

FINDINGS

Issue 52 Spring 2011

ISSN 2041-7047



The Magazine of the Association for Contemporary Jewellery

Teaching at Turquoise Mountain Contemporary Jewellery at Middlesbrough
Fairtrade Gold Found Items and the Ethical Jeweller Graham Hughes 1924 –
2010 Exhibition and Book Reviews

CONTENTS

FINDINGS Spring 2011

- 2 Chairman's letter
- 2 Editorial

Features

- 3 Teaching at Turquoise Mountain
- 5 Contemporary Jewellery at Middlesbrough
- 7 Fairtrade Gold
- 9 Found Items and the Ethical Jeweller
- 9 Graham Hughes, 1924-2010

Exhibition Reviews

- 10 Jacqueline Mina
- 11 Nora Fok
- 12 Zoe Arnold
- 13 Alchemists
- 14 City, Bristol
- 15 The Modern Jewel

Book Reviews:

- 16 A Workbench Guide
- 17 Inspired Jewelry
- 18 JunkBox Jewellery
- 19 Complete Metalsmith (Professional Edn)
- 19 Complete Metalsmith (Student Edn)

Reports

- 20 Desire
- 21 South Hill Park
- 22 Lustre
- 23 Inhorgenta



CHAIRMAN'S LETTER



In the first days of April a friend hoped 'that I was enjoying the warm and sunny weather'. Well, though a clement Spring is always welcome I am sure many of you find, as I do, that it can be a frustrating distraction from the work in hand, whether that is in the workshop, studio, gallery or office. The attractions of the 'great outdoors' certainly have more pull now than during the cold winter months.

My current environment is the office where I am ensconced with writing a catalogue for an exhibition, 'All-Golds' at the School of Jewellery, Birmingham, 24 October to 25 November 2011. Details of a special preview of the exhibition for ACJ members will be given in e-bulletins nearer the time.

So, whilst the weather can only be welcomed with caution, I have no hesitation in cheering some other recent appearances: Dauvit Alexander joins the ACJ Board of Directors and we look forward to his creative contributions; also, the formation of the latest regional group – ACJ Wales – is a positive indication of growth and collaboration.

So too is our new 'Corporate' membership category for ACJ; I welcome these new members who have just joined us and whose details/links can be found on the ACJ website. The rationale for this latest development is, of course, that we all need each other; in an economic sense the success of one is dependent on the other. I hope that individual members can make full use of the benefits and opportunities provided, not only through discounts where they have been specifically negotiated, but also the products and services of our new corporate colleagues.

Back to work then everyone! Best wishes for a productive summer – don't get too distracted.

Terry Hunt

EDITORIAL

This issue of your magazine is once again packed with interest, and our leading feature is an account by Melanie Eddy (formerly an assistant on *Findings*, until she became too successful in her business to take on more voluntary work) of her 2-month stay in Afghanistan last autumn. While not perhaps one's first choice for an overseas trip, Kabul proved to be something of a revelation, and Melanie's thoughtful and sensitive assessment of the institution where she was teaching, and her encounters with the students, make it something of a first.

We persuaded James Beighton, curator at mima, the new gallery in Middlesbrough, to tell us more about the legendary collection of international contemporary jewellery built up there since the 1980s, a selection from which is on display until July.

Ute Decker, very much at the forefront of all things ethical relating to jewellery, gives us an update on recent Fairtrade Gold activity, and Aileen McAuley contributes some Elfin Safety warnings about the use of found objects for jewellery. There have been plenty of good exhibitions recently, particularly those by Jacqueline Mina, Zoe Arnold and Nora Fok, and some interesting new books for review. We have also several ACJ Professional Development Award reports

We still live in wistful hope of an avalanche of offers of incisive topical articles relevant to ACJ membership, so please swap the bench for the screen when you can, and send us something appropriate.

Cover: Jacqueline Mina. Brooch, 1992. 18ct gold (part oxidised) with platinum mesh fusion inlay. Collection: Crafts Council. Photo: Joel Degen

ACJ Board

Chairman: Terry Hunt
Hon Treasurer and Company Secretary: Lynne Bartlett

Company Directors: Lynne Bartlett, Ruta Brown, Jack Cunningham, Janet Fitch, Heidi Hinder, Terry Hunt, Rebecca Skeels, Dauvit Alexander

Advisory Panel

Dauvit Alexander, Ute Decker, Gemma Delany, Karen Dell'Armi, Jacqueline Gestetner, Linda Lambert, Kath Libbert, Mark Lewis, Gill Mallett, Gemma Scully, Laila Smith, Islay Spalding, Muriel Wilson (ex-officio).

ACJ Staff

Development Manager: Tamizan Savill
Administrator: Sue Hyams.

