



The Association for Contemporary Jewellery's quarterly newsletter



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Saskia Shankland. Bangle, 2008 acrylic.  
Runner up for New Designer of the Year  
at New Designers

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of *Findings* is 6 October.

## editorial

The really big news for *Findings* is the surprise success of an application to the Worshipful Company of Goldsmiths, which has resulted in a one-off donation of £5000 for the newsletter. Since *Findings* has always been one of the biggest items in ACJ's budget (and worth every penny, I hear you say...), this amazing generosity from the Goldsmiths' Company is very warmly welcomed. It will make possible the survival and development of the newsletter, turning it into more of a magazine, and this in turn will tie in admirably with the plans for ACJ's enhanced communication with its members and further afield, through an E-Bulletin and expanded website. Nathan Jones, ACJ's new Development Manager, details the new initiatives he is working on, on p.5.

ACE's withdrawal of funding has forced ACJ to look carefully at priorities for what it does, and why, and how the membership views it. We pounced on the *Findings* section of the membership survey analysis to see whether we're giving you what you want. This was literally the first ever time we at the editorial coalface have had any useful feedback, and your various comments have been taken gratefully to heart. Please let us know if you have something to contribute – research, technical articles, polemic – we always need good thoughtful articles.

Lyn Medcalf, responsible for the design of *Findings* ever since we began in 1997, tells us this will be her last issue, as she plans new ventures. Her skills, patience and loyalty will be very hard to replace. Melanie Eddy is also moving on later this year after three years working as Editorial Assistant, and she too will be greatly missed. We wish them both well for the future. *Muriel Wilson*

## chairman's letter

During the last year there have been some changes which have been written about in *Findings* and covered stage by stage as they have happened. There will be more detail on these various matters but overall, the last twelve months have been alarming at times. In the winter we heard that like many other arts organisations we would lose our regular Arts Council England funding which had allowed us to assist members in the form of travel grants, funding towards events and the continued development of *Findings*.

For one year we had the good fortune to have excellent input from our former Chief Executive Officer Fennah Podschies. Through her hard work we have secured funds to maintain our existing programme. We have recently appointed Nathan Jones as our Development Manager, to take on further development and consolidation of the ACJ and find new areas of funding support.

One of the most important sources of information, which will inform the development of the ACJ, will be the analysis of our recent Members Survey. I would like to thank all of you who kindly took the time to reply to this quite detailed questionnaire.

The Members Survey showed what a wonderfully mixed organisation we are with many members being makers, be it the highly skilled professional or the amateur enthusiast. There are also valued members from other areas, of course, such as education, galleries and sellers of jewellery and some collectors. Not all our makers have come through the 'Art School' route; some have decided to change career or complement a totally different occupation. Altogether this makes up a very diverse membership and of course there are many of us who do a bit of several things.

A mistaken assumption by some of the survey respondents was that the ACJ board are all London based and have initiated the regional groups. In fact ACJ committees have always been deliberately made up from members from all over the UK, and the regional groups have invariably been started by enthusiastic members in their regions.

Members have also been the driving force behind the events that we hold, such as the conferences, one day events, symposia or exhibitions. If you want to contribute to ACJ's impact by making something happen in your area then please contact our administrator (see column left).

We have funds to hold events and welcome any proposals that continue to promote contemporary jewellery in some way. Our AGM has been postponed as the business papers could not be ready in time. Notification of the date and venue will be posted in our website as soon as possible.

Best wishes to all those who are exhibiting this autumn, let's hope the present financial climate does not affect the purchasing of good quality design. *Frances Julie Whitelaw*



## Brazilian Adventure

*Mike Andrews was a successful TV producer with the BBC before taking up jewellery-making*

A criminal was once asked why he robbed banks. "Because that's where the money is," he replied. So I was off to Brazil because it produces two thirds of all the world's fine gemstones. The first colonial capital of the State of Minas Gerais, (general mines), Ouro Preto (Black Gold), is one of the most beautiful baroque towns in the world. Its walls still disclose diamonds, from time to time, hidden in crevices by slaves. It also has a museum, brilliant with the Brazilian specialities – aquamarines, amethysts, citrines and tourmalines, imperial topaz, but also with emeralds and diamonds.

My destination was Governador Valdares (GV). In Brazil it is famous – as the hottest place in Brazil, for the quantity of dollars sent home by its emigrant sons in the USA, and for the fact that there are eight women for every man that remains. Now that could be one reason why young paraglider pilots migrate there each February to fly from the 1,000m peak of Ibituruna nearby. It was the good flying that took me to GV first – or so I told my wife. But getting there is not without its dangers. It was only after I took the smart overnight bus from Rio that I discovered it had been held up at gun-point twice in the last six months, and that all the passengers had been robbed.

GV is also the centre of the Brazilian gemstone trade. Every June it hosts one of the biggest gem fairs in the world. It was only when the rain set in during my third visit that I had time on my hands. I love aquamarines, they are expensive, but the next year marked my 40th wedding anniversary – appropriate for a little excess spending! What's more, for the last three years I had been studying jewellery-making with Filton College in Bristol.

My problem was that I knew next to nothing about buying stones, so I was very concerned about being sold a dud. I knew that it is fairly standard practice to heat-treat aquamarines to reduce the green and deepen the blue of a stone. The deeper their colour, the higher the price. Besides colour, clarity, transparency, inclusions, faults, shape and cutting all contribute to price, and valuing a stone is an art not a science. There are no absolutes, no rules by which to judge quality. I also knew that there is more room for fraud in gemstone dealing than in almost any other trade in the world. Still, I was there to paraglide, and that's a risky game too...

Behind steel shutters on the high street a dealer had a stone-cutting workshop above an office lined with safes.

At first I bought some dendritic quartz, cheap but fascinating – rock-crystal clear as glass with brown-gold inclusions like moths wings trapped inside. The stones were priced by carat and this gave me confidence. Then I asked to see aquamarines. Zé Maria pulled out a rack glittering with stones of all shapes and sizes and cuts. They were breathtakingly beautiful, deep drops of the south seas scattered on the white cotton backing. I picked out a cushion-shaped oblong stone, of a darker blue, and many-faceted on the back, which enhanced its brilliance. It was weighed in front of me at 7 carats, and the last of my dollar travellers cheques crossed the counter.

Our wedding rings had been made from gold that I had found in Brazil in 1965. I had flown in a spluttering single-engined plane to a truly frightening dirt airstrip cut in the Amazon jungle. I had traded Polaroid photos of the miners for gold-dust in this wild-west-like 'garimpo' made of split wood shacks. 500 miners and merchants with revolvers on their hips were accommodated by 30 girls in the 'boite'. Then Crepori was accessible only by light aircraft, or by six weeks by canoe and two days on foot. I even panned some gold myself, and I still had a lump in a tobacco tin, 40 years on. Now I could mount Janet's aquamarine.

This year, Janet had come with me, not just to keep an eye on me, but because we had been invited to a wedding. And I also had a local advisor, John Sparks. "I ship brown topaz from Rhondonia to India," He told us. "They treat it with neutron and gamma rays to turn it blue. I hold on to the real blue topaz for myself." I explained that I was not after classic fine cut stones but ones with 'character' – my jewellery designs spring from the inspiration of the stone. "I'll put the word out on the street." He said.

'The street' in GV means a couple of blocks where the dealers have stone-cutting workshops. Accompanied by John, nobody was going to rip us off badly. He knew too much and they needed him. We visited two or three dealers behind unmarked doors and my pockets got heavier. John warned me that the dealers will frequently cut a stone for 'yield' – to get the maximum depth and thus weight – because the stones are priced by the carat. It does not always make the best cut for the stone. I was warned off some aquamarines, which John told me were 'window'. You could read print through them. This is caused by cutting the stone too deep, so that the incident light is not reflected internally but passes through.



Mike Andrews. Ring, 18ct, aquamarine

After a wonderful lunch of an Amazon pacu fish cooked by John's wife Jilva, we emerged again into the burning sun and 35C. heat of the street. They had seen us coming. We were surrounded by a vociferous small crowd of villainous-looking men, some with leather broad-brimmed hats, straight out of a bandit film.

The stash of dollar bills in my pocket was a worry – all gemstone transactions are in dollars, and for me that meant cash. They thrust out slips of folded white paper with stones. It was alarming, but logic dictated that they were not likely to harm a potential customer on their own patch – they needed more gringos like me to come. Instead it was 'buyer beware'. I bought a nice pair of tourmalinated quartz stones for earrings for a fifth of the first asking price, and a fraction of what they would cost in the UK.

Now as I bend over my bench-peg, my mind strays back to the jungle heat and the music, the beautiful girls and biting insects, and a miner I met in 1965. "So you are going up the Arinos River are you?" He squinted at me. "It's a pity you are not a geologist." From a glass phial he carefully tipped half a dozen small irregular pebbles into the palm of his hand. They were transparent, slightly yellowish, and the size of cherry stones. "I washed out these diamonds up there. Somewhere there's a mighty big lode."

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## MIND GAMES

*Deborah Werbner describes her newly discovered system for relating designer and wearer*

MIND GAMES™ is a design system intersecting art, mathematics and psychology. Fractal geometry is the root of its inspiration, albeit an unexpected one.

Integrity in design requires creations to speak to and from the heart. When my HND\* design module required research and design based on geometry, my heart sank. With an innate aversion to straight lines (traditional Euclidean geometry) I felt at sea. My father had just passed away and I was coasting. Then I found fractals.

