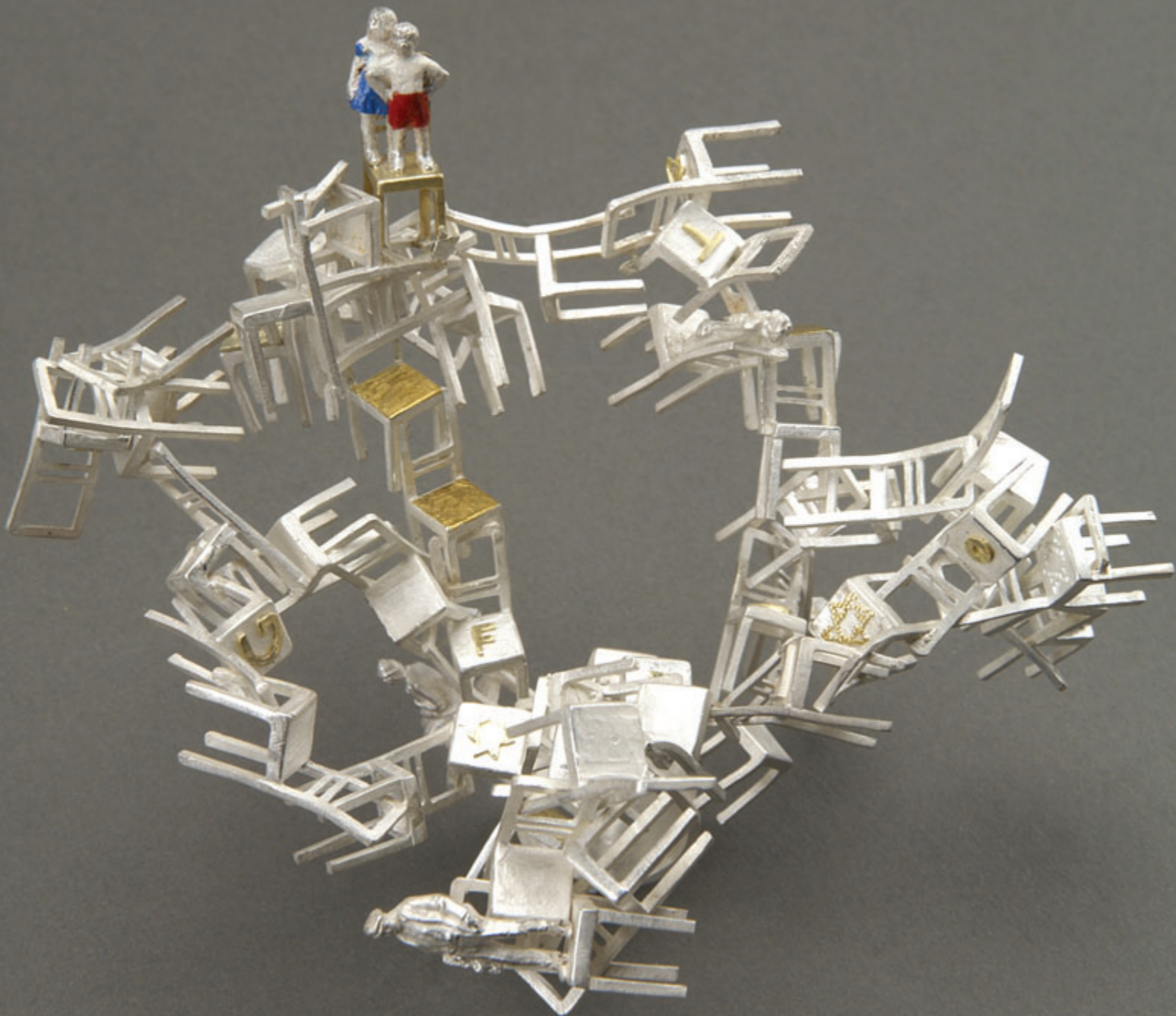


# FINDINGS

Issue 50 Spring 2010

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The Magazine of the Association for Contemporary Jewellery

**Drawing with Science** **Keypiece** **SNAG Conference 2010** **Itami International Exhibition Koru 3** **Wonderful Workshops** **Sieraad International Fair** **Ten Tip Top Tiaras** **Medals on Tyneside** **Exhibition and Book Reviews**

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# CHAIRMAN'S LETTER

There is a lot to look forward to with the ACJ conference 'Crossings' to be held in the gorgeous setting of West Dean. As you will see inside I have been over to the US earlier this year to attend the SNAG conference in Houston. It reinforced my feeling of why conferences are such important events, even on the smaller and more 'homely' scale that we have here in Britain.

The ACJ is a member organisation of SNAG and this is a chance for many of us to get together in real time and place to exchange ideas, aspirations and opinions. Of course not everyone can go to these big conferences but I believe that there is a useful spin off which is ultimately good for the organisation and membership as a whole. 'Crossings' will be the 5th ACJ conference and I am lucky enough to have been to all of the previous ones. This will be my last one as chair of the ACJ as I shall be standing down at the AGM.

The way the ACJ is now organised is slightly different and I hope will allow for more activities to be realised. The Board of Directors will meet 4 times a year and its role is to direct and guide the financial path that makes things possible. The dreams, ideas and plans are drawn from the wider Advisory Panel, which will meet up a couple of times a year for a creative thinking session and forming small groups to tackle particular areas of activity. Many on the panel also represent the regional groups so it will be a chance to share ideas for activities and how to do things on a smaller regional budget. Our first meeting last month with the directors and advisors was very stimulating with lots of suggestions for strategies and events for the ACJ to develop for the members. To find out what is happening in your area keep an eye on the monthly e-bulletin.

The last three years have been a bit of a roller coaster as they have for many other arts organisations but we are on a steady path now as a result of a great team who are on the board of directors, and our newly formed advisory panel.

The job of chairing the ACJ would not have been possible without this support and I would like to thank those who are now no longer on the board but who helped to steer us through difficult times. My thanks go to Ruth Facey, Jessica Turrell, and Linda Tyler.

The new directors and advisory panel are going to take the ACJ forward and I wish them all the best for the future.

*Frances Julie Whitelaw*

# EDITORIAL

Welcome to Findings number 50! Response from members has been very good for this issue, and we're developing into just the kind of serious arts magazine that we hoped for – in which ACJ can demonstrate its role in the UK jewellery world, and further afield.

We have researched-based features from Sarah O'Hana and Maria Hanson, a variety of reports of members' experiences, and reviews of exhibitions and books. Findings needs more reviewers. The booklist on page 19 has several items that should be available in time for our November issue (copydate 13 September), so if you fancy being a critic, please be in touch. We look forward to receiving proposals for features and reports, and offers of reviews.

Cover: Felicity Peters, Ring, 'Lest we Forget' 2009. Silver, gold, paint. Photo: Victor France

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### ACJ Contact Addresses

**Post to ACJ,** PO Box 37807, London SE23 1XJ  
**Email: membership and general:** enquiries@acj.org.uk.  
Submissions and proposals for *Findings* will be forwarded to the Editor.  
**Development and Project:** tam\_savill@lineone.net

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# DRAWING WITH SCIENCE

By Sarah O'Hana, adapted from an original chapter in 'Drawing-the Purpose', edited by Leo Duff and Phil Sawdon, published by Intellect, 2007

*"To draw is not only to measure and put down, it is also to receive. When the intensity of looking reaches a certain degree, one becomes aware of an equally intense energy coming towards one. It is a ferocious and inarticulated dialogue."*<sup>1</sup>

**There has always been a curiosity from the art and design culture to investigate emerging technology for new methods of creation. In that process however, hands are being replaced by keyboards, resulting in the sidelining of essential contact with materials. According to Lord Broers<sup>2</sup>, the future of the human race depends on technology. He also underlines the importance of collaboration, but the gap between science and art continues to grow, as these subjects are so divided that a mutual ignorance of each other's practice is traditionally established right from the beginning. If you wanted to study art with engineering or with science you would most likely find it very difficult. Yet when the two speak to each other the results can be very fruitful. A clear example is Pollen<sup>3</sup>, a collaboration between artist Rob Kessler and palynologist (the study of organic microfossils) Madeline Harley.**

This essay offers a contribution to the discourse between art and science by creating a pathway from art practice into engineering research, taking advantage of both methodologies for the production of wearable objects.