Regional Representatives

Berkshire: Linda Tyler
Bristol: Christine Pate
Cambridgeshire: Liz Willis
Hertfordshire: Samantha Queen
London: (dormant)
Manchester: Gemma Scully
North-East: Jan Hinchliffe-McCutcheon
Scotland: Genna Delany, Islay Spalding
South Wales: Karen Dell'Armi
Wessex: Gill Mallett

ACJ Contact Addresses

Post to ACJ, PO Box 37807, London SE23 1XJ
Email, membership and general: enquiries@acj.org.uk.

Development and Projects: tam_savill@lineone.net
Submissions and proposals for *Findings* will be forwarded to the Editor. Copydate for Issue 53, Autumn 2011 will be 30 August 2011

Findings is edited by Muriel Wilson and designed by Ian Scaife.
Published by The Association for Contemporary Jewellery,
ISSN 2041-7047
Printed by The Dorset Press

TEACHING AT TURQUOISE MOUNTAIN

Melanie Eddy relates her Afghan Adventure

In the autumn of 2010 I spent two months at Turquoise Mountain in Kabul, Afghanistan with the support of the British Council. The British Council had invited me to undertake a creative residency, the aim of which was to develop a collaborative link between the UK and Afghanistan through applied arts – more specifically through jewellery design. A reciprocal exchange will take place in which a contemporary jeweller from Afghanistan will undertake a residency in the UK. This creative exchange is an example of the British Council's work in countries whose perception is often framed by the current political situation.

Afghanistan's artistic heritage has been a source of pride for its people for centuries; its artisans, traditional architecture and cultural richness once famous throughout the region. Kabul's historic old city, a crossroads of civilisations, inherited the traditions of India, Persia and Central Asia and blended them to form its own unique heritage in arts, crafts and architecture. Conflict, insurgency and refugee migrations have led to the disruption and fragmentation of the long standing communities and networks that once ensured the preservation and transmission of traditional knowledge, artistic expression and related skills; eroding local economies, and threatening an important part of Afghanistan's cultural legacy.

Turquoise Mountain was established in March 2006, at the request of HRH Prince Charles, and HE President Karzai, President of Afghanistan, to preserve traditional Afghan heritage. It has the three-fold objective of regenerating historic urban areas, renewing traditional Afghan arts and architecture, and spurring the sustainable development of the nation's craft industry. Murad Khane in the heart of Kabul's old city is home to a multi-ethnic community and a thriving bazaar that attracts 100,000 visitors a week. Since 2006, Turquoise Mountain has cleared 25,000 square metres of rubbish from the streets of Murad



Students cutting gems

Khane, laid on water, electricity and sanitation infrastructure, built a primary school and a health centre, sold \$1.3 million worth of Afghan crafts internationally, and created the Institute for Afghan Arts & Architecture where 150 young women and men with their master teachers undertake an intensive three-year course in traditional crafts and design across four schools of Woodworking, Calligraphy & Painting, Ceramics and Jewellery & Gem-Cutting.

Working with colleagues and students at the Institute was an incredible experience. Workshops were carried out with the jewellery and gem cutting students ranging from technical workshops in wax carving and piercing to those focusing on design development and concept generation. I also held a small lecture series and related workshops across the different disciplines of woodworking, calligraphy & miniature painting, ceramics and jewellery and gem-cutting regarding research methodology, more specifically how to research as a craftsman. There were preparations for Turquoise Mountain's Autumn Exhibition of Afghan Arts & Crafts; which resulted in over \$11,000 in sales directly for individual students and many further commissions.

In 2011, The Institute for Afghan Arts and Architecture, now Afghan-managed, moved into the heart of Murad Khane, and a complex of buildings once home to Afghanistan's first school. I was invited to return to Kabul in March for the official opening ceremony. I was delighted to accept as during my time there in 2010 the Institute was still in its temporary home in Turquoise Mountain's headquarters within the walled gardens of a 19th century fort. If I timed my visit right I could also attend the graduation ceremony for the third year students that I had worked with last autumn. So I went out to Turquoise Mountain for a fortnight to help with preparations for exhibitions relating to the opening ceremony and also

continued >

FEATURES

> continued from previous page

to oversee the results of a design competition that I had developed for the jewellery and gem-cutting students to design a gift to be given to sponsors, honoured guests and senior staff attending the event. This resulted in the making 70 Stg silver and lapis key rings. The stones were cut from rough lapis lazuli by the gem-cutting students, the key ring components being cast in multiples following the fabrication of a prototype and then a master model. The finished lapis gemstones were hand engraved by one of the jewellery teachers with the name of Turquoise Mountain written in Dari, a lingua franca in Afghanistan, and the date of the event. It has been fantastic to see the progress made by some of the recent graduates just between December 2010, when their classes finished, and now. A few have gotten together to form collectives of jewellers and gem-cutters and have made remarkable progress in a relatively short amount of time.