Clouds, mountains, coastlines, poetry, our arterial system and ECG reports are examples of fractal systems. Benoît Mandelbrot developed fractal geometry in the 1970s as a conceptual framework to describe formerly chaotic systems. He contrived deeply logical patterns in otherwise unrelated phenomena and applied a mathematical formula which explains the inherent structures of repetitive self-similarity and interconnectivity.

I learned that the human psyche and certain behavioural patterns create fractal patterns. Furthermore, an early analytical behaviour tool used by psychologists, the Rorschach test, which is composed of inkblots, is also fractal. Suddenly – my Eureka moment – a direct link to my heart. I studied psychology at University; my mother was a psychology tutor and my dear father a psychiatrist.

Throughout the spring of 2007, I transformed inkblots into design tools. The blots arose from dates or words significant to my family; at their origin they were personal. I played with the imagery and designed talismanic objects – dedicated to my father – carrying the messages inherent in the original fractal inkblots.

The evocative nature of the inkblots convinced me to take MIND GAMES™ public. My week as Jeweller in Residence at ACJ-London's exhibition during Coutts London Jewellery Week provided the perfect testing ground. Each participant ('mark maker') using fixed parameters, created their own inkblot imagery, related their associations and completed a questionnaire noting personal preferences. Drawing upon this information I design jewellery or objects tailored to them; commissions thereafter are optional. The individual nature of the design process ensures that each piece will be unique to the original mark maker.

The CLJW residency raised questions for further study. How will the imagery change as I alter the mark making perimeters? How important is the relationship between the mark maker and myself as the designer/solicitor of information? How will I convert the mark marker's input while imbuing the work with my 'signature'? MIND GAMES™ by 'surprising the unconscious' creates an intimacy between the mark maker and the designer and adds a curious new element to the maker-wearer relationship. How will I retain this intimacy?

A striking result of the week was the sheer enjoyment expressed by mark makers sharing in the design process. Putting on an apron and putting down their guard allowed participants to play and yet to be challenged.

*\*Cass Department of Art, media and Design, London Metropolitan University. Thank you to Gill Newton, Goldworks and Coutts London Jewellery Week sponsors for making this CLJW residency possible.*



## Looking ahead

*Nathan Jones has begun work on new developments for ACJ, following analysis of the Membership Survey, and reveals some of the plans under discussion*

Hello! I'm the new Development Manager for the ACJ and I'll be working alongside the executive committee to ensure the Association grows beyond its status as an Arts Council 'Regularly Funded Organisation', and into a new phase as a proactive organisation with a range of incomes and activities.

Fortunately, my predecessor Fennah Podschies has already done a wonderful job preparing for this and setting up tools for us to use. In particular, we'd like to thank everyone who took part in the membership survey earlier this year – I realise it must have been quite a trawl, but it will be worth it! The results were eye-opening, and reflect the skills and diversity of practice among the membership.

So what's next? Well, using the survey as a basis for our discussions, the executive committee and I have developed a draft framework for our core activity. This includes a regular email bulletin for members, which will enable you to promote your own activities and ensure you don't miss any opportunities because of the timescale of the distribution of our publication, *Findings*. In turn, this will allow *Findings* to concentrate on what it does best – articles and reviews, encouraging the consideration of jewellery as an art form. We hope it will also encourage wider discussion and participation through your own forums and profiles on the new website, creating a genuine community feel for you all as ACJ members.

Over the next few months we will also be working hard to ensure we respond to your comments on ACJ events. Please be aware that we can't do this alone, and as ever we rely on you to provide us with the knowledge and passion in order to get the right mix of activity in your area. Do get in touch with us if you have an idea for an event, exhibition, workshop, or would like to host a conference, and I will be glad to discuss how this can fit into our wider programme of national support, and how best I might be able to help with your plans, E: nathanmercy@googlemail.com or via Sue Hyams E: enquires@acj.org.uk, who will make sure they are followed up straightaway.

Okay, that's it for now... I just need to invite everyone to make sure they have their correct email address registered with Sue Hyams, our Administrator at enquires@acj.org.uk, so you can receive those email bulletins. And I look forward to meeting and working with you all over the next year – experiencing the best UK jewellery has to offer!

### reports

## Artist-in-Residence in Australia

*Abigail Stradling went to Canberra and Adelaide*

After graduating from the School of Jewellery in Birmingham in 2006, I was keen to explore and develop my work in new surroundings, combining a love of travel and new challenges. I selected the Canberra School of Art, part of the Australian National University as the perfect location to take my work in a new direction. It provided the ideal environment for me to embrace new ideas and to develop my glass and jewellery skills, whilst Australia offered an inspiring landscape, enviable lifestyle and of course, the prospect of trading the British winter for an Australian summer!

In September 2007 I embarked on a four-month residency as a visiting artist in the Gold and Silver Department in Canberra. The school, a rather grand Art Deco building, houses facilities for numerous subjects, providing great opportunity for interdisciplinary collaboration. The Jewellery Department is headed by Johannes Kuhn (best known for his anodised aluminium jewellery and hollow ware), who is supported by Cinnamon Lee (currently utilising rapid prototyping to cast highly technical and innovative rings).

The department was extremely welcoming, and I settled in quickly and began work. The well-equipped workshop itself was largely open-plan, with students from all years cohabiting. Student numbers average of about 6 per year group, contributing in part to the strong sense of unity and great communication between the year groups.



Abigail Stradling. *Symbiosis brooches*, 2007. Silver, glass

The technical skills of the students were very strong – clearly influenced by the direction of Kuhnen and Lee. A healthy emphasis is placed on hand skills and understanding processes (such as making wire from a cast ingot) and regular projects include making glasses and forging cutlery. Overall, the degree course, whilst providing a wide range of skills training, also allows students the freedom to be experimental. Perhaps a greater emphasis on professional development could improve the course still further, however, preparing students for the next steps after university.

The Glass Department was particularly accommodating – giving me the freedom to experiment in my own lampworking workshop and even providing a student to show me the ropes. I was surprised to find that glass jewellery was already very firmly established in Canberra with several prominent jewellers there. Australians seem to have less fear about wearing glass, something I found to be very liberating! During my residency I was able to produce a new collection under the theme of ‘Symbiosis’ and exhibit it alongside the school’s degree show in December.

I left Canberra in January for Adelaide. There I spent a fantastically productive month at Gray Street Workshops, working as an access tenant. Gray Street was established in 1985 by Catherine Truman, Sue Lorraine, Julie Blyfield and Leslie Matthews, all prominent in Australian jewellery and internationally recognised. Their collective partnership is complemented by access tenants – recent graduates and newly established jewellers who benefit from the knowledge and guidance of the founders whilst at the same time injecting a fresh energy. It is simply a very special nurturing environment, and it was a real privilege to spend time working there.

My time in Adelaide culminated in the Jewellers and Metalsmiths Group of Australia 13th biennial conference. As this is the Australian equivalent to the ACJ, I wanted to know how it would compare. I eagerly anticipated a valuable insight into current jewellery and object-making throughout Australia. I was however, despite the numerous wonderful exhibitions and supporting events, left dissatisfied with the rather short sighted overview of the contemporary scene presented through the lectures.

My personal highlight here was a professional development workshop with Charon Kransen, an internationally regarded lecturer, curator and agent. The workshop raised some very relevant issues to reflect on. One particularly crucial message stayed with me with regard to recognizing your power as a jeweller – we sometimes lose sight of our role and need to remember that galleries need us as much as we need them.

I feel that my own work has evolved and flourished as a result of the residency. In addition, I have learned and adapted new skills, such as lampworking to create jewellery components. My new collection is smaller in scale, with more consideration of wearability, yet still maintaining a conceptual foundation. Thus far, my work has been accepted into five Australian galleries. It is difficult to convey just how valuable the whole experience was for me and I hope that my placements were also a positive time for my wonderful hosts. I have returned to the UK with renewed confidence to tackle the British jewellery scene with new energy. My thanks to the ACJ for its support.

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## SILVER 2008

### Legnica Festival of Silver

*Ewa Bromberkowska reports from Poland*

This year the Legnica Festival of Silver, SILVER 2008, celebrated its 30th birthday. Widely considered as one of the most important art jewellery events in Poland, every year it gathers artists, art critics and wide audience from Poland and abroad. This year’s edition was more impressive than ever, as the grand jubilee celebration and the total of 9 exhibitions of Polish and foreign artists. Established in 1978, Legnica has become an important platform for exchanging new ideas and views on artistic jewellery. Long live SILVER!

The main Festival events took place 16-18 May. That of greatest annual importance is the International Silverart Competition (a continuation of International Silver Art Review), the biggest and most prestigious jewellery competition, one of the leading such events in Europe, first organized in 1979. Each year the contest is given a different theme, in order to open the artists’ minds and make them look deeper into the subject. But not only the context counts. The international jury invited yearly to judge the competing work, pays attention to the workmanship, precision and artistic idea.

‘Exclusive’, referring to value, uniqueness, individuality, top brands, consumerism and craving for luxurious items, was the 2008 topic. This theme appeared very demanding, and resulted in many interesting objects, emphasizing its different aspects. According to its author, Slawomir Fijalkowski, the motto of this year’s competition was not supposed to be easy and the results clearly proved that. Many artists tried to dodge the topic rather than refer critically to it. Luckily not all of them, and among the many works from around the world sent for this year’s contest, the jury had no difficulty in selecting the exhibition and rewarding the winners.