## Drawing

Berger maintains that to sustain the energies and dialogue between artist and subject requires faith<sup>[1]</sup>. I often draw the same scene many times to understand shape and form, the changing colour and transparency of distance. Observing the formality of houses within the landscape, fascinated by the violent contrast between light and shadow (fig.1). It may seem logical as a maker that drawing should support the design process but the relation between drawing and making is not always straightforward and linear. The advance of

a practice is constantly evolving. It is a question of harnessing the resulting energy into considered shape and form.

Jewellery as an art form is quite demanding in its need to be 'finished'. Skill and ability in the making are important, even when the aesthetic is chosen to be 'rough' or 'unfinished'. Today's jeweller is more of an artist than a designer. I am convinced we are now a healthier combination of the two. Although the word 'jewellery' continues to broadcast the wrong message and practitioners still struggle to find an alternative term that best describes their practice, the potent ability to narrate, comment, or celebrate new material, makes this wearable art form the perfect vehicle for comment and communication.

## Laser and titanium

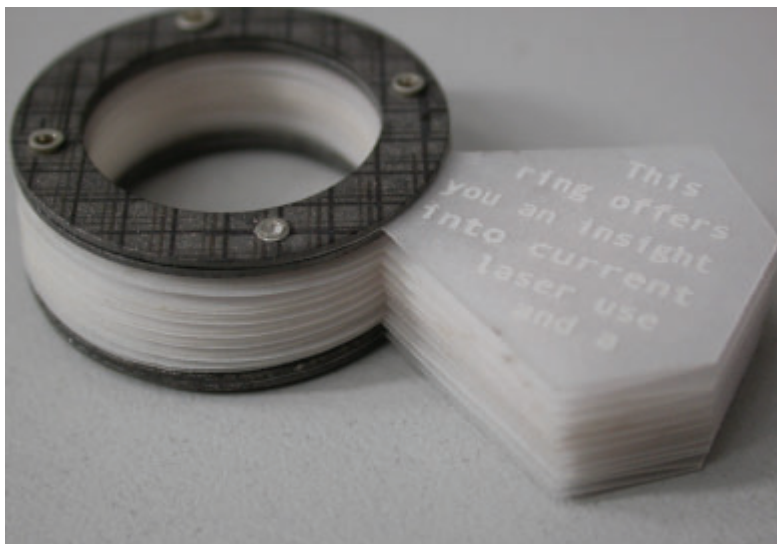
The jewellery community was woken with a start at the ACJ's conference of 2000 to find the arrival of laser and other groundbreaking technologies on their doorstep<sup>4</sup>. Since then many jewellery departments

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**Fig 1. Sarah O'Hana, Drawing, 'Pollença' 2006. Biro and crayon, 275x140mm.**

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**Fig 2 Sarah O'Hana, Font size 6 ring, 2006 titanium, paper, silver. 25x43mm.**

have invested in laser systems especially manufactured for welding fine metals. The work described in this essay shows how laser controlled oxide growth on titanium can be used as a 'drawing' tool by producing precisely defined colours.

Titanium is a metal that few jewellers will put up with. Its unyielding qualities make it hard to work with but, as Lynne Bartlett shows in *The Art of Reflection and Refraction*<sup>5</sup>, those designers who persist do so mainly because of its colouring potential. This is not an application of pigments but an oxide layer caused by the application of heat or by anodising. The colour that can be observed on anodised titanium is an optical phenomenon known as interference where the metal surface and its microscopic film of oxide (caused by applying heat or anodising) reflect light. As white light rays enter the oxide film it is broken up and refracted from the metal surface back through the oxide layer as multiple reflections into the eye. It is the different thicknesses of oxide that cause the film to appear as different colours<sup>6</sup>.

Laser is an acronym and stands for Light Amplification by the Stimulated Emission of Radiation. The main characteristics of laser radiation (laser light beam) are:

- Monochromaticity (radiation that has only one wavelength)
- Coherence (light waves travelling in phase)
- Collimation (very narrow, low diffracted beam)

The use of a laser beam for creating oxides on titanium offers very precise control for marking purposes. As the beam traverses

the workpiece, heat from the laser creates oxide layers that appear as colour in the same way that anodising does.

## Medals

The medals (fig. 3) draw on instantly recognisable imported images. Symbols rank amongst our oldest and most basic inventions but effectively conveying a precise, instant message is very much a demand of the digital age, matched here by equally precise technology.

The titanium was marked by laser and housed in a frame of acrylic. Graphite was initially applied to improve the conductivity of the laser onto the titanium and to reduce reflection of the laser beam back into the system. Areas that have been sprayed with graphite appear corroded where the laser beam has traversed them, causing the laser to behave like a pen through carbon paper. The medals are the first in a series of work that mark

the beginning of a conversation between imagination and technology.

## 'ID' Cards

The 'identity cards' aim to defy the predictable and precise control inherent in laser processing. They were cut to credit card proportions to purposefully fit the plastic holder typically used for security passes. Working within an engineering environment brings into question different aesthetic values which artists and scientists identify with. The cards explore details of drawings taken from sketchbooks on one side and, on the other, numerical data taken from a strength test done in other work. They are designed to allow the bearer right of entry to both art and science communities. For this reason they are two sided and reversible, being wearable by either culture as a 'pass' into the other.

## Font size 6 ring

This ring responds to the ACJ exhibition, *Heirlooms*<sup>7</sup>, and focuses on issues of value and responsibility within art practice. Wondering what kind of artefacts archaeologists will find in the future, and what they will reveal about us, the ring represents concerns that are raised in this research, the marking of titanium by laser, the cultures that are involved and the legacy it will leave.

Using the conventional method of knowledge transfer, together with the traditional representation of a diamond solitaire, the ring is formatted in much the same way as a book (fig.2). The titanium outer covers protect the inside pages. These miniature pages of tracing paper unfold to



**Fig 3. Sarah O'Hana, Medals, 2006. Titanium, acrylic, brass, security tag. 27x106mm.**

reveal the dimensions, tools, method and materials needed to make the design. It is a call for engagement between two cultures.

## Hands

There is a tacit materials intelligence gained when the hand is involved in the making. This is because hands feel pressure, can grasp and touch on more than one plane at once. Throwing a pot and feeling the thickness of the clay is a clear example for a ceramicist, but drawing comes under the same rule. "Hands get shaped", wrote Malcolm McCullough "They may get callused or stained. They pick up experience"<sup>8</sup>. Without this experience, this handling, how can we understand material behaviour?

One result from a discussion with technologists during the work described here concerned the reduction in programming and processing stages between artist and machine. It is arguable that experience can be passed on to a machine by virtue of understanding it, maximising its efficiency and so improving the final product, much like driving a car and getting to know it, or better still, like playing an instrument. These examples, however, place the person in direct contact with the object. Could the laser beam not be in more direct control of the artist? Furthermore, could it replicate variable pressure?

Any apparent freehand marking done by lasers is achieved by digitising the drawing. This places the artist one step away from the process. If a 'digitising pen' could be used to link to a 'galvo' (galvanometer) head laser it would allow the artist to control the beam directly. The pen would allow full movement on the x-y axis and the pressure-sensitive feature controls the depth of marking. This would represent a significant step forward in the 'humanising' of a precise, digitally controlled technology. It may also go some way to ensuring the survival of drawing by hand in the digital age.

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## Acknowledgements

Photography: Jim Grainger, Kalsang Shoba, Marc J. J. Schmidt (The University of Manchester)

# KEYPIECE

Maria Hanson discusses an important project in Sheffield last November.

*'KeyPiece: a key-piece, yes ... that's how it feels ... if I think about it, I vaguely know why ...'*

**KeyPiece was a public exhibition and research event, which brought together ten leading jewellers and metalworkers and their work at the Sheffield Institute of Arts Gallery during November 2009. It was a window for academics, researchers, students and the public to see cutting edge studio work on display and to follow the research discourse that comes with it through a simultaneous exhibition, workshop and public talks.**

Three researchers working in the Art and Design Research Centre at Sheffield Hallam University initiated and participated in the project; Dr Coilin O'Dubhghaill (Research Fellow) Maria Hanson (Reader) and Professor Christoph Zellweger (workshop leader) The other seven invited participants were identified because it was felt they shared common ground in a number of research areas. They were: Dr Lionel Dean, Dr. Sara O'Hana, Dr. Grace Horn, Antje Illner, Drummond Masterson, Tine de Ruysser, and Lucian Taylor.

