 10 jewellers
Plus: In the Spotlight – Helen Noakes
Jul-Sep: Simply Silver – jewellery &
silverware. Plus: In the Spotlight –
Rachelle Varney

LONDON

@Work
156 Brick Lane T: 020 7377 0597
W: www.atworkgallery.co.uk
5 Jul-5 Sep: Top Ten – 10 makers in 10
categories, showing 10 pieces each
and
35 Ponsonby Terrace. T: 020 7821 9723
7 Sep-6 Oct: Top Ten, as above

Coutts London Jewellery Week
Among the events specially arranged by
London Galleries are the following:

Brilliance – Craft Central. Info: Claire
Gillespie. T: 020 7251 0276

Enchanted – SDC Gallery. Info:
Evangelos Pourgouris & Miranda Falker.
T: 020 7613 3886

Studionorth. Info: Chrysanthe
Staikopoulou. T: 0794 1550 632

Meet the Makers – Electrum Gallery
(talks). Info: Janice Hosegood.
T: 020 7629 6325

Everyday Gorgeous – Craft Central. Info:
Rosemary Lucas. T: 07932 736 769

Fresh Forms – Lesley Craze Gallery.
Info: Rebecca Sweeting. T: 020 7608 0393

Meet the Jewellers – Contemporary
Applied Arts. Info: T: 020 7436 2344.

Treasure – HM Tower of London. Info:
Gideon Cleary. T: 020 8510 9069

Young Upstarts – Nicholas James, Hatton
Garden. Info: T: 020 7242 8000

Jewellery3 at OXO (Studio Fusion, Alan
Vallis, D'Argent) Info: Gudde Skyrme. T:
07713 294947

Cockpit Arts Open Studios.
Info: T: 020 7419 1959

Most of these are open during the week
9-15 June, but check for dates & times

MANCHESTER

Manchester Craft
& Design Centre
17 Oak Street. T 0161 832 4274
W: www.craftanddesign.com

To 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
6 May-5 Jul: Flora or Fauna – An
exhibition of floral accessories and
ornamental animals, to incl. acrylic & silver
jewellery by Sarah Keyes & vintage floral
fabric jewellery by Sarah Jay of 'ellie & lou'
8 Jul-13 Sep: Organic Forms. A collection
of new work, mainly jewellery, inspired by
nature. Work incl. silver 'seed' jewellery by
Sarah Pulvertaft and silver and enamel
'pod' jewellery by Emma Atherton

NUTFIELD

The Grace Barrand
Design Centre
19 High Street. T: 01737 822865
W: www.gracebarrand.com
To 21 Jun: Playing with Fire; a celebration
of metalwork, fine jewellery, silversmithing
& ironwork
5 Jul-23 Aug: Marianne Forrest, A Way
of Thinking – timepieces

SALTAIRE

Kath Libbert Jewellery
The Store, Salts Mill, Saltaire,
T: 01274 599790
W: www.kathlibbertjewellery.co.uk
17 Jul-28 Sep: Now & Then – Antique
meets Contemporary. Incl. Ruudt Peters,
Georg Dobler, David Bielander, Felieke
Van der Leest, Adam Paxon, Kelvin Birk,
Lindsey Mann, Anti-War Medals, Inger
Larsen, Laura Deakin, Constanze
Schreiber, Claudia Stebler, Silke Spitze,
Melanie Bilenker. The gallery plans a
number of collectors' events during the
exhibition. Telephone for details

WELBECK (near Worksop)

Harley Gallery
Mansfield Road. T: 01909 501700
W: www.harleygallery.co.uk
10 May-29 Jun: Make Do and Mend –
6 makers remaking and recycling
materials to create jewellery &
fashion accessories. Incl Tanvi Kant,
Grace Girvan

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 September 2008
issue is 7 July.

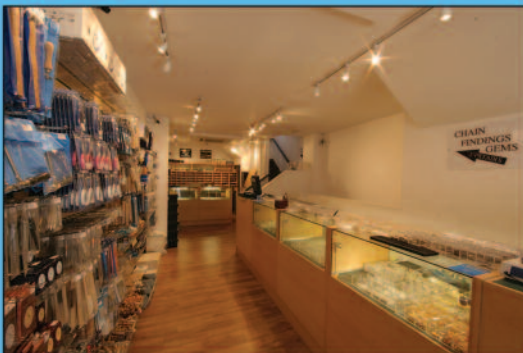


Refiners & Bullion Dealers

Platinum Findings Gold Beads Silver Chain Sheet Tools Wire Gems

Postal Order Service
Postal Scrap Service

New Catalogue Available January 2008



16 Hatton Wall

London

EC1N 8JH

Tel: 0207 404 0744

Fax: 0207 242 3133

www.jblundell.co.uk

Sales: sales@jblundell.co.uk

Manager: rafael@jblundell.co.uk