*Jacet Ryn. Bracelet, Mine, 2008. Plastic tubing, needle. Winner of the Grand Prix at the Legnica Festival of Silver 2008*

The third place was given to Alexander Blank from Germany, who presented a set of three *Shields* in different shapes, made of acrylic glass and silver. Transparent, blank shields, with no emblem or coat of arms, very silent objects, which perhaps are aiming to enable the belief that the best things in life are 'no name'. The second award winner was Agnieszka Maksymiuk from Poland, with her body-jewellery realization entitled *Matrix, Anatomical Pattern*. The work was referring to the most personal, intimate and therefore exclusive aspect of jewellery worn on the human body – the imprint it leaves, and conceptual deliberation on whether an imprint is still jewellery. Her very heavy necklace made of steel left an impressed image around her neck creating a non-object piece of jewellery.

The Grand Prix winner was Jacek Ryn from Poland, a third year student at the Academy of Fine Arts in Gdansk. His bracelet, *Mine*, caught the attention of the audience not only by the object itself, but the video attached. The mixed media film presented someone preparing for a night out, making-up, putting on evening clothes and stockings. The final touch, which normally would be jewellery, was replaced with an injection of a needle with a plastic tube, entangled around the wrist and hand. After a moment the tube was filled with the person's blood. Can jewellery become any more individual, unique and therefore 'exclusive'? Furthermore, human blood is considered to be very valuable in the age of constant surgeries and the ever-growing demand for blood donors. A very intelligent, accurate and interesting object, no wonder it caught the jury's attention.

Apart from the Competition, many other exhibitions took place: the 'debut' of a young artist (this year Jakub Sliwowski) is another long tradition of the Festival; 'Silver Schools', presenting work by students and professors from Finland and Slovakia, and a presentation of works by Vratislav Karel Novák from Czech Republic, to mention just a few.

Legnica Silver Festival is growing and hoping to become more international with every year. Visit Legnica in May – it is a must for every jewellery follower!



Olivier Daunay; Eloise Fiorentino; Aurelie Kirtz; Stephane Landureau; Yiri Ledecy; Agathe Saint Girons. The objective was to put our creative minds to work and explore an amazing material already used in such industries as aeronautics or eyeglass manufacture: a memory-form metal alloy and a super-elastic metal alloy! The possibilities seem unlimited and I believe we stood up successfully to the challenge. We visited another company, which specializes in Physical Vapor Deposition (PVD) in order to obtain durable coats of coloured metal on a number of different supports, further broadening our possibilities.

Our hosts were the Pôle Bijou and the Crystals Communauté des Communes, the event entirely organized with great care by Monique Manoha, who is in charge of the Pôle Bijou. We were extremely well received under the most favourable conditions, allowing us to release our imaginations and to explore these interesting materials fully. We were able to exchange our ideas and points of view among generous and creative professionals. It was a real treat from a creative, professional and human perspective.

We had the opportunity to visit the future buildings that will house the Pôle Bijou. The first is located right in the centre of town, on the landscaped riverside of the Meurthe river which crosses the city. This building is planned to receive both temporary exhibitions and permanent displays, a show-room, a class-room and a tea-room for visitors to rest while facing the gardens. An ideal location for the 60,000 tourists who visit the town each year for its world-wide high-end reputation. The second large building being restored will be ready by autumn 2009 and will be occupied by various jewellery studios. Everything has been carefully thought out so that the different aspects related to jewellery making and design are accommodated under ideal conditions.

An exhibition called 'Quand le Bijou Innove' (When Jewellery Innovates), covering 3D design, new materials, from model to prototype, and surface treatments, is planned to take place 4-31 October 2008 in the city of Baccarat. During the exhibition, seminars, called Journées d'Etudes, are planned on 24 and 25 October, when we will be present.

A big thank you to Monique Manoha and to my fellow creative colleagues for such a wonderful, all-round exceptional experience! And thanks to ACJ and *Findings* for allowing me to share this experience!

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## Pôle Bijou Baccarat

### *Angela Baduel-Crispin reports*

I've just returned from a Creative Research Seminar organized by the Pôle Bijou Baccarat (Jewellery Centre of Baccarat) in the city of the same name. Baccarat, from which Baccarat Crystals got its name, is in the Lorraine region of eastern France and is part of the Crystals Communauté des Communes: the major cities that produce objects made of crystal united to work together towards creative and economic development.

Nine contemporary jewellery designer/makers in France were selected to take part in this five-day seminar and work with two companies within the industrial field to adapt their materials to contemporary jewellery. The participants were Laure Boulard and Virginie Smaili de Savant Melange; Angela Baduel-Crispin;

## Jewellery at the V&A.– The William and Judith Bollinger Gallery

*After Jane Perry's account of the new gallery in our last issue, we asked Lynne Bartlett to give us her impressions as a practising jeweller*

It was a treat to see so many 'old friends' looking so well in their new surroundings and splendidly cleaned. Gone are the ominous turnstile gates reminiscent, for those of a certain generation, of the entrance to 1950s public toilets, and an added bonus is the provision of seating in the gallery. The display of the wonderful Townshend Gems now provides an enticing introduction to the gallery. Adjacent is a section with clear information on the techniques of the jeweller, including well-produced videos of the craftsman at work. Computer terminals throughout the gallery permit a closer view of many of the pieces from the collection at different angles. The new gallery provides an attractive display for the general visitor as well as continuing to serve the needs of the scholar.

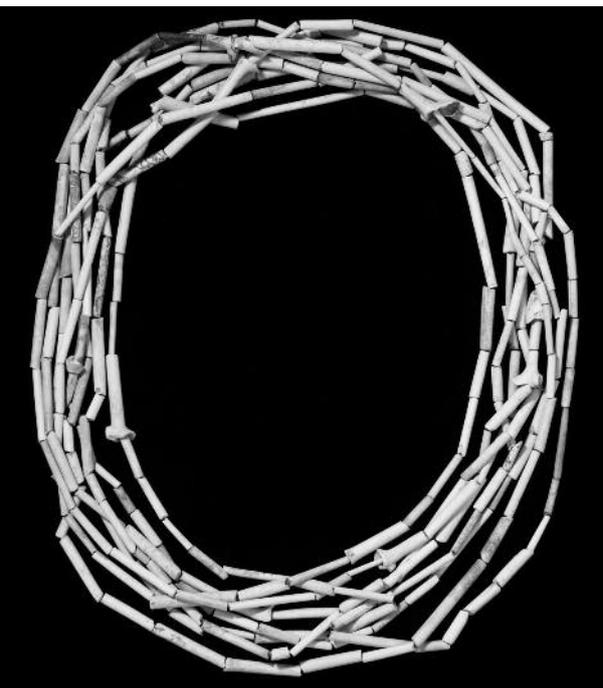
A thematic showcase briefly introduces the many roles that jewels can play in society, from amuletic and commemorative to signifiers of wealth and status. The main part of the display then follows a chronological sequence from 1500BC to 1900AD along one side and from 1900 to 2000 along the other. Contemporary jewellery is well represented by the sequence of pieces from the RCA Visiting Artists Collection. The splendid display cases serpentine down the middle of the gallery give all-round views of selected items and are arranged so that the individual jewels face the wall cases of the relevant period. Within the chronological displays similar types such as rings are grouped so that style development can be studied. No longer does one need to carry the catalogue as there are now clear and informative labels for each jewel.

Although spectacular in its own right, the spiral staircase is rather a distraction and the multiple reflections from the steps and the glass walls make it something to be negotiated with great care. The more faint-hearted may prefer to take the lift to the mezzanine level, where the sprung floor can be slightly disturbing as there is a perceptible tremor varying with the number of visitors. However it is worth the effort to see the wonderful watches and boxes displayed in the upper level and the fascinating video of a watchcase maker at work. The other side of the upper level has a fine display of traditional jewellery from Europe. Images of how some of them are worn would help the understanding of these items.

The new gallery follows the current trend for low ambient lighting, which highlights the displays but makes it difficult to take notes, and leads to collisions with other visitors. The choice of lighting from the top of the display cases works well in the majority of cases but does leave some corners in relative shade and 3-D items at the bottom of the display boards cast strange shadows on the caption panels making them difficult to read. A torch would help to highlight some areas and to see all the gem colours at their best. Lighting difficulties are resolved for some jewels by setting them on mounts proud of the board and it is to be hoped that this method will be used for plique-à-jour enamel pieces here placed flat against the dark background. The matt dark grey suits the majority of the jewels but it would have been better if a lighter colour had been used in exceptional cases, e.g. for the iron-work pieces. My own passion, the titanium jewels, are displayed on a lower panel but are best from eye-level so would benefit from being transposed with the colourful items on the upper panel. It is to be hoped that some rearrangements will be possible in time.

Nonetheless despite minor criticisms it is good to have such a splendid new gallery displaying the V&A's fine collection as a permanent source of wonder and inspiration. The V&A staff are to be congratulated on the successful completion of such a major undertaking.

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



*Bettina Dittlmann. Necklace, 'Millenium bridge' 2005. Clay pipes and iron wire. Made while leading a mastrclass at the RCA. Royal College of Art Visiting Artists Collection. Photo: V&A Images*

## Now & Then

*Kath Libbert Jewellery, Salts Mill, Saltaire,  
17 July-28 September*

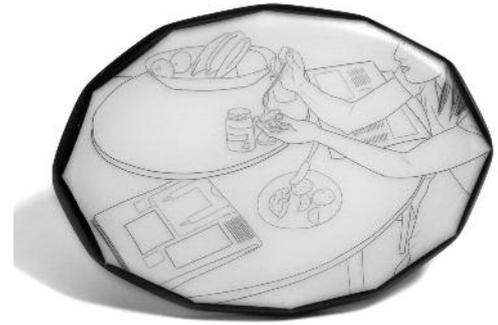
*Reviewed by Carrie-Ann Black*

When I read the press material on Kath Libbert's latest exhibition I was immediately intrigued. A collaboration between Kath and antique jewellery specialist Susan Rumfitt, curated around four enduring themes: 'Sentiment and Sex', 'Power and Politics', 'The Lighter Side' and 'Memento Mori', seemed to my mind ambitious and challenging whilst simultaneously providing the foundation for a compelling and thought provoking exhibition. I certainly wasn't disappointed.