Each participant was asked to identify and submit two 'Keypieces' to be displayed in the gallery prior to the start of the two day workshop. There was no definition given as to what a keypiece was except that they should be 'original works of major importance / significance to the makers practice'. Before the event the project initiators did not engage in any discussion about the content of the workshop or their own thoughts and views on what Keypieces are. All planning and organisation revolved around practical considerations and the best way to create the right kind of environment for the event.

The event was not set up to create pre-anticipated results; it was speculative and open-ended, with the hope of generating relevant insights into creative research. The notion was that by setting up an alternative structure and the right kind of conditions for creative thinking and dialogue that a level of knowledge about what researchers and makers do through practice would be elicited.

The gallery space was transformed into a white cube by covering floors and walls with white paper, providing a place of neutrality. It was important that the discussion was not devoid of the objects and that participants were not encumbered by the distractions within their normal daily working environments.

To enable engagement with the public, whilst still maintaining the seminar situation the exhibits, displayed on one long plinth, provided a division of the gallery space; one half public space, the other workshop setting. Unlike many metalwork and jewellery exhibitions the work was not displayed behind glass cases, creating accessibility, which was incredibly important in the context of both the workshop and audience participation.

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Debating the project.  
Photo: Nicola Wood

The workshop was led by Christoph Zellweger and took the form of a series of questions being posed for the participants to tackle in small groups, pairs and then as a whole. Starting from the 'object', the question of how a 'key-piece' can be identified and defined provided the basis for debate between the makers. The works displayed functioned as both a physical reference and a catalyst in the development of the discourse about the nature of research in the field.

Most of the researchers either knew each other in some professional way or had some insight into the work of their fellow colleagues. However, unravelling the first question in groups of three/four could only begin after some preliminary ground was covered. There was a need to identify and make connections with the others in the group to set some context. Formative experiences, influences and recognition of a layer of knowledge underpinned the philosophical nature of the debate.

Ideas began to emerge through text and diagrams on the large paper on the floor; tentative at first, most people choosing pencil to write and then as confidence grew committing ideas to the paper in marker pens. Later the smaller groups expanded back to the whole. This breaking down and building back up created a strategy whereby initial thoughts and ideas took on further iteration through the action of transferring text and diagrams from floor to walls. This act prompted another more refined layer of discussion, clarity or in some cases further questions.

Although the gallery was open to the public for the duration of the workshop, more formal 'KeyTalks', punctuated each of the days and the participants in a somewhat performative and improvised way shared something more with the audience; allowing them to discover a hidden layer or story. After the workshop finished the whole gallery became accessible to the public providing greater insight into the exhibited objects.

It is impossible in this text to reveal all that we elicited during the workshop, which was observed and documented by Monica Gaspar (writer/curator) and Dr Nicola Wood (multimedia designer/researcher) This record is being used to disseminate more detailed outcomes of the project through an engaging and accessible online multimedia resource and through research papers to be presented at appropriate academic conferences and peer reviewed journals later in 2010. The website address is shown below and details of research papers connected to this event will be posted on the ACJ website in due course.

*This project was sponsored by Arts Council England, Yorkshire, and the Art and Design Research Centre at Sheffield Hallam University.  
<http://www3.shu.ac.uk/keypiece/>  
Maria Hanson: Reader in Metalwork & Jewellery, Art and Design Research Centre, Sheffield Hallam University. Sheffield S1 1  
[m.hanson@shu.ac.uk](mailto:m.hanson@shu.ac.uk)*



Discussing the outcomes.  
Photo: Nicola Wood

# SOCIETY OF NORTH AMERICAN GOLDSMITHS (SNAG)

Annual conference, 10-13 march 2010. Houston, Texas.

Frances Julie Whitelaw, ACJ Chairman, reports on this year's event

**Houston in south Texas has long been a centre of wealth and it has well-endowed galleries and museums with ongoing policies to continue developing their collections.** With this in mind I thought that it would be a good time to experience what for many American jewellers is their annual get together. The recession, and Houston's distance from the rest of the main cities in the US meant that it was not felt to be as busy as other conferences although there were six hundred delegates with about 25-30% being students.

This is a huge enterprise and was so well managed that what could have been overwhelming was in fact very welcoming with smaller events to introduce newcomers. In spite of its name, SNAG includes many jewellers who do not work in precious metal or metal at all, and quite a few who do work in metal but are not jewellers. This breadth of interest and the active encouragement for students to join the organisation and attend the conference meant that there was a very lively and diverse atmosphere.

The conference title was 'Extreme' which was no doubt to express the diversity of Houston and southern Texas but as with all conference themes this can be difficult to stick to. Does that matter? Probably not as almost all of the speakers came from different backgrounds and approaches and all were interesting.

The keynote speaker was Caroline Broadhead who is well known to us over here and I was interested that she is regarded as important in the US for her contribution to the development of the late 20th century jewellery, which laid the foundations for much of today's practice and theory. Although she no longer regards herself as a jeweller, her thoughtful approach and continued theme of the



Marjorie Schick and Cynthia Eid enjoy the conference.  
Photo: Julie Whitelaw

relationship of the body and what might be wearable made this a good starting point for the conference.

There were too many speakers for me to list them all but in particular I loved the talk by Texan sculptor Beverly Penn, Australian Professor Robert Baines' study of granulation which was also the subject David Huycke's work, though on a larger scale of perfection. Body modification cropped up as it has at our own conferences and there were talks and contributions from curators and historians as well as makers to add to the diverse mix of subject matter.

As at our own conferences there were several very good trade stands with superb tools, gems, books and other services. The vendors also put on demonstrations throughout the conference though I preferred to opt for the lectures and presentations in the main hall.

Part of the conference was devoted to discussing education which I gathered was not to everyone's taste, although I think this is an important area as it is the future of our subject, and I noticed that there was a portfolio review on offer for anyone who wanted some feedback on their work. This is particularly useful for those who have come to jewellery as second career later in life and have not been through the college system.

Another very useful section of the conference was devoted to professional development with speakers discussing pricing and selling work, in particular that which is made in non-precious and non-traditional materials. The highlight of this seminar was Bruce Baker who is a wonderfully funny and insightful speaker on the business of using positive language and psychology to sell work effectively. Anyone who plans to do a show should check out his 'Art of Selling'.

There is so much more I could write about and although I wouldn't recommend a visit to Houston itself (the centre is utterly lifeless) I loved the intensity of so many people and ideas coming together to share and enthuse about jewellery.

# ITAMI INTERNATIONAL JEWELLERY EXHIBITION

October 2009

Jan Hinchliffe-McCutcheon reports

**During the Edo period Itami, near Kobe and ‘the birthplace of refined sake’, became distinctive as a place of cultural exchange.** The sake brewing and drinking vessels alone are highly regarded for their inherent craft practices. Today this cultural communication is encouraged through jewellery, providing stimulus and influence within an international context. The original sake brewery is now the thriving Museum of Arts and Crafts, an attractive cluster of low wooden buildings in the centre of the town. One building is dedicated to craft and jewellery with a purpose-built gallery for temporary exhibitions; glass, ceramics and jewellery displays from the museum collection and a well-equipped school of jewellery.

The Itami Craft Exhibition was established in 1989 and changed its name in 1998 to ITAMI International Craft Exhibition. The exhibitions alternate between ‘Jewellery’ one year and ‘Shuki and Shuhaidai’ (sake and drinking vessels) the next. The Itami Museum of Arts and Crafts would like to attract more international entries to the exhibitions and has plans for an English language website to open up these opportunities. There are no restrictions on who can apply, with individuals and groups equally welcome. The registration deadline is in June and work must arrive in Itami at the end of that month.

Three UK jewellers took part in the 2009 jewellery exhibition, Jo Pond produced her distinctive pieces in found materials and constructed silver and Zoe Robertson’s jewellery ‘Flock Together’, was bold, bright and a perfect pun using magnets. Having my work selected prompted me to return and renew acquaintance of those I met at the opening of ‘Masters & Protégés’, the jewellery exhibition from British university lecturers and their students, shown in Itami and Tokyo in Spring 2008.