Melanie supervising preparations for the exhibition



Ramzia at work

Witnessing a new generation of crafts people emerge after a period when many were unable to practice their craft or at least not within their own country is a truly humbling experience. Afghanistan has all of the requisite resources for a thriving jewellery and gemstone industry with a rich historical background of craftsmanship to support it. The jewellery and gem-cutting students who graduated in March, the first jewellers and gem-cutters to be trained to this standard within Afghanistan in several generations, are a step towards kick-starting this industry and enabling Afghanistan to become renowned once again, for something other than the conflict which currently dominates people's perceptions in the west of the country and its people.

Melanie is working with Vicki Sarge, Co Founder and Creative Director of Erickson Beamon, to bring a collection of work by students and recent graduates of the Institute to London for an exhibition from 7 June to end July, and possibly touring at Erickson Beamon's shop on Elizabeth Street, London. She will be speaking in further detail about her work with Turquoise Mountain and about the unique community she was a part of there at a lecture to the Society of Jewellery Historians on the 24 April 2012. For further information please visit www.turquoisemountain.org, www.britishcouncil.org or Melanie's blog at: afghanartsadventure.wordpress.com. www.ericksonbeamon.com

THE CONTEMPORARY JEWELLERY COLLECTION AT MIMA

By James Beighton, Curator at Middlesbrough Institute of Modern Art

As we opened ‘The Modern Jewel: in time and the mind of others’, our most recent exhibition at mima, focussing entirely on contemporary jewellery, we realised that our collection was now over a quarter of a century old. In that time it has gone through life’s stages: starting as an active collection for handling and wearing held by the Cleveland Crafts Centre in Middlesbrough. Its purpose reflected the experimental nature of so many of the works in the collection from Wearables by Susanna Heron, laminated collars by Gijs Bakker and wallpaper brooches by Otto Künzli.

We don’t know for certain what brought an end to this life of use, but before long the collection was moved back into the safety of gallery vitrines and eventually lived in semi-storage in a plain chest, viewable only by special request. Certainly there were high profile casualties of its active life – a rubber and aluminium arm band by Hans Appenzeller perished through repeated stretching and remains a dilemma; a grid bangle by Caroline Broadhead lost its shape and with it the sense of ambiguity – this piece has now been conserved. Most notable perhaps was Chain, 1994 by Christoph Zellweger,



Giovanni Corvaja, Bracelet.
Gold, niello

continued >

> continued from previous page

which began to split and crack. This work, together with its companion piece in the Crafts Council's collection, became the subject of an online exhibition and discussion which is still viewable through the Crafts Council's website.

So with a sense of increasing risk to the collection and the increasing value (both cultural and monetary) of the objects, we witnessed a hiatus in the life of the jewellery. It disappeared from view for a while. Much of the activity in the run up to opening mima was directed towards raising awareness within Middlesbrough about how important and unique our jewellery collection is. The focus was on trying to unite a latent interest in jewellery – the active culture of body adornment that can be witnessed on the streets on a daily basis – with the ideas explored by the artists in our holdings. Jewellery went back on to the streets through projects with Susan Pietzsch, Yuka Oyama and Mah Rana among others.

Now though, with mima opened and our vitrines in place, the question remains. How do we ensure that the collection remains alive and vital? We have been fortunate enough to continue to collect. Most recently we were able to acquire a pair of brooches by Octavia Cook which look at the legacy of her namesake Captain James Cook (one of Middlesbrough's most famous sons), and two necklaces by Evert Nijland from his Murano Glass series. We were also awarded an important gold bracelet by Giovanni Corvaja through Art Fund Collect in 2009. What though can we do to reconnect these "hands off" museum objects with their intended context – the human body? This question is, I believe, one of the most fundamental challenges that any museum collecting contemporary jewellery will face.

Our current exhibition, on show until 10 July, attempts to find one solution to this question. Supported through the museummaker* initiative, mima was able to ask artists to make works for Middlesbrough's collection that would be commissioned directly by members of the public. An important premise of the commission was that whilst the object would reflect the ideas and concerns of the person commissioning it, it would also be produced in an edition of two: one object entered the museum's collection to be preserved, displayed, but never worn, whilst the other was given to the 'commissioner', in whose possession it would have an active life gaining stories as it was worn. Lin Cheung and Laura Potter made two superb works that explore the idea of choice, display and the boundaries of a museum collection. Atelier Ted Noten, also commissioned through museummaker, chose to make a brooch for every taxi driver in Middlesbrough, recognising in them some of the most important advocates for what we are trying to achieve. The result for our collec-



Curator James Beighton, holding a neckpiece by Evert Nijland.

tion was an object made in an edition of 300, but also a snapshot of this section of Middlesbrough's public through the portraits commissioned of the drivers wearing their brooches.