Considering the significance of jewellery throughout history we are acutely aware that it provides a wider platform than personal adornment. Jewellery in its function of being worn close to the body creates an intimate relationship, and this provides the terrain to explore issues and create dialogue. The artefact becomes a revealing object posing questions and stimulates response. This is exactly what *Now & Then* seeks to do; taking four potent themes within society and looking at how 16 leading contemporary jewellers and examples of antique jewellery respond. Thus it provides the viewer with an opportunity to consider and respond to the juxtapositions of this work.

One of the themes in which I saw particularly strong parallels was 'Memento Mori'. The theme of lost love and our responses to death has historically been a key theme within jewellery. I was particularly struck by on the work of Melanie Bilenker, which looked a first glance like simple outline images of an everyday scene, such as reading a book. It is only with the aid of a loupe that you can see the images are created with thousands of pieces of Melanie's own hairs, inlaid in resin! Bilenker's work encapsulates and cherishes the small daily occurrences of life in the same way that the Victorians used hair within jewellery as a means of remembering and commemorating past loves.

When viewing the pieces that embody contemporary work in conjunction with antique pieces you initially consider them to be the antithesis of each other. However whilst the designs remain historically specific the dialogues in which they look to engage remain the same. It was in this context that I considered the work of Silke Spitzer, whose work came into the 'Power and Politics' theme. Spitzer raises awareness of environmental issues in her use of sustainable materials and in the narrative of her work. For example her striking black crow earrings are designed to hang upside down, making comment of the impact that the humans are having on the natural world. These are 'protest jewellery' in the same way as suffragette jewellery, which used precious stones to spell out the initials of Give Women the Vote, of which there was a stunning example in the exhibition, an amethyst, pearl and diamond necklace, which had green and white decorative enamel scrolling.



Something I found particularly enjoyable about this exhibition was how it wasn't simply looking at a specific medium or a singular theme, rather it was a treasure trove of discovery. The juxtaposition of the work was sometimes subtle and it was only armed with the informative exhibition notes that you fully understood the curators' decision-making. Indirectly *Now & Then* demands that the viewer engages with the exhibition on several levels from aesthetic to psychosocial and in doing so considers the rich history of the jewellery world.

**Collectors Event** There will be a special evening event to accompany the exhibition at Kath Libbert Jewellery, Salts Mill, Saltaire on Tuesday 16 September at 6-9pm. After a drinks reception Susan Rumfitt, co-curator of the exhibition, and Adam Paxon, jeweller, will talk about the work on show. Places are limited so booking is essential. To reserve your place please contact the gallery by 5 September on 01274 599790, or email: [info@kathlibbertjewellery.co.uk](mailto:info@kathlibbertjewellery.co.uk).

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## Stephen Bottomley – Tech-tile

*Hove Museum and Art Gallery,  
12 July-12 October*

*Reviewed by Sarah Pugh and Jo McDonald*

Taking his inspiration from the work of the Venetian textile artist Mariano Fortuny (1871-1949), Stephen Bottomley explores the meeting of craft and technology, textiles and jewellery, by re-appropriating Fortuny's fluid patterns and working them into solid pieces of jewellery.

Hove Museum's generous space is the perfect setting to showcase Bottomley's work, allowing him to display his outcomes freely, and the dark interior, rich deep red walls and blocked-out windows lead you directly to the illuminated cases housing his pieces. The exhibition is split into two halves. On the right hand side the pieces are all in cases, but the left side of the exhibition is more exciting as Bottomley has displayed his neckpieces and bangles from 'Drape series 2007' uncased on the wall. This means that the viewer can really see the detail and textures of



Stephen Bottomley. Neckpiece, *Matrici* 2006. Photo: Charles Colquhoun

## Coutts London Jewellery Week

Sitting on the floor surrounded by a huge fan of accumulated cards, invitations, programmes, catalogues and other souvenirs, it was difficult to assess the immediate impact of CLJW, and its success. There was a bewildering quantity of events happening that week across London, many of them seemingly last minute additions to the 'official' programme. Only time will reveal just how effective the whole event turned out to be, and how far it can be built into a diary-worthy annual like for instance London Fashion Week, Open House or the Chelsea Flower Show.

The various component exhibitions, displays, open studios, glamour openings and so on were crammed into a hectic week, and all over London, with several opening receptions on each evening, so that even the most dedicated and nimble of jewellery lovers would have been hard pressed to cover everything. A brief report like this can only be a snapshot, but in fact CLJW operated on different levels, and for all the blingy names and pink champagne at one end, there were plenty of chances to enjoy serious exhibitions in the regular galleries, as well as in a few unlikely – and far-flung – locations, like Shoreditch, Barnes, Islington, Stratford, Bloomsbury and South Kensington.

The basic idea was to boost London's position as a leading player in the global jewellery market, and the programme booklet listed over 100 participating galleries and institutions, including some of the Bond St and Belgravia firms, such as Elizabeth Gage, who mounted a spectacular display in her gallery. In Hatton Garden, Holts held a day of seminars and interactive activities, including a chance to have your ring designed on the spot, The Garden Studios and Nicholas James showed new designers.

Further west Electrum, Lesley Craze, Flow, Contemporary Applied Arts, Studio Fusion in Oxo Tower and others either put on special shows or made a feature of inviting a jeweller to be in the gallery all day, ready to talk to visitors about their work.

ACJ's London Group, valiantly led by Gill Newton, seized the opportunity with a special members' show near fashionable Marylebone High Street. 17 members took part, and although we heard that sales were not great, it proved an excellent opportunity to promote ACJ with sales of the 'Jewellers' Directory' and copies of 'Jewellery Unlimited'.

The group studios all joined in, with a special 'Brilliance' exhibition at Craft Central and at Cockpit a special VIP evening for Friends and their guests to meet and talk to some of the resident jewellers. There were also judiciously timed degree shows put on by Central Saint Martins, Middlesex University, London Met and other colleges.

Additionally there were single day events, such as the Day of Knowledge at Goldsmiths' Hall, with a range of guest speakers like Theo Fennell and Kevin Coates addressing a capacity audience of rapt ladies. The Institute of Materials Minerals and Mining held a day seminar on 12 June (the most popular day for events), on New Materials and Processes in Jewellery, with Sarah O'Hana among the distinguished speakers. Around 40 delegates attended.

the pieces up close, as well as the three dimensional aspects of the work and the depth of the photo-etching. Bottomley has used the bold graphic forms of Fortuny's designs to achieve perfect repeat patterns. These surface textures, etching and cut-out pattern work would be difficult and time-consuming to achieve by hand, but new technologies have revolutionised these processes.

We felt, after viewing the exhibition separately, the same pieces of jewellery shone out for both of us. We agreed that Bottomley has most successfully and sensitively conveyed the sense of the qualities, layering and movement of the fabric through his neckpiece entitled 'Matrici 2006'. This piece is delicate and fragile and carries the aesthetics of Fortuny's work on more than one level. In contrast, the heavy two dimensional work entitled 'Green Velvet Bangle 2007' does not convey much of the sensuality of Fortuny's fabrics with a sifted green enamel finish and deliberately industrial aesthetic.

Bottomley uses a mixture of precious and non-precious metals to create his jewellery; the use of titanium and its properties for the "tech-tile" pieces give great results. These pieces capture the colours, softness and watery-ness of the original dyed silk as shown in the exhibition catalogue. He has also employed other materials from acrylic to paper and thread to convey his theme.

Overall we felt that Bottomley's jewellery has an industrial engineered feel but it definitely still holds honest craft aesthetics. It's a very interesting show and well worth a visit. This is a selling exhibition and the pieces are very affordably priced: you can pick up a base metal brooch for just £35. There is a book accompanying the exhibition which is a great reference source and opportunity to see images of the pieces being worn.

*Arabel Lebrusan. Mantilla, 2007. Silver filigree.  
Shown at Treasure, Tower of London*

One of the most heavily publicised events was 'Treasure' at the Tower of London 12-15 June. This must have sounded a great idea in the planning stages ('What about a big show at the Tower of London, you know, where the Crown Jewels are?' 'Ooh yes, and they get 1000s of visitors daily') Well, yes, but in fact the exhibition was tucked away in an obscure corner of the Tower complex, and almost impossible to find as there was no signage directing visitors (after they'd paid the £16 entry charge for the Tower of London) to the show. Apparently the Tower guardians had refused to publicise the exhibition. When you found it, there were beautifully presented stands, with 35 eager exhibitors, each of whom had paid £600 plus VAT for a stand, but desperately few punters. We heard that the opening party had been just a chatter event with few sales, and that overall the footfall during the three days was too low to generate sufficient atmosphere to encourage sales or commissions and for many of the participants to cover their cost. Nice catalogue, though.

*Joanne Haywood, who took part in 'Treasure', sent us the following observations:*

As an exhibitor the most enjoyable aspect of the week was meeting other jewellers, exchanging ideas and hearing about new outlooks on making.