**Nao Kimura. Brooches, 2009. Linen thread and glue.**



**Makiko Oda. Necklace 2009 Maplewood, gold leaf, pigment.**

Rui Kikuchi, an award winner (and a fluent interpreter and guide) explained the selection process to me. The work is displayed anonymously for the judges in the special gallery. Thus some entrants such as Rui realised an opportunity to explore new approaches with materials and produced pieces that were very different from her former style of work. Here was a good example of the impartiality of the process. The judging panel changes each year and for 2009 they represented a variety of disciplines. Work from 445 entrants was considered with a total of just over 1,500 pieces - quite a task. Of the 90 participants selected 30 were from other countries: Australia, Finland, Germany, Israel, Korea, Lithuania, Netherlands, Spain, UK, and USA.

Awards are given for categories including Grand Prix, Best Material, Itami Award and more. With the Grand Prix prize of 600,000 Japanese Yen (£4,400) it is worth submitting an entry (maximum 3 pieces per person) although there is a registration fee and shipping costs to take into account.

The opening ceremony was quite formal with the majority of the judging panel present for the speeches and awards presentations and accompanied by a distinguished Japanese chamber orchestra. The memory of this occasion, a fusion of European music and a ceremony conducted solely in Japanese will stay with me for a long time.

Naoko Okuda’s Grand Prix winning piece entitled ‘I am Queen’ combined wild grass and herbs bound with rice glue to form a crown. This work was distinct from the majority of jewellery exhibited, which represented visual references, techniques and concepts in a more permanent form. The appreciation



of nature, configured and existing in the present with no expectations of permanence is at the heart of Naoko's concept.

This jewellery exhibition represents a diversity of ideas, materials and techniques, scale and references and is well documented in a visual catalogue of exhibitors' work. I was fortunate to have a close look at and to handle some of the pieces such as the strong 3-dimensional paper and metal rings by Masami Kiyota. One of these rings is now in my collection. Nao Kimura, a felt artist, showed a group of brooches in linen thread and had worked the material to produce surfaces like shell or polished bone, strong and lightweight forms with a unique delicate sheen. A pendant mirror and chain in aluminium and glass by Hiroko Tsuchida measuring 130cm x100cm (not including the length of the chain) was the largest piece in the show.

The drive and energy behind this ambitious project is Ms Fumiko Tsobo who has for many years devoted herself to promoting jewellery, encouraging young people and making extraordinary connections. No sooner had the post ceremony refreshments been consumed that I was whisked away by Ms Tsobo who led a small group to visit private galleries and an art café in central Osaka. I would never have found these places on my own. We met a textile artist and teacher from Kanazawa with his exhibition, part installation, part jewellery made from luminous plastic filament. This was a time to relax and share our common enthusiasm for jewellery and art. It was in this gallery that I learned about the importance of Kanazawa for traditional metal techniques and gold leaf production. With a Japan Rail Pass as an essential means of travelling around I now know where I will be planning to visit on my third trip to Japan.

*Credits and thanks to: Yoko Azawa for advising me on all aspects of my trip – where to stay and where to go Noriko Shimizu principal administrator at the Museum of Arts and Crafts, for managing the whole submission process and providing me with the information needed to write this report.*

## VISITING FINLAND FOR KORU3

Mette Klarskov reports from a week spent in Imatra, Finland during the KORU3 jewellery event, in November 2009.

**Setting foot in Imatra was a bit like entering a film by David Lynch, the landscape reminding me somehow of that in Twin Peaks: huge pine and birch trees silently moving in the wind, the early signs of frost glittering in the sunlight and the bare grey rocks scattered around on the ground. I absolutely loved it.**

KORU3 featured a variety of interpretations of contemporary jewellery, reflecting the excellence of these art practices around the Baltic Sea. KORU3 exhibition, unlike former invitation exhibitions, organized an open call directed to all those artists who live and work in countries around the Baltic and anonymously selected 43 jewellers and three photographers from Sweden, Norway, Denmark, Germany, Poland, Lithuania, Latvia, Estonia and Finland. I had been invited to participate in May 2008, and nearly one and a half years later everything was finally happening.

KORU3 is not only an exhibition, but also an international conference and workshops. I had signed up for a workshop with Ute Eitzenhofer where I was to explore and work with stone as a basic material. Constanze Shrieber and Iris Eichenberg ran other workshops.

### A workshop with Ute Eitzenhofer

To be honest I had never really worked with stone before, - and even though stones fascinate me, I have always considered them to be difficult to work with, since I find the material very rigid and limiting. I was very excited however to be able to spend five days in a workshop facing new challenges. I was prepared to dedicate myself to this workshop knowing that I might end up with only test pieces and no desire to ever work with stone again.

Altogether we were 14 in the group, all from different countries. Some had come all the way from the States to participate in the KORU3 event – and I, living in Denmark, thought I had come a long way! A few people had worked with stone before, but most had come to explore the material.

Ute had brought different types of stone - rough gemstones, natural stones and some reconstructed stones. I spent the first day cutting up lots of different types of stones. I needed to test their durability and to learn from the process. I probably 'wasted' a good few stones – or that's what it felt like, because I had no clue whatsoever what I was doing. During the following days I felt more and more drawn to working with the reconstructed stones. As these were a very soft material, I found it easier to manipulate and also the colours were very strong and eye-catching.

### A group discussion with Iris Eichenberg

I definitely appreciated being in this well equipped workshop, and I found it very inspiring to talk to the other participants and to see their way of working with the material. Once a day, we had a quick group discussion to see how everyone progressed. I really wanted to 'make' something, but I must admit that not having the pressure of having to finish a piece by the end of the workshop was a great relief.

Given the opportunity of being able to work both night and day in the workshop, I believe most people would have happily accepted, - but luckily other things had been planned during the evenings so that the participants could relax a bit and to get to know

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View of the exhibition. Photo: Mette Karschov

each other. One evening I had the great experience of a Finnish Sauna. Twelve naked women sitting very close together in a very hot room for half an hour before making the fantastic decision to jump, holding hands, into a very dark and very cold lake. Afterwards when we were all dry and dressed again, we had grilled sausages and some nice wine to make up for this rather chilly experience.

For the final evening all the participants set up a small exhibition of work produced during the week. The three workshops had been very diverse, so of course the outcomes were very different. I felt very privileged having been in Ute's workshop. It was a great pleasure being able to familiarize myself with a new skill, which I know I shall use in future work. The evening was rounded off with great Finnish food – delicious smoked salmon – and great wine, enjoyed while discussing jewellery into the small hours.

I must praise and thank the two main organizers, Eija Mustonen, principal lecturer at Saimaa University for Applied Sciences, and Antonio Altarriba, design coordinator for the Arts Council of Southeast Finland, for their kindness and for the excellent organization of the KORU3 event. It was fantastic and I would strongly recommend you to participate in KORU4, scheduled during 2012.

## WONDERFUL WORKSHOPS

Catherine Mannheim relates her experiences in Jaipur

**I have just returned from running a silver jewellery workshop under the auspices of the Jaipur Virasat Foundation.** The workshops are organised from London by Frances Ronaldson and took place at the Armapali workshop with people coming from Australia and Europe.

Armapali is one of the major jewellers in Jaipur. Their workshop has a design studio of five designers, a fashion jewellery factory floor of about 100 men and a fine jewellery room where there are about 30 men.

I was invited by Frances Ronaldson to teach a silver making workshop for one week. Frances was able to arrange a row of benches where we could work at the Armapali factory. The course filled up very fast and I had to decide how best to approach running the week that we had there. I decided to make a selection of samples that would need no soldering. I thought that making chains, necklaces and earrings with repeat elements and using stone beads would be the easiest way for the students. I knew that at Armapali they had a very good selection of beads that the students could buy. I had arrived there a week early so I could see Armapali, make sure that the set up was good and generally check out the tools, benches, equipment and also visit other stonecutters and dealers.