Sian Evans displayed a series of objects that made a strong reference to the manner in which museum artefacts are presented. A series of hi-tech/lo-tech processes were used including three-dimensional scanning, chemically rusted surfaces and household paint. This busy assemblage of processes is not evident in the final works, which look as if they have been happily sitting in an anthropological museum for several hundred years.

Neighbouring Evans' stand was Roque®, an innovative jewellery concept which invites the wearer to use interchangeable gems in 18ct gold jewellery settings. Developed in the UK by the team at Roque®, the 109 facet elliptical gems can be placed inside pendants, earrings and rings.

Adjacent to my stand was Tanvi Kant whose textile jewellery is formed with lengths of reclaimed fabrics, often given by family and friends. The fabric is bound and wrapped with threads and are often interspersed with porcelain elements. Predominantly producing chains, her jewellery has a narrative quality that embodies history and memories.

Although Treasure was an enjoyable week, there were also missed opportunities. Visitor numbers and sales were disappointing. The venue did not have adequate signage and many people found it hard to find us. Despite the lack of visitors, I did make a few sales and established new stockists, so in the long term it should be worthwhile. I think there is potential to build on this year and make Treasure a bigger success in the future.



### *recent publications*

## Kevin Coates: A Hidden Alchemy. Goldsmithing: Jewels and Table-Pieces

*Contributing authors: Elizabeth Goring, Helen Clifford, Nel Romano, Francoise Carli, Kevin Coates. Introduction by Sir Roy Strong. Arnoldsche, Stuttgart, 2008, £45\*. ISBN 978-3-89790-284-8*

*Reviewed by Eleni Bide*

The intriguing title of A Hidden Alchemy is a reference to Coates' way of thinking and working, the complex mix of theory, myth and imagination that inspires his work. If this conjures images of the rich and fantastical, then readers of this frankly gorgeous book will not be disappointed. Bound in silk and lavishly illustrated in full colour, the weighty 314-page tome feels like it belongs on the shelves of a story-book alchemist; an impression which is reinforced by the inclusion of intricate drawings, footnotes and a comprehensive index, bibliography and catalogue raisonné. A page at the back listing the different materials used by the jeweller even reads like a diabolical recipe: walrus ivory, boxwood, aragonite and Emu egg.



Kevin Coates. *Brooch, Pan Sylvanus, 1994*. Yellow gold, white gold, ebony, turquoise, coral, opal, aventurine. Photo: Ian Haigh

The book has several contributors, including Coates, his wife Nel Romano, and the jewellery historians Elizabeth Goring, Helen Clifford and Françoise Carli. Between them they discuss different aspects of his work, with Goring addressing his jewels and Clifford his larger-scale gold- and silversmithing work. The others focus on discrete collections such as the 'Mozart Jewels' or 'Alphabet Rings'. We learn in great detail about the inspiration behind the pieces. As Goring says, 'Coates' jewels are exceptionally rich in allusion', and the influence of the performing arts, literature, geometry and music (it emerges that Coates is an accomplished mandolin player) are just some of the themes discussed. It would be easy for the jewels themselves to be overwhelmed by the weight of all this learning, but thanks to the detailed descriptions and illustrations, we can appreciate the intricate and frequently technically challenging nature of objects like the carefully balanced St George Centre Piece or the miniature sculpture Hypnos Herm, which can be dismantled and worn as a ring and a pin.

It is difficult to imagine that anything could be missing from such a comprehensive work, but I should have appreciated a greater discussion of the practical steps that result in Coates' otherworldly pieces. The jeweller himself provides a rather complex chapter on his use of geometric theory, and through Helen Clifford we learn a little about his use of casting, but the mechanics of construction are mostly passed over. There are similarly tantalising glimpses of the sometimes uncomfortable place Coates occupies in the world of contemporary jewellery. He describes teaching at the RCA as "being a paramedic on a battlefield of egos" and is "quite happy not to be part of 'the scene'".

Coates has an uncompromising aesthetic, which can lead to strong and divided opinions. For his admirers, *A Hidden Alchemy* is an essential purchase – both informative and a lovely object in itself. For those who are less enthusiastic, a skim through its pages could help them appreciate his remarkable body of work.

*\*The publisher is offering its customary 20% price reduction to ACJ members.*

## New and forthcoming books

A&C Black has the following in its latest catalogue:

*The Jewellery Materials Sourcebook*, by Anastasia Young. September 2008, £16.99. ISBN: 9781408105801

*Creative Stonesetting*, by John Cogswell. August 2008, £24.99. ISBN:9781408109458

*Jewellery from Natural Materials*, by Beth Legg. September 2008, £16.99. ISBN: 9780713682762

*Making Beaded Fashion Jewellery*, by Natalie Leon. November 2008, £14.99. ISBN: 978013684001

*Making Hair Jewels and Accessories*, by Gabrielle Byrne, November 2008, £14.99. ISBN: 9780713687392

The last 3 books have easy step-by-step designs, and all could be recommended to students and beginners. A&C Black has built up a formidable catalogue of books on jewellery-making, which can be accessed on [www.acblack.com](http://www.acblack.com)

Arnoldsche is offering:

*David Watkins*, by Beatriz Chadour-Sampson, with a foreword by Fritz Falk. 2008, £45. ISBN: 978392536964

*Modern Jewellery Design*, by Reinhold Ludwig, 2008, £45. ISBN: 9783897902923

We shall hope to review these in the next issue of *Findings*.

For Christmas, you may wish to ask Santa for:

*Ancient and Modern Gems and Jewels in the Collection of her Majesty the Queen*, by Kirsten Aschengreen Piacenti and John Boardman. Royal Collection Publications, 2008, £95. ISBN: 9781902163475

## news & events

Exciting news comes in from North Wales with the long-awaited opening of the new Ruthin Craft Centre. Completely rebuilt on its old site, the new building will provide several galleries for different kinds and sizes of exhibitions, studios (including a 'residency' studio), education space, selling area, restaurant, offices, all ranged around a friendly courtyard. You can read all about it in the July/August issue of *Crafts* magazine, which pays fitting tribute to Philip Hughes, the powerhouse behind the whole initiative. Supported by his staff, he has worked through the last few years to get sponsorship (including £3.15M from the Welsh Arts Council and a substantial grant from the Esmé Fairbairn Foundation), advised on design and functional requirements, supervised the development of the building and planned the Centre's future programme. It will be an important revitalised centre not only for North Wales, but within the North West England scene.

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.

Ruthin Craft Centre opened to the public on 28 July with a big Andrew Logan exhibition, and has an ambitious and appealing programme of exhibitions in prospect, including a 'David Watkins Retrospective' opening on 12 September, followed by 'Raising the Bar' in October, of functional metalwork by 12 leading makers, organised by Amanda Game of IC: Innovative Craft, and work by Pamela Rawnsley at the same time.

Ruthin will be complemented by new developments at the Bluecoat Gallery in Liverpool, which has just completed a major refurbishment and extension to its building, providing more space for increased activities.

A recent chance discovery has been CRED, a gallery in the centre of Chichester dedicated to the promotion of Fair Trade Jewellery – 'jewellery with a conscience', and linked to the charitable Cred Foundation. Sourcing precious metals from Oro Verde, a group of Colombian mining communities meeting strict environmental criteria, Cred Gallery offers jewellery 'free from the taint of poisoning our planet (with cyanide or mercury) and disrespecting the human rights of the poor and disenfranchised'. There is a parallel concern for the use only of 'uncontaminated' diamonds. Check the website at W: [www.credjewellery.com](http://www.credjewellery.com).

All the usual London open studio events were in place during the summer season, Cockpit, Craft Central, Redlees, and others and of course Bishopsland. These seem now to be increasingly well presented and marketed, probably the CLJW effect this year, but welcome nonetheless. It was interesting to find at Cockpit a new booklet, 'Made to Measure', a guide to commissioning jewellery at Cockpit Arts, written by Abigail Branagan. As a step-by-step guide for collectors, it fills a definite gap, and reinforces the belief that there's nothing quite like having something specially made for you. Elsewhere in the country there are plenty more such Open Studio initiatives (and also in the autumn) and since they are such good opportunities for sales, commissions and general networking, we'd like to hear of more successes.

At Hove Museum and Art Gallery ACJ's former Chairman, Stephen Bottomley, is showing recent work based on motifs from the Venetian textile designer Fortunio.

We review the exhibition on p.9. Stephen will be in conversation with Margot Coatts in the gallery on Saturday 4 October from 2.30-4.00pm. For further details T: 01273 290200.

New Designers 2008. This year's event, the 23rd year, was dedicated to the memory of the late Peta Levi, MBE, who played a crucial role in establishing New Designers and whose life was dedicated to supporting young creative talent.

As always the opening was thronged, with students, staff, parents and visitors all reinforcing it as the important calendar event it has become. On the main floor of the metalwork section (sponsored by the Goldsmiths' Company) it was good to see a stand from Dublin's National College of Art and Design, the College's first appearance at ND, with six friendly students and a neat little booklet about their work. On University of the West of England stand, Jessica Turrell, one of ACJ's Directors, was showing her MA project, along with fellow ACJ-Bristol stalwart Barbie McClure and others.

Saskia Shankland (see our cover) of London Met was thrilled to

be named runner-up in the BDC New Designer of the Year Award for Part 1, and Anna Hegarty of Duncan of Jordanstone won the Argos Award. The Goldsmiths' Company Award for jewellery was won by Il-Jung Lee of Central St Martins for her elegant if unwieldy breast ornament (the judging panel was all male). Upstairs there were some well-known jewellers in One Year On, including Hayley Mardon, last year's ACJ Award winner, Anthony Roussel (who seems to crop up everywhere now), and *Findings'* Assistant Editor Melanie Eddy.

A date for your diary is the New Designers Selection, part of London Design festival, 19-21 September at Village Underground in Shoreditch (details in our Listings).

## Oppi Untracht, 1923-2008

We were saddened to hear of the death on 5 July of Oppi Untracht at home in Finland, at the age of 85. Every self-respecting workshop has his monumental 'Metal Techniques for Craftsmen: a basic manual', 1968 or his 'Jewellery Concepts and Technology' of 1982 on a shelf, and some of us still remember his charismatic personality, which enthralled us at the Jewellers Exchange conference in Newcastle in 1996, when he spoke on Indian Jewellery (his 'Traditional Jewelry of India' had just been published) for a non-stop two and a half hours (and was forgiven for thus wrecking the rest of the day's timetable).

Norman Cherry contributes his own memories:

'I remember Oppi as one of the most engaging and knowledgeable characters in this metals world of ours, personable, erudite, wayward, and utterly lovable in pretty well equal measure. One of my most treasured memories must be of when he talked me round an exhibition of Tibetan metalwork he had curated for the Museum of Decorative Arts in Helsinki in 1998. About a third of the exhibits were from his own collection.

Later we visited him at his home in Porvoo; there was nothing remarkable about the three-storey block where he lived until you arrived on the third floor where the metre long enamel mural indicated which door was his. Inside was not so much a compact living space but rather a lived in museum of extremely fine Indian and Tibetan artefacts, along with one of the best collections of contemporary industrial glassware I had seen outside a museum. Much of this had been designed by his late wife Sara Hoppea Untracht, who had been a designer for major Finnish manufacturers such as Iitala. I asked how his cleaner coped with the dusting, but he answered that she was forbidden to touch anything, adding 'After a couple of weeks it's not noticeable any more, Norman.'

Oppi's recent failing health had not prevented him from working on two exhibitions drawn from his own collections, one on Indian Jewellery and another on Tibetan ritual and secular objects.

Birmingham City University announces the appointment of Dr Jack Cunningham to the post of Head of the School of Jewellery. After 18 years at Glasgow School of Art, where he has been Head of Silversmithing and Jewellery, he starts in Vittoria Street in mid-September.

Edinburgh College of Art has awarded a readership to Sue Cross, who has taught there for 20 years. Congratulations to both Jack and Sue.

Ruth Anthony has won a £7,500 Queen Elizabeth Scholarship (we always feature QEST in our Opportunities column, this news proves it's worth a try) to study the specialised craft of gun engraving with two leading firms of gunmakers, Holland & Holland, and Purdey. The training will broaden the scope of her work and give her a chance to develop a jewellery range that incorporates hand engraving techniques specific to gun work.

There were sadly few members winning prizes at the Goldsmiths' Craftsmanship and Design Awards, but Jahyun Baek won a Gold in the Gallery Jewellery section, and Emily Richard a Silver in Technological Innovation. Apologies to anyone we've missed.

Our members were much in evidence during June, in events and exhibitions linked to Coutts London Jewellery Week and in gallery exhibitions everywhere. At the Harley Gallery, Tanvi Kant and Grace Girvan were part of a group show 'Make do and Mend', 6 makers doing things that remade and recycled materials. At the Courtyard Centre for the Arts in Hereford, Benchmark, the Alloy Graduates Showcase, featured Alison Evans and Helen London.

The Craft Gallery and Design Centre, tucked into the podium of Leeds grand City Art Gallery, has an excellent track record in special jewellery exhibitions, and this summer shows 'Simply Silver', a broad selection of jewellers, and silversmiths making jewellery. Among these were Shimara Carlow, Cath Hill, Stephanie Johnson, April Neate and Pamela Rawnsley.

Meanwhile, back in London, the Gallery @ Work celebrated its first ten years with 'Top Ten', ten makers in ten different categories, showing ten pieces each. Among them were Kathie Murphy, Jessica Briggs, Syann Van Niftrik and Hee Seung Koh.

Electrum went all ethical with 'The New Organics', precious work in (mostly) nonprecious materials. Fiona Wright showed her twisted newspaper necklaces, Mette Jensen some handsome wooden tendrils. Other ACJ members here were Tanvi (again), Anthony Roussel, and Lina Peterson. Tanvi also showed in the 2008 Young Artists Biennale in Puglia.

Arabel Lebrusan, she of the voluminous filigree silver mantilla, is taking part in a Crafts Council touring exhibition, 'Object as Muse', which will begin its tour at the Gallery at the Winchester Discovery Centre.

## Spotlight on ACJ Cambridge

*Ruth Facey continues her review of ACJ's regional groups*

One of the newest groups in the Association, its formation was prompted by Claire Lowe who had become 'increasingly intrigued by other regional group activities and wondered why no one had started a group in my area. I then realised that I needed to make the first move and get people together...'

The group meets monthly in Cambridge and has about ten members with plans currently being made for their inaugural exhibition in September and a touring exhibition for 2009 in local libraries. See below for details. Some of the contributions received show diversity in materials and techniques – mixed media including resins, glass, plastics and textile techniques – and a search into websites revealed a range of fascinating images. I recommend this diversion as a way to get an illustrated version of Over To You!

Claire Lowe specialises in resins and is exploring material possibilities and unusual material combinations, the tea collection and the wool/knitted collections are particularly expressive of her inquisitive approach. Currently working as an adult education tutor, her work sells in the Tate Modern shop and in galleries around the country.

Plastics feature in Gill Forsbrook's work as she combines these with metals for jewellery sold in shops and galleries throughout UK and abroad. Her one-off exhibition pieces bring out the full visual impact of colour and shape of her chosen materials, polypropylene, PVC, polycarbonate and acrylic, which she exploits to full effect.

New graduate Liz Willis also uses combinations of natural and precious materials in processes that involve textile techniques and her degree work was shown at Kath Libbert Jewellery. Shortlisted for an award at Holts Academy – 'Women into Jewellery' category, she also works part-time on 'The Jewellery Project', a social enterprise initiative based at the Cross Gallery in Bishop's Stortford,



*Sarah Herriott. Ring, 18ct.  
Winner of Goldsmiths Craft and Design Council's Special Fine Jewellery Award 2008*

working with adults with learning difficulties, primarily due to epilepsy. Set up a year ago, the results are extremely encouraging with both clients and the public, demonstrating yet another area in which jewellers can contribute to a valuable social initiative.

A career change a few years ago, from research in biology to glass fusing and jewellery making, encouraged Aurora Lombardo to set up a website for Silverescence Designer Jewellery. Combining traditional precious metal fabrication with glass fusing and lampworking in her work, she is pleased to see steady growth of sales from the site. She is a Licentiate Member of the Society of Designer Craftsmen.

Valentina Riveros has also made a career change, from biochemistry to jewellery and silversmithing via courses in enamelling and chasing, and is a member of Cambridge Open Studios. Her interest is in surface textures, including reticulation, and she has applied to become a member of the British Society of Enamellers.

The group now has its own website W: [www.acjcambridge.co.uk](http://www.acjcambridge.co.uk) and ACJ Cambridge's inaugural exhibition is at the Haddenham Galleries, 20 High Street, Haddenham, Ely T: 01353 749188, E: [haddenhamgalleries@tiscali.co.uk](mailto:haddenhamgalleries@tiscali.co.uk) from 6 September to 29 November. If you are in the area go and see this collection of fresh, innovative work and meet some of the members of our newest regional group.

## An Invitation

ACJ members are engaged in so many activities that Over to You has been created to give you the opportunity of letting us know what goes on where you are. As well as making and selling in one of the most competitive creative markets, members also teach, write, curate, exhibit, collaborate, research, travel... and maybe more. Some members are not makers but have an active interest in contemporary jewellery and you are included in this invitation, as well as members who live overseas. Let us know what you do, how it enhances your core activity and in so doing add to the diverse profile of the ACJ. Please send your contribution to E: [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk) for forwarding and we shall look forward to hearing from you.



## regional news

*Edited by Melanie Eddy*

### ACJ-Berkshire (Berkshire Designer Jewellers)

*Linda Tyler reports*

The Berkshire Designer Jewellers continue to meet once a month at South Hill Park Arts Centre in Bracknell to discuss our work, and to plan future exhibitions and master classes. Following on from the success of 'Fuse' in March of this year, the Berkshire Designer Jewellers group exhibition has travelled on to The Blue Duck Gallery in Caversham for the month of June and then on to Havant Arts for the month of August. We thank South Hill Park and the galleries for hosting us. The group also hosted a two day stone setting master class with Tony Tigg in April. All skill levels were catered for and it was a very interesting and exciting weekend for all involved. Thank you Tony for sharing your vast knowledge and skill with us.

For further information contact Linda Tyler, E: [lindatyler@lindatyler.co.uk](mailto:lindatyler@lindatyler.co.uk)

### ACJ-Bristol

*Kathleen Reeves reports*

The ACJ- Bristol group would like to thank the outgoing Chair, Tamizan Savill and the Secretary, Inge Braeckevelt for all of their hard work, support and good humour. We especially wish Inge all success in her future ventures. Further accolades must go to Heidi Hinder who has built on the strength of her degree show at Birmingham to win a bursary at New Designers in Islington. ACJ – Bristol members, Jessica Turrell, Barbie McClure and Kathleen Reeves also exhibited as graduates in MA Research by Project and MA Multi Disciplinary Printmaking for the University of the West of England, during the same enjoyable but exhausting week.