On my course were seven people with no experience and very keen to make a fantastic piece of jewellery in one week. We had the help of the principal craftsman for the duration of the course. My students all learned and worked very hard and made some amazing pieces in the short time. We were based in the room for precious jewellery adjacent to the factory floor, quieter but still full of potential hazards. We were given a row of six benches, tools to share. There was a large bowl of sulphuric acid and another with water close by and the open space between the benches and the wall had a drawbench on the floor, and someone sitting chasing and a small anvil on a low tree



Students in the workshops. Photo: Catherine Mannheim



Tutors relaxing at Jaipur: Natalie Gilbert and Andrew Logan. Photo: Catherine Mannheim

stump. Lots of tools lying around, all ready for my students to fall over.

We were also able to see how the Indian craftsmen worked and the lack of any Health & Safety provisions. I was somewhat concerned that my students would be shocked at all this. Everyone started arriving from Australia, Spain and the UK. We all met on the Sunday and I explained what I hoped we could do. Monday early morning in thick fog our minibus collected us for the drive out to the factory. We got lost in the traffic, Tuk-tuks, mopeds, lots of cows, buses, camel carts and cars all looming out of the fog.

Finally we made it there and we all looked at the design room and workshop. I showed my samples and we looked at beads and everyone had to decide what to make so we could start the next day. Some already had designs in mind and I helped others work out what they would make.

Everyone having decided what they would make the next day, we left for lunch at DIGGI palace where we were all staying. After lunch off we went in our minibus through the traffic to the Armapali shop. Here we looked at the huge collection of jewellery from tribal work to very fine gold work. There were also wonderful beads to tempt everyone. Lots were bought and we then had the rest of the afternoon at leisure.

On Tuesday we set off in the sunshine and arrived on time - straight into the workshop and into making. The benches were strange, the bench pins even stranger as they were upside-down. All my hesitation went away as they learnt to saw, file, shape, add beads etc. We had the constant help of the wonderful Abjeet who was so patient with everyone.

We saw how they made tubing, fine chasing and other traditional techniques such as Kundan work.

Everyone worked very hard for the rest the week and they all completed a piece that they were happy with. It was an amazing experience for everyone including the men in our workshop.

## SIERAAD INTERNATIONAL JEWELLERY ART FAIR

Amsterdam: 5 – 8 November 2009

Heidi Hinder, a recent recipient of an ACJ Professional Development Award, reports on her Dutch trading experience at Sieraad International Jewellery Art Fair

**Prior to attending Sieraad in November 2009, the only brief experience I had of Amsterdam and its trading opportunities, was a few years ago, when I was inter-railing.** Then, my art foundation friend and I merrily turned up at the campsite on the outskirts of the city, and began setting up our tent in a cloud of other campers' cannabis smoke. A hazy traveller approached us, politely asking, 'Do you girls need any gear?' 'No thanks!' we chirped, pointing at the flysheet, tent pegs and guy ropes strewn on the ground. 'We've got all our gear!'

So in 2009, as a self-employed applied artist, I anticipated that Amsterdam would provide me with a different experience. However, I would again make sure that I brought all my own 'gear', ready for the exhibition set-up....

In the run up to Sieraad, the pre-show information is efficient and environmental; being almost entirely communicated via email. Communication was always a pleasure, prompt, friendly and helpful, whether by email or telephone. The organisers launched the website early in the year and this received a good deal of interest prior to the event itself with internet hits totalling 123,917 over the course of 2009. Press journalists were among those who searched the Sieraad website and several participants, including myself, were featured in magazine publications as a result of their work being previewed at [www.sieraadartfair.com](http://www.sieraadartfair.com).

At the beginning of Sieraad, plenty of time is allowed for show set up: one day prior to the opening, in addition to five hours on the morning of the opening day itself – from 8am until 1pm. The show was officially opened by a local dignitary who gave



Heidi Hinder, Quizzing Glass. Pendant 2009. Silver, etched brass, diamond, watch-glass, freshwater pearls. Photo: Heidi Hinder

continued >

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a short speech and was photographed for the local press. Other than this, the press preview event seemed to be a very quiet affair. However, several articles were published during the course of the exhibition, in the local newspaper and in a few magazine features and listings. More magazines published reports and features on the fair and its exhibitors in the months after the event, such as *Edelmetaal* (the Dutch trade jewellery magazine) and *LUXX Jewellery* (a pan-Asian luxury lifestyle magazine).

My experience with buyers and visitors at the fair was enjoyable and very positive. The Dutch public were friendly and warmly welcoming to new exhibitors such as myself. However, it was frustrating that often my initial response to visitors' comments had to be: 'I'm so sorry but I don't speak Dutch'. Almost everyone was fluent in English but it evidently seemed to confuse people that my name sounds continental and that I was incorrectly listed as being from Germany on the exhibition listings. I do speak French and German but only had cause to use it once.

Overall, my general impressions of the show were of a well attended, well advertised fair. Many visitors told me that it was their fourth or fifth visit to Sieraad. The small, friendly team of organisers made for a very personal exhibition experience. However, I did feel that the €12.50 (about £11.65 at that time) visitor entry fee was expensive and may have contributed to many of the public being interested only in viewing work or often interested in the materials and

technical processes, rather than necessarily making a purchase. Statistically, the total number of visitors attending Sieraad 2009 was 6,200 with one in every 5.6 visitors making a purchase.

Ultimately, the show resulted in good sales and contacts, although not as many sales as I would have hoped for, given the very positive feedback and response to my work. It seemed that many buyers were only prepared to pay low prices, usually €50 or less, with a few exceptions such as a couple of 'famous name' exhibitors who were successful in selling at higher rates to regular customers (many exhibitors have shown at Sieraad for 4 years or more). Talking with others, first time exhibitors seemed in general to experience fewer

sales. There were also a few trade contacts attending the fair in person and viewing the Sieraad website remotely, and these have given me valuable publicity.

I was delighted to be awarded an ACJ Professional Development grant and am very grateful to the ACJ for its support in enabling me to attend. Exhibiting at Sieraad International Jewellery Art Fair was a very positive and helpful experience, especially at this early stage of my career. Now I'm all geared up for next time!

*Heidi Hinder: New graduate,  
Association for Contemporary Jewellery  
Mb: 07866 663630  
E: heidi.hinder@gmail.com  
Web: www.heidihinder.co.uk*



**Gashouder (gas holder), venue for the Sieraad Fair. Photo: Heidi Hinder**

## TEN TIP TOP TIARAS

Hannah Peters took part in a special exhibition in Saltaire



Hannah Peters, *Tiara*, 2009.  
Sterling silver, freshwater pearls

**On 7 February I travelled up to Yorkshire to attend the launch event of Kath Libbert's 9th Annual Alternative Wedding Show, 'Meet the Makers' for Ten Tip Top Tiaras.** Kath's gallery is situated in the fabulous Salts Mill in Saltaire, just outside Bradford. The vast ground floor of the mill hosts a permanent exhibition of work by David Hockney, together with a mad assortment of Burmantofts ceramics and fabulous antique furniture. The place is filled with the scent of lilies and the sound of opera, where visitors can browse through books and art equipment or simply enjoy the surroundings. The Kath Libbert Jewellery Gallery has a vibrant atmosphere, up on the second floor in a great central position.

I was selected to exhibit my work in this now well-established annual exhibition that is much anticipated. I was one of ten jewellers chosen to create a tiara especially for this exhibition, the criterion being that it must retail at less than £200. It was an enjoyable challenge for me, and after all my hard work and preparation it was wonderful to see the other nine tiaras displayed in-situ, each one so different from its neighbour. Another dimension was added to the exhibition in that the ten tiaras are competing against each other. The tiaras are being voted on by visitors to the gallery. Everyone who votes is entered into a prize draw to win a £100 voucher to spend in the gallery, and the winning jeweller will win £100. The result will be announced at the close of the exhibition on 3 May.

My 'Orchid Tiara' was made of two bands of sterling silver, the ends bound together with silver wire, and an orchid stem grows from one side. The stem is beaten silver which curves around the headband so the whole thing is very sturdy and does not catch annoyingly (and painfully!) in the hair. The tiara itself can be adjusted to ensure a perfect fit. As with all my other Orchid pieces, freshwater pearls are mounted in the centre of

the flowers and each tiara is individually hallmarked. All competition tiaras remain in the exhibition until the final day on 3 May, when the winner will be revealed. I was also invited to exhibit a collection of other bridal jewellery which complemented my competition tiara; orchid hairpins and necklaces, bud earrings and a second (more expensive) tiara, displayed nearby.