We would like to welcome new members Gabby Gardner and Claire Hall, the new Secretary Chris Pate and Chair, Kathleen Reeves.

For information contact Kathleen Reeves, E: [kathleenreeves@tantraweb.co.uk](mailto:kathleenreeves@tantraweb.co.uk) or Chris Pate, E: [thepates@btconnect.com](mailto:thepates@btconnect.com)

## ACJ-South Coast

*Laila Smith reports*

ACJ South Coast recently met at the De La Warr Pavilion in Bexhill to discuss our forthcoming exhibition at Hove Museum. This selling exhibition will include a number of events for the general public including a handling session, as well as an event to attract the public with their unworn/unloved jewellery to discuss remaking these pieces into fabulous new jewels. The group is growing and we are aiming to introduce a regular round of master classes and hope to include a tool making one over the summer.

To join this group contact Laila Smith  
E: smithlaila@hotmail.com

## ACJ-Wessex

*Jesa Marshall reports*

On Sunday 4th May ACJ Wessex had a fabulous day of enamelling hosted by Jesa Marshall of Flux'n'Flame Workshop and Tamizan Savill (of the ACJ Bristol Group). The day began with a talk from Tamizan about basic enamelling techniques and a display of some of Tamizan's jewellery and test pieces. There were ten ACJ members taking part in the workshop which was

held at the Flux 'n' Flame workshop in Milton Abbas, Dorset. Working with powder enamels in a gorgeous array of different colours we were able to experiment with different basic enamelling techniques on copper and silver blanks. Everyone was excitedly trying the different ways of applying the enamel with some really interesting and effective results, from Claire Stiles' beautiful swallows to Ruta Brown's hollow forms with bright, sometimes sparkly colours inside! It was a very enjoyable day with some really fascinating results and lots of potential and inspiration for everyone's work.

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

## ACJ Regional Contacts

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

## ACJ-East of England (Cambridge)

Claire Lowe,  
E: claireloweresin@hotmail.com

## ACJ-London

Gill Newton,  
E: acjlondon@hotmail.co.uk.

## ACJ-Manchester

W: www.manchesterjewellersnetwork.co.uk  
Carrie-Ann Black,  
E: cablack24@yahoo.co.uk

## ACJ-Midlands

W: www.myspace.com/acj\_midlands  
Jo Pond, E: jo@jopond.com

## ACJ-NI

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

## ACJ-Scotland

Suzanne Smith,  
E: hello@suzannesmithdesign.co.uk or  
Genna Delaney,  
E: gennad\_esign@hotmail.com

## opportunities

*Edited by Melanie Eddy*

ACJ's website, [www.acj.org.uk](http://www.acj.org.uk), now regularly carries notices of opportunities for employment, competitions, events, selected exhibitions, awards and others. The site is less vulnerable to the just-missed-the-closing-date fate that faces some contributions to a quarterly newsletter. Have your membership number at hand to access the information.

## Getting Started

Goldsmiths' Hall 19-23 January 2009. The Goldsmiths' Company's annual graduate business course will once again take place at Goldsmiths' Hall. This highly popular course, which is offered free to delegates, is designed to provide recent graduates of jewellery, silversmithing and allied trades, with an introduction to the industry and the career opportunities on offer. Whether the participants are planning to work for a company or to establish themselves as a self-employed designer-maker, the course is equally relevant.

Recent graduates interested in the Getting Started course should either download the application form from W: [www.thegoldsmiths.co.uk](http://www.thegoldsmiths.co.uk) or contact the Technology and Training Dept. on T: 020 7606 7010 or email E: [heather.ferguson@thegoldsmiths.co.uk](mailto:heather.ferguson@thegoldsmiths.co.uk)

## 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 £2,500 maintenance grant, equipment grants up to £5,000 and a range of support and benefits. It is aimed specifically at small creative practices. The next deadline is 1 December (subsequent deadlines on the 1st of March, June and September). For information W: [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk) E: [reference@craftscouncil.org.uk](mailto:reference@craftscouncil.org.uk)

## QUEST

The Queen Elizabeth Scholarship Trust (QUEST) scholarships are awarded to fund further study, training and practical experience for makers who wish to improve their craft skills, and are worth between £2,000 and £15,000. Candidates must live and work in the UK, have developed a high level of skill and show a firm commitment to their craft. Deadline for Spring 2009 Scholarships is 9 January 2009.

## South West Contemporary Craft Fellowship scheme

This is a pilot scheme aimed at key craft businesses based in the South West of England. The scheme is run in association with Arts Council South West and ArtsMatrix. To find out more, contact Sue Lowe, Maker Development Administrator. T: 020 7806 2504 E: [makerdev@craftscouncil.org.uk](mailto:makerdev@craftscouncil.org.uk) or [glos@artsmatrix.org.uk](mailto:glos@artsmatrix.org.uk)

## Emerging Makers South West Scheme

In association with Arts Council South West and ArtsMatrix, the Emerging Makers South West Scheme aims to support makers just starting out their practice in the South West of England. The scheme helps makers develop new opportunities, their craft practice and their business. The scheme will help them establish valuable peer group and organisational networks across the South West region through one-to-one advice sessions from ArtsMatrix and peer group business and creative mentoring provided by ArtsMatrix and the Crafts Council. For information contact the Maker Development team.  
E: makerdev@craftscouncil.org.uk

## Delicious: Christmas Art and Gift Fair

St Albans, December 2008. Call for exhibitors for our fair at Christmas set in the beautiful late Georgian former Town Hall of St Albans. Running from 10am to 4pm, 12–14 December. Stalls are £80 per day, which includes access to electricity and table covering. Inclusion is via the selection committee. Deadline: 30 November. To apply email jpeg images and prices of your work to Joanna Scott,  
E: joanna@startstownhall.co.uk

## Collections

Earls Court, London, 18-20 January 2009. Janet Fitch writes: Collections, the only dedicated design-led jewellery show, which launched with resounding success in 2008, will take place in Earls Court in January 2009. I am proud to be working as consultant again and am hoping ACJ members will join the already impressive line-up of exhibitors. The product categories include design-led, fine, silver, and costume jewellery, with a high standard of creativity, innovation and workmanship. Stephen Webster is the headline exhibitor, along with Dower and Hall, Goodman Morris, and a very strong contingent of designer makers such as Malcolm Morris, Rachel Galley, Cathy Newell Price, Olivia Schlevogt. The show will be expanded to accommodate the growing number of new designers and fine jewellery brands taking part. Enquiries and applications to Anna Wales, Show Director of Collections, T: 020 7370 8189,  
E: Anna.Wales@clarionevents.com.

## Desire: the Jewellery and Silversmithing Show

Queen Charlotte Hall, Richmond upon Thames: March 2009. We are now inviting applications for Desire from silversmiths and jewellers working in any media. For more details or an application form contact Rob Chapman, T: 01622 747325  
E: info@craftinfocus.com or go to  
W: www.craftinfocus.com

## British Gold Medal Olympians Design

The Fountain Society is calling for submissions for a design to celebrate British gold medal Olympians and Paralympians at Marble Arch in London. Open to any UK professionals and students, prizes of £250 plus a year's free membership of the Fountain Society will be awarded to the three best entries in each of the following three categories: designs submitted by those up to 19 years of age; designs submitted by students and others aged between 19 and 28 years; and designs from professional or amateur entrants over 28 years. From the shortlist of nine prizewinners, two designers will be invited to enter the fully funded, international design competition. Deadline for submissions: 31 December.  
E: fs\_chairman@fountainsoc.org.uk  
W: www.fountainsoc.org.uk

## Workshop space available in Ware, Hertfordshire

Individual workbenches available from 1 September, full use of all equipment, including lampworking torches, enamelling kiln, and much more. Free parking, rural out of town site, next door to gallery and cafe and art and craft workshops. £13.50 per day, Weekly rates £60.00 (preferential rates for recent graduates) Shared space, 10 benches available. Contact: Lynn Andrews, Artshedarts, Westmill Farm, Westmill Road, Ware, Herts SG12 0ES.  
T: 01920 466446  
E: enquiries@artshedarts.co.uk  
W: www.artshedarts.co.uk

## Studios and Jewellery Teaching Studios available Havant, Hampshire

Making Space is now open with 7 studios for rent. Studios are approx 16sqm, large enough for 2 or 3 to share. The studios are purpose built with water, heating and power. Rates range from £125-£200 per

month plus bills. For further information contact Kit Lendon, T: 02392 472491  
E: director@makingspace.org  
W: www.makingspace.org

## Jewellery Studio Initiative

Flux Studios will be a new membership-based jewellery studio in London providing workshop access for jewellers, on a variety of affordable and flexible terms.

This new fully equipped jewellery studio will have 16 workbenches, specialist equipment and computer and library facilities. The facilities are ideal for supporting recent graduates in the transition into a successful career in the jewellery sector. Flux studios will also serve as an excellent facility for professional practitioners wishing to expand their practice and have a permanent studio base. For further information contact Vicky Forrester.  
E: Vicky@sublime.net  
W: www.fluxstudios.org.uk

## Free One-to-One Business Advice Drop-in Sessions

Langdales Jewellery Centre Cross St, Hatton Garden, London is offering business advice to jewellers on the first Tuesday of every month. For further information contact Maria Spanou at ChangeActShare, Langdales, 5 St Cross Street, Hatton Garden EC1N 8UA  
T: 020 7974 8113 or 020 7974 8146  
E: changeactshare@camden.gov.uk

## 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 it weekly by free subscription by logging onto W: www.benchpeg.com. For further information, E: info@benchpeg.com

## GlimpseOnline

GlimpseOnline.com Ltd., founded in 2007, is an online marketplace connecting artists and designers with buyers both trade and private. Artists and designers through GlimpseOnline.com 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.

*Edited by Melanie Eddy*

Rock 'n' Gem Shows

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

W: www.rockngem.co.uk

6-7 Sep: Newton Abbot Racecourse

13-14 Sep: Newark Showground

27-28 Sep: Bath & West Showground

18-19 Oct: Margam Park, Port Talbot

25-26 Oct: Cheltenham Racecourse

1-2 Nov: Kempton Park Racecourse

22-23 Nov: Brighton Racecourse

International Jewellery London

T: 020 8910 7912

W: www.jewellerylondon.com

31 Aug-3 Sep: Earls Court, London

Top Drawer Autumn

T: 020 7370 8208

E: lisa.ellis@clarionevents.com

W: www.topdrawerautumn.com

14-16 Sep: Olympia, London

Craft in Focus

T/F: 01622 747325

E: info@craftinfocus.com

W: www.craftinfocus.com

24-26 Oct: Wellington College, Crowthorne

31 Oct-2 Nov: Sevenoaks School,  
Sevenoaks

15-16 Nov Sherrardswood School,  
Welwyn

5-7 Dec: Queen Charlotte Hall, Richmond

British Crafts

T: 020 8742 1697

E: info@britishcrafts.co.uk

W: www.britishcrafts.co.uk

27-28 Sept: Paintworks, Bristol

28-30 Nov: Chiswick Town Hall, London

Goldsmiths' Fair

T: 020 7606 7010

W: www.thegoldsmiths.co.uk

22-28 Sep: Goldsmiths' Hall, London

30 Sept-5 Oct: Goldsmiths' Hall, London

Beadwork and Bead Fair

W: www.beadsociety.freereserve.co.uk

28 Sept: Harrow Leisure Centre, London.

Origin: The London Craft Fair

T: 020 7806 2511

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

7-12 Oct: Somerset House, London

14-19 Oct: Somerset House, London

Designer Crafts @ Chelsea

T: 020 7739 3663

E: info@societyofdesignercraftsmen.org.uk

W: www.designercraftsatchelsea.org.uk

16-19 Oct: Chelsea Old Town Hall, London

Dazzle

E: tonydazzle@aol.com

W: www.dazzle-exhibitions.com

1 Nov-31 Dec: Manchester Town Hall

15 Nov-10 Jan: National Theatre, London

Made 08

E: info@made08.co.uk

W: www.brightoncraftfair.co.uk

21-23 Nov: Corn Exchange, Brighton

East London Design Show

T: 020 8510 9069

E: info@eastlondondesignshow.co.uk

W: www.eastlondondesignshow.co.uk

4-7 Dec: Shoreditch Town Hall, London

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

Cockpit Arts Deptford

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

W: www.cockpitarts.com

20-21 Sep: Creekside, Deptford, London

28-30 Nov: Holborn, London

5-7 Dec: Creekside, Deptford, London

Designer Jewellers Group

T: 020 7739 3663

W: www.designerjewellersgroup.co.uk

To 13 Oct: Chichester Festival Theatre

11 Nov-1 Jan: Barbican Centre, London

401<sup>1/2</sup> Studios

E: Michael@401studios.org

W: www.401studios.org

14-15 Nov – 401<sup>1/2</sup> Wandsworth Road,  
London

Craft Central (Formerly Clerkenwell  
Green Assoc.)

T: 020 7251 0276

E: info@craftscentral.org.uk or

onshow@craftscentral.org.uk

W: www.craftscentral.org.uk

27-30 Nov: Pennybank Chambers, London

*And yet to be confirmed (normally  
mid-late November)*

Chocolate Factory

W: www.thechocolatefactoryartists.co.uk

Hidden Art

T: 020 7729 3800

E: info@hiddenart.co.uk

W: www.hiddenartlondon.co.uk

Pullens Yards

T: 020 7701 2422

E: info@pullensyards.co.uk

W: www.pullensyards.co.uk

### David Poston lecture

David will be speaking to the Society of Jewellery Historians on Tuesday 25 November on 'My Life and Work'. The lecture will take place at the Society of Antiquaries of London lecture room in Burlington House, Piccadilly, at 6pm prompt, and is free.

The Society will welcome members of ACJ to the lecture. A limited number of places has been reserved, and must be booked in advance. Applications should be made to Muriel Wilson by 21 November.  
T: 020 7289 6105,  
E: murielwilson73@yahoo.co.uk.

### 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](http://www.full-focus.co.uk)

Contact Juliet on T: 0794 121 8223, or  
Email: [juliet@full-focus.co.uk](mailto:juliet@full-focus.co.uk)

Edited by Lyn Medcalf

## EDINBURGH

Dovecot

10 Infirmary Street. T: 0131 315 3054

W: [dovecotstudios.com](http://dovecotstudios.com)

To 27 Sep: Raising the Bar – influential voices in metal. 12 metalworkers.

Organised by Innovative Craft

Open Eye Gallery

34 Abercromby Place. T: 0131 5571020

W: [www.openeyegallery.co.uk](http://www.openeyegallery.co.uk)

6 Sep-15 Oct: Natalie Vardey

18 Oct-26 Nov: Joanne Thompson

The Scottish Gallery

16 Dundas Street. T: 0131 558 1200

W: [www.scottish-gallery.co.uk](http://www.scottish-gallery.co.uk)

To 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

5-29 Nov: Anna Gordon

## ETON

JaM & Eton Applied Arts

81 High Street. T: 01753 622333

W: [www.etonappliedarts.co.uk](http://www.etonappliedarts.co.uk)

Nov: Flavour of the Month – Collette

Waudby

## FARNHAM

New Ashgate Gallery

Lower Church Lane. T: 01252 713208

W: [www.newashgate.org.uk](http://www.newashgate.org.uk)

To 1 Nov: Rarefind Autumn – seasonal collection

## GLASGOW

Roger Billcliffe Gallery

134 Blythswood Street. T: 0141 332 4027

W: [www.billcliffegallery.com](http://www.billcliffegallery.com)

31 Oct-21 Nov: Taidolla ('With Art').

24 Finnish Silversmiths

## HOVE

Museum & Art Gallery

Church Road. T: 01273 290200

W: [www.hovevirtualmuseum.info](http://www.hovevirtualmuseum.info)

To 12 Oct: Stephen Bottomley

## LEEDS

Craft Centre and Design Gallery

City Art Gallery. T: 0113 2478241

W: [www.craftcentroleeds.co.uk](http://www.craftcentroleeds.co.uk)

To 27 Sep: Simply Silver – jewellery &

silverware. Plus: In the Spotlight –

Rachelle Varney

## LEAMINGTON

Jane Moore Contemporary Jewellery

19 Denby Buildings, Regents Grove

T: 01926 332454

W: [www.janemoorejewellery.co.uk](http://www.janemoorejewellery.co.uk)

11 Nov-24 Dec: The Last Show

## LIVERPOOL

Bluecoat Display Centre

Bluecoat Chambers, School Lane

T: 0151 709 4014

W: [www.bluecoatdisplaycentre.com](http://www.bluecoatdisplaycentre.com)

20 Sep-8 Nov: Wendy Ramshaw

15 Nov-3 Jan 09: Stan Hill – Retrospective

## LONDON

@Work (Pimlico)

35 Ponsonby Terrace. T: 020 7821 9723

[www.atworkgallery.co.uk](http://www.atworkgallery.co.uk)

To 6 Oct: Top Ten – 10 makers celebrate

the tenth anniversary of @Work

Lesley Craze Gallery

34 Clerkenwell Green. T: 020 7608 0393

W: [www.lesleycrazegallery.co.uk](http://www.lesleycrazegallery.co.uk)

26 Sep-25 Oct: Undefined – Polish

jewellery collective, Group Six

11-29 Nov: Wendy Ramshaw –

Drawings in Gold

Studio Fusion

Unit 1:06, OXO Tower Wharf.

T: 0207 928 3600

W: [www.studiofusionegallery.co.uk](http://www.studiofusionegallery.co.uk)

To 14 Sep: Rising Stars – Work by recent

graduates incl. jewellery

9 Nov-19 Jan 09: Christmas Exhibition

incl. jewellery

## RUTHIN

Ruthin Craft Centre

Lon Parcwr. T: 01824 704774

W: [www.ruthincraftcentre.org.uk](http://www.ruthincraftcentre.org.uk)

13 Sep-19 Oct: David Watkins –

A Retrospective

## SALTAIRE

Kath Libbert Jewellery

The Store, Salts Mill. T: 01274 599790

W: [www.kathlibbertjewellery.co.uk](http://www.kathlibbertjewellery.co.uk)

To 28 Sep: Now & Then – Antique meets

Contemporary. A Collaboration between

Kath Libbert Jewellery and Susan Rumfitt

Fine Antique Jewellery

14 Nov-30 Jan 09: Curiouser and

Curiouser – British New Graduate

exhibition with a Wonderland theme

## WELBECK (near Worksop)

Harley Gallery

Mansfield Road. T: 01909 501700

W: [www.harleygallery.co.uk](http://www.harleygallery.co.uk)

8 Nov-24 Dec: Silver of the Stars –

exhibition of Scottish Silver, made by

leading young designers in collaboration

with and for 10 international celebrities

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](mailto: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.

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