Having the opportunity to meet with fellow jewellers to compare ideas and techniques, and to meet clients and discuss my work individually was very fruitful. I was kindly provided with invitation cards to send out to previous customers in advance of the exhibition, and a number of them were able to attend. As a result of conversations I had at the exhibition, I now have a commission for a bespoke 18ct gold wedding ring set with 21 diamonds, and another good client has recently become engaged, so I am anticipating a few more orders! The Meet the Makers launch was a fascinating and valuable event of which I was very proud to be a part. I grew up in Yorkshire, so I was especially delighted to hear of my success in being awarded an ACJ Professional Development Award, which enabled me to attend this event.

*Unfortunately Findings goes to press before the winner is announced at the Kath Libbert Gallery in May, but we hope it is Hannah.*

## KIDS MAKE MEDALS ON TYNESIDE

Tessa Holland takes them on a special project

**Imagine you were challenged to come up with a project to take a group of young teens (unspecified age, gender, ability and numbers) through the design process.** The brief must include inspirations, local industrial and environmental context, skills, techniques... and result in a finished, high-quality product. As a jeweller and enameller my solution was something completely different: bronze casting.

The V&A is leading a government-funded initiative, Design for Life, and I was invited to participate through Gateshead's Shipley Art Gallery. By introducing children to working designers, the project looks at how museums can inspire young people to develop their talents – so one day they might participate in the creative industries both as producers and consumers. Our project was with Action For Children, a charity that supports vulnerable youngsters, and the kids were asked to give up their half-term in order to take part.

The legacy of shipbuilding remains on Tyneside, and our group set off to visit Davison Tyne Metal, a foundry that was established on that same spot in the eighteenth century. It was an amazing privilege to enter their cavernous, dark space filled with fire, dust, noise, and vast machines: some of them state-of-the-art and some doing the same job they did when Victoria was on the throne. We were toured through their whole process (even glimpsing a couple of Antony Gormleys, half completed and all sprued up).

Over the next few days the group developed their ideas, first on paper, then carved into plaster-of-Paris. We took wax impressions from the plaster, refining these with wax-working techniques, and sent them off to be cast. It was so heart-warming to see the huge excitement (of youngsters and adults too) at seeing their wax turned into metal... weighty and enduring... but not yet finished. The sprues were sawn off and filed, we refined and polished and at last, we patinated with smelly Platinol.

Not all the kids made it through the whole journey – it was a challenge to show such commitment and perseverance – but for those that did, the project was hugely successful. As it happened, a couple of the support workers from AFC were able to make a medal too and though not strictly in the remit, I feel it was valuable putting the adults in the same boat as the teens – so everyone was learning and stumbling and regrouping together. For some kids, just maintaining confidence to stick with the process was as important an outcome as the finished product... but they were all stars, and their medals turned out magnificently. For me it was a steep learning curve but a hugely rewarding experience, well worth the risk of stepping out of my comfort-zone.

*With thanks to the British Art Medal Society for their kind advice. The medals will be displayed in Design for Life at the V&A until 6 June 2010*



Coins made by the Action for Children group. Cast by Niagara Falls Casting. Photo: Shipley Art Gallery, Gateshead.

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# MARJORIE SCHICK SCULPTURE TO WEAR

Ruthin Craft Centre

21 November 2009 to 17 January 2010

Reviewed by Elizabeth Moignard

**I wish that I had been able to get to the symposium (reported in the December e-bulletin), which marked the opening of this exhibition.** Marjorie Schick's pioneering contribution to the international conceptual revolution of the 1980s was evidently the trigger for a meeting of veteran minds of that era, as well as the important and evolving retrospective of which this was the British iteration, co-curated by Elizabeth Goring, who was also a contributor to the equally important Arnoldsche monograph of the same title<sup>1</sup>.

The title, of course, goes straight to the heart of the matter – Schick's work has always played with the unresolved and hierarchical interface between freestanding art forms and those which use the human body as the site of display. Her pieces often assume movement, both inherent in the object itself and its constituent parts, and a changing perspective for their viewer as an essential part of their effect. It is hard to say whether her characteristic vibrant colour-mixes are a product or a generator of this idiom: her artist statements suggest that at the very least the possibility of using paint on paper and cardboard was an early driver in her use of what were then extremely unconventional materials. She also owns to a fascination with the process and labour of fabrication and construction in these materials, especially the papier-mâché we now so strongly associate with her. An investigation of the possibilities of linear forms as well as planar ones produced another strand of composition and technique which feeds into the dramatic statements we saw here.

I confess that I had seen relatively little of Schick's work in corpore – our opportunities in the UK are principally the mima collection in Middlesbrough, which was a lender to this show, the V&A, and the National Museum of Scotland. There was also a striking contribution to Jewellery Moves (Edinburgh, 1998) as of course there had been earlier to Jewellery Redefined, which Schick says was a moment of opportunity. So a large dedicated retrospective was timely, and highly informative. The space at Ruthin allowed for the display of a gratifyingly sizeable selection of the really very large pieces, with a supporting film showing some of them being put on and worn: the process of getting the cover piece, *Spiralling over the Line*, onto the body, and experimenting with its many potential positions was a powerful demonstration of the maker's ethos. The space also allowed for an exhibition layout that could be associated with narrative panels telling us the story both as a timeline and a manifesto, just as the objects themselves did. The use of the artist's own voice in the text panels was an integral and indeed crucial feature of a display which moved from the early silver forms of the 1960s (*Hand Sculpture*), quickly succeeded by the papier-mâché, perforated

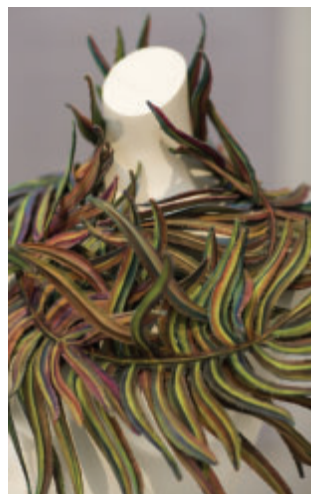
leather (*Full of Holes*), painted wood, rubber, and textiles (*Variations on a Theme*, and perhaps most strikingly *Rocking Cape*, inspired by the golden 'Mold Cape' in the British Museum and made specifically for this show).

It was good to revisit the chess-set and board that I last saw and reviewed as a component of *Chess* in 2003.<sup>2</sup> In that environment it was 'a double and treble game of illusion via an op-art treatment which deliberately renders pursuit of the game difficult.' Here it may strike us as the one item which is free of association with the body, until we reflect that chess pieces are there to be moved, in relation to each other, by us – this piece is an interesting angle on Schick's stated view of her pieces as 'finished sculptures when not on a person'.

In the end, I think most viewers of the exhibition will have had their horizons expanded, in terms of defining jewellery, in understanding of its development as an art form, in the possibilities of its materials and their associated techniques. As a contribution to the debate on the status of objects displayed on the body, it raised questions which it perhaps predictably left with us as viewers. Schick herself said as early as 1966 that she wanted her jewellery 'to act upon the viewer and the wearer' – act is the meaningful term here. We are left questioning, perhaps intentionally, where the often difficult relationship between wearer and object leaves its definition as jewellery, and perhaps to make our own judgement as to where it stands as sculpture without the movement provided by the displaying body.

<sup>1</sup> *Sculpture to Wear. The Jewellery of Marjorie Schick, by Tacey Rosolowski and others. Arnoldsche. Reviewed in Findings, 42, December 2007.*

<sup>2</sup> *'Chess' The Vennel Gallery, Irvine. Findings 25, October 2003.*



Marjorie Schick, 'La Palma' necklace, 1998. Papier-mâché, paint.

## FELICITY PETERS: C.R.E.D

Lesley Craze Gallery, 5-27 February 2010

Reviewed by Mark Lewis

**How easy it is to visit an exhibition with the somewhat misplaced expectation that one is about to see a body of work framed in some sort of coherent narrative.**

My first impression of this exhibition of recent work by the award-winning Australian jeweller shattered that notion completely. Here there was work of surprising diversity and a contrasting visual vocabulary that, initially, seemed to be the work of different creative minds. But that of course was its strength, For Peters is clearly a jeweller who is not constrained by narrow tradition or a cosy style signature. She often challenges conventional materials and techniques and pushes their boundaries with passion and determination

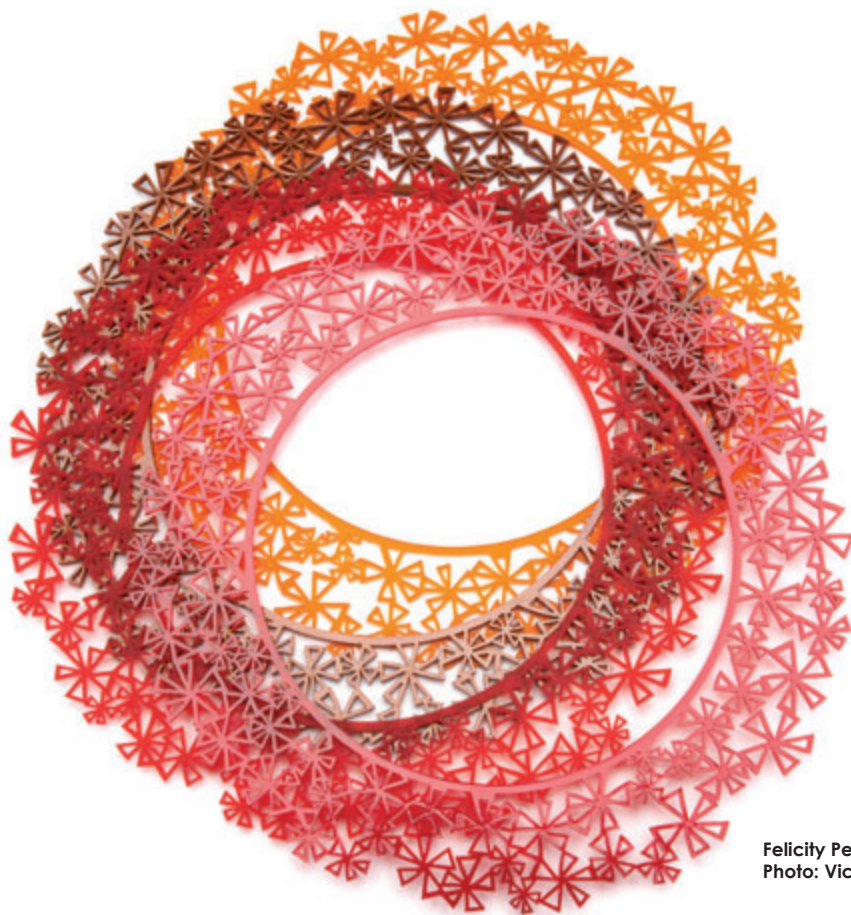
The title of the exhibition – C.R.E.D is short for ‘credibility’- which in Peters’ scale of values, is very much concerned with Caring, Risking, Expecting and Dreaming beyond the margins of conventional thinking. In fact the overall thrust of her work (and, one suspects – her general outlook on life) seems to be about abandoning comfort zones, looking forward and taking risks.

Multiplicity was apparent in both the aesthetic and the technical dimensions of Peters’ work. Her many influences have been absorbed from her early family life in apartheid South Africa, recent visits to Tibet, Italy and Poland, as well as the landscape of Australia. Her technical vocabulary is wide-ranging and includes impressive applications of Etruscan granulation and a mastery of the Korean technique of Keum Boo, in

which pure gold sheet is fused to sterling silver. Precious stones are also a sumptuous feature of much of her work. In a more contemporary vein Peters has embraced computer-aided design to produce a range of vibrantly coloured plastic necklaces, earrings and bracelets. Powder coated aluminium was also used to good effect and a delightful example of her risk-taking approach was the frequent use of paint, where others would probably only have used conventional resin or enamel.

The most striking jewel was, however, the ring ‘Lest we forget – Krakow 2009’, comprising 52 silver chairs. It is a very personal homage inspired by a Jewish memorial in Krakow that poignantly refers to the furniture left behind by the Jews who were despatched to the concentration camps. This piece, with others, exemplifies a certain preoccupation with social, political and moral concerns that gives real depth to her creativity. Peters quotes David Watkins on her website ([www.felicitypeters.com](http://www.felicitypeters.com)), who says of her jewellery “the sense of mystery is compounded by the care lavished on these objects, and by their relative simplicity, resonating as they do with myth, prayer and ritual”. This fitting remark reinforces my own conviction that there is much in modern conceptual jewellery that is concerned with spiritual enquiry and exploration. Felicity Peters is an important exponent of this tendency which seems to embody a certain contemporary mood and yearning for new meaning in a troubled materialist world. This was an important exhibition and we should look forward to her next creative adventure and exhibition in the UK.

*Felicity Peters’ ring, ‘Lest We Forget’, has been purchased for the prestigious Louis Koch collection.*



Felicity Peters, Bangles, 2009. Acrylic.  
Photo: Victor France



# PRECIOUS: RECLAIMING ART AND CRAFT

Hove Museum and Art Gallery, 30 January – 23 May 2010

Reviewed by Margot Coatts

**Hove Museum and Art Gallery specialises in showing contemporary craft, reflecting activity in the region.**

The current exhibition *Precious* finds 'beauty in the overlooked and discarded' as demonstrated by the 20 objects by 18 exhibitors who are interested in materials that have 'had a previous life'. Not all these materials are household waste: they include forgotten off-cuts and surplus products taken out of context, low-value materials subjected to surprising skills or, still further, objects in disguise. The curators have indicated by their choice of title that these appropriations have made such things precious.

In some cases the reclaimed matter has become the subject of the piece. This *objet trouvé* mode is adopted by David Clarke in 'Inquest' in which he halved two pairs of spotless taps lengthwise (solid brass and chrome) and set them in a sheet of Perspex as if scientific specimens or evidence in a court case? Gleaming and perfect, we admire them at a distance. In 'Punctum' by Pamela Schilderman a cascade of punched paper discs hangs from a stitched mesh, the frailty of the captured debris enforces the idea of the insignificant being made into a permanent structure which refers only to its own physical state. In the next room the delightful caprice entitled 'Magpie' by Donya Coward is built from assorted found objects from a sewing tin; its visual impact derives from smouldering black beads and textiles with glistening vintage jewellery. Re-shaped into a bird form, these items could have been thieved by the creature through an open window.

For Mary Crabb the sheer workability of discarded telephone wire for classic basket-making techniques is demonstrated in her hand-sized, hollow pods in several colours. They are a perfect example of found materials providing strength while offering a contoured surface which the maker calls 'animal-like'. Surface is all in Kelvin Birk's 'Crown' made of crushed gemstones in dolly-mixture colours applied to a silver core. Although intrinsically precious, the maker has abandoned the values and treatments normally associated with jewellery materials in favour of a more ruthless approach. For these two craft-centred makers their reclaimed materials, although of fundamental interest, are not the main theme.



Kelvin Birk, *Crown*. 2010. Crushed precious stones, silver.



Donya Coward, *Magpie*, 2009. Mixed materials

The sizeable cut-cardboard and plastic sculptures of Andrew Mockett are tightly designed and executed. His world of baboons and owls avoids caricature and suggests a deeper link with the creatures he portrays while retaining a refreshing lightness. In a similar way Tracey Bush transforms household packaging into life-size dandelions and daisies. Set in a glass case, these 3-D plants gain an intensity matched only by the work of Mark Oliver whose fantastic bugs and mechanical contraptions are fashioned from card, matches and watch parts, with fragments of letters, maps and tickets. One reacts to these constructions of ephemera as to natural history specimens.

The use of found materials has an established history and finds a ready audience in exhibition visitors but questions arise for serious art collectors and curators of permanent collections. Quality and originality aside, when high price tickets are attached, as here, we are bound to ask if these objects will endure or degrade.

# THE ENCYCLOPEDIA OF CONTEMPORARY JEWELLERY-MAKING TECHNIQUES

By Vanetta Seecharran. Search Press, 2009

Reviewed by Dauvit Alexander

Technical manuals for jewellers have come a long way since the days when the only books available were Oppi Untracht's magnum opus and the Encyclopaedia by Jinks McGrath. There are now dozens in print, many of them covering the same basic ground and many of them quite unclear as to the group at which they are aimed. Long-time ACJ member, Vanetta Seecharran neatly avoids any question about the validity of her book with the inclusion of the magic word 'Contemporary' in the title. From the outset, this book is not trying to be a universal studio manual, covering enamelling in one chapter, gemsetting in the next and so on. There are no prescriptive texts about what is right and what is wrong and – very pleasingly for a modern technical book – no enormous, bombastic health and safety passages: pointers are given but the author trusts the reader to have common sense about their workshop practice, to have a sense of the experimental and to derive excitement from experiment. Everything is treated intelligently, non-judgementally and with a quiet enthusiasm for the subject matter.

Vanetta opens her book with a brief overview of the workshop and the principles of jewellery design – a necessarily

cursory overview: this is not a manual for beginners – before dividing the book into six main sections: broadly, Metal, Plastic, Fibre, Paper, Other and Casting. If the section titles seem a little arbitrary, it is surely because the subject matter is so diffuse and that so many of the techniques and materials overlap in practice. Each section begins with a photographic selection of works exhibiting some of the processes which will be covered and is then followed by an overview outlining the advantages and disadvantages of the materials and processes, suggestions for use and a very short list of online resources. This list of resources is an inspired touch and very welcome. The following section proper then covers the topic in various stages of depth, from introductory to advanced, and the reader is sure to find much that will interest or even surprise them. At the very end of the book is visual reference of Decorative Effects that can be achieved on the materials and a section on Clasps and Closures. These last two sections seem somewhat cursory - especially given the enormous research and experimental effort that has obviously been put into the main text - and could have been usefully expanded, especially the Clasps and Closures section.

The book is filled with compelling colour photographs of work by makers who may be less familiar to the general public but who will be well known to ACJ members and it is a refreshing change from the usual roster of makers who tend to be represented in books about contemporary jewellery.

One criticism of the book is the binding: while the paperback is robust enough for general reading, it would not stand up to being used practically in a workshop and will not lie flat when opened. Trivial, perhaps, but this is a book to be kept on the bench and a hardcover spiral binding would be a real benefit.

Overall, this is a book to be perused and used. Regardless of the reader's area of practice, there will be something here to fire the imagination and perhaps lead to new directions.



Debbie Collins. Slumped glass pendant necklace using ceramic-fibre paper.

## GLASS JEWELLERY

by Yvonne Coffey,  
A&C Black, 2009. £15.99

Reviewed by Margot Coatts

Published in late 2009, this handbook describes glass-making techniques such as fusing, slumping, small-scale casting and cold working and their precise application to jewellery. Although relatively short, it contains valuable, up-to-date information which the author delivers with enthusiasm; photographs (greatly reduced on the technical pages), clear diagrams and safety tips are woven into the instructive text. The only disappointing chapter was the first: 'A Brief History'.

It is clear that precision is the key to glass-making; the craftsperson must not only be in control of design, dimensions and colours but also of temperatures and times. Take Chapter 4: 'Fusing' which



Joanne Haywood, Necklace. Multiple oxidised silver chains with crocheted balls in red and grey.

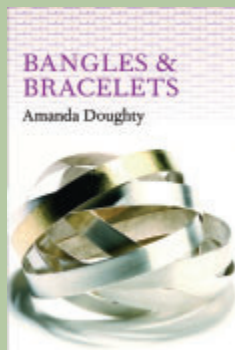
gives an account of the making of Yoko Kuramoto's translucent, chunky brooches. For these, solid blocks are built up from layers of glass cut from kugler coloured roundels to which silver leaf is added; they are then fused in geometrically-shaped moulds in a kiln. Small refinements can be made, if required, with a diamond saw, after which the pieces are re-fired; finally, a pin is glued to the back of each. The pin attachment seems a rather unsophisticated, although wholly necessary, conclusion to the work.

The chapter on 'slumping' uses examples of necklace ornaments or pendants by Amanda Simmons and Debbi Collins. They differ greatly: the first relying on the mixing of fused glass 'stringers' (coloured rods) onto a sheet prior to slumping in a mould and the second based on cutting an intricate profile from a fused sheet of a plain colour before slumping. The latter piece was thoughtfully designed with integral loops for a chain or other material to be passed through.

It was helpful to learn about Gelflex (rubber) moulds for casting from modelled originals. These can be in plaster, wood, metal or clay and open up a vast range of ideas for forms. Technical notes for this section were supplied by Angela Thwaites whose cast ring in emerald green glass appears in the next section together with a striking ring by Antje Ilnert in clear glass with sterling silver.

The methods and purpose of cold working glass, using machines for grinding and polishing as well as those for sand-blasting and laser-cutting, were set out. These methods can be employed with or without casting. Shapes made simply from sheet can be perfect for jewellery, as seen here in a necklace of coloured lozenges on a silver rod by Rebecca Cheeseman, or the author's own neckpiece 'Male IV'.

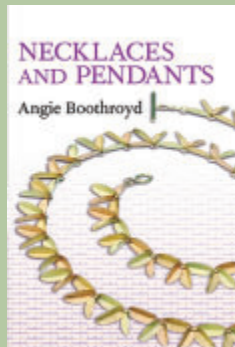
This useful volume in the A&C Black Jewellery Handbook Series opens the reader's eyes to modern glass jewellery techniques as used by leaders in the craft field. Its value as a studio tool and reference book should prove to be immense.



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## RECENT AND FORTHCOMING BOOKS

**A&C Black continues to publish new volumes in its successful 'Jewellery Handbooks' series and its more recent 'Design and Make' list. If you would like to review one of these, please email the editor: [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk) Most recent publications, and some to come later this year, are the following:**

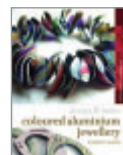
**Introduction to Precious Metals**, by Mark Grimwade. January 2010. £35

ISBN 978-14081-22631. An expanded edition of his groundbreaking 1985 book, and a complete survey of the use of precious metals.



**Ceramic Jewellery**, by Joy Bosworth. May 2010. £15.99. ISBN 978 1408 106372.

Published in the 'Ceramics Handbook' series, and written by a potter, the book shows how clay can be combined with metals or organic materials to make jewellery.



**Coloured Aluminium Jewellery**, by Lindsey Mann. July 2010. £16.99.

ISBN 978-14081-06297. A comprehensive handbook to the various methods of colouring, assembly and other aspects of working with aluminium.

**Chasing and Repoussé**. By Nancy Megan Corwin.

July 2010. £30. ISBN 978-14081-29050. Covers a newer area for technical handbooks, applicable to both jewellers and silversmiths.

**Complete Metalsmith: Professional edition**, by Tim McCreight, July 2010. £30.

ISBN 978-14081-27315. A greatly expanded version of his 'Metalsmithing for Students' and an essential reference book for all metalsmiths. McCreight's Student Edition of the book is promised for January 2011, priced at £15.99. ISBN 978-14081-27308.

**Arnoldsche's new publications include:**

**Giampaolo Babetto**, Florian Hufnagel (Ed.), May 2010, £45. ISBN 978-3-89790-327-2. Texts in German, Italian and English.

**Kokon | Cocoon: Jewellery objects** by Doerthe Fuchs, by Freneq Jadi, May 2010, £35 ISBN 978-3-89790-324-1. Texts in German and English.

**Lingam: Fertility Now**, by Guus van den Hout. Ruudt Peters (Ed.), with an essay by Monica Gaspar Mallol. February 2010, £25. ISBN 978-3-89790-325-8

**Private Passion: Artists' Jewelry of the 20th Century**. Yvonne Joris (Ed). February 2010, £35. ISBN 978-3-89790-320-3. Jewellery designed by famous painters and sculptors.

**Thinking Jewellery: A Theory of Jewellery**. Wilhelm Lindemann (Ed.). May 2010. £35. ISBN 978-3-89790-326-5. Published for the 6th Colloquium at Idar-Oberstein, May 2010

Arnoldsche books can be ordered through Antique Collectors' Club. Contact [sales@accdistribution.com](mailto:sales@accdistribution.com).

Michael Becker at Lesley Craze Gallery, Necklace  
 Norma Gaytán at Platform, Circles Necklace  
 David Marshall Four Elements Pendant  
 Dower & Hall Angel Wing Long Necklace  
 Laura Bennett at Platform, Thistle Ring  
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