We don't know if this is the solution to our fundamental problem, but it is an experiment and I hope that as the collection continues to grow and mima continues to mature, we can find new ways of shaking up attitudes towards jewellery, moving it away from the plinth and re-inscribing the body.

** museummaker is a prestigious national project, involving 16 museums across 4 participating regions, funded by Arts Council England, MLA, and the Renaissance Programme. It is unlocking the creative potential of collections through imaginative interchanges between the heritage and contemporary craft sectors.*

FAIRTRADE AND FAIRMINED GOLD

By Ute Decker

The promotion of a more ethical approach to jewellery has come a long way. We have achieved a significant milestone with the launch of the world's first certified Fairtrade and Fairmined gold this February and I am very excited to be among the first 20 licence holders working with Fairtrade gold. Fairtrade and Fairmined certified gold is the world's first independent ethical certification system for gold and means miners have to fulfil a set of standards for responsible mining in order to become certified. Achieving certification means the miners:

- Receive a guaranteed Fairtrade Minimum Price: This is set at 95% of the London Bullion Market Association (LBMA)
- Receive a Fairtrade premium payment, which is democratically reinvested in community projects and improving miners' operations. This is calculated as 10% of the applicable LBMA fixing
- For Ecological Gold (gold extracted without the use of chemicals) this is calculated as 15% of the applicable LBMA fixing

Fulfilling the Fairtrade and Fairmined standard means that certified miners:

- Have developed democratic and accountable organisations
- Are using safe working practices including the management of toxic chemicals
- Are respectful with their environment
- Have eliminated child labour and
- Recognize the rights of women miners

Organisations will be audited by the independent, international certification body FLO-CERT to ensure mines are complying with the standards.

In the first 12 months certified mines are expected to produce approximately 300 kg with a 15-year vision to capture 5% of the gold jewellery market; approx 25 tonnes of Fairtrade gold annually.

Currently, there is already a waiting list. Jewellers interested in working with Fairtrade gold can visit www.fairtrade.org.uk/gold/businesses/register-your-interest.html to find out more.



Ute Decker. Architect's brooch. Fairtrade ecological gold. Photo: Elke Bock

Ethical Jewellery Pop Up Gallery

To celebrate the launch of Fairtrade gold fellow jeweller Linnie McLarty and I opened an Ethical Jewellery Pop Up Gallery during February. We even had visitors from China who read about our Pop-up back home. Our star guests however were two miners from the first mines to be certified in Peru and Bolivia who joined us for our Private View. It was an emotional visit; joining the hands of the miners whose hard work unearths the gold with our hands who make it into jewellery. A truly traceable supply chain.

Essence: the Ethical Jewellery Pavilion at London Jewellery Week

Fairtrade and Fairmined gold is already oversubscribed – clearly there is not only a developmental need for a more equitable and sustainable approach to jewellery, there is also a solid and growing consumer demand. This is reflected during London Jewellery Week where a key feature this

summer will be ESSENCE – the Ethical Jewellery Pavilion. Located within Treasure, the cornerstone selling exhibition of LJW, Essence will showcase leading ethical jewellery designers who share the vision that sustainable jewellery does not have to sacrifice design or quality and are committed to sourcing their materials and managing their business in a way that is socially, environmentally and culturally mindful.

10 June will be Fairtrade Friday at Treasure with talks and presentations as well as a Fairtrade Gold VIP Reception. I look forward to presenting new one-off and small series sculptural jewellery works in recycled silver as well as my minimalist Pure collection in Fairtrade gold at ESSENCE. All Fairtrade jewellery including the Pure collection will feature the Fairtrade and Fairmined 'jewel-stamp' next to the traditional hallmarking, to guarantee the gold's fair provenance in each piece.

continued >

FEATURES

> continued from previous page

Courses and further information

Jewellery departments in many universities now offer courses on ethical jewellery and are building up information resources for their students - the next generation of jewellery makers. Over the last few months alone I have been invited to write several articles on ethical jewellery for trade magazines and to share best practice expertise in talks at LJW, Jewellery Connections, IJL, Central St Martins and in various podcasts. The demand for information is enormous.

On 7 July Greg Valerio and I are offering a 5-hour in-depth Ethical Jewellery Course at City Lit. The course will explain the ethical issues in jewellery making and the significance of the newly available Fairtrade and Fairmined gold. Participants can learn about different approaches to ethical jewellery-making as well as ethical sourcing options for metals including Fairtrade gold, bioresin, coloured gemstones and diamonds. We will also

cover environmentally friendly studio practices and chemicals. Enrolment is now open and a second course is planned for February 2012.

In the meantime you can find information on ethical best practice including studio alternatives, suppliers of recycled silver and traceable gemstones, renewable energy suppliers, green printers, eco-friendly packaging and much more on my website www.utedecker.com. There are also links to further reading and on my Facebook page there are regular posts of related articles.

I look forward to seeing you all at London Jewellery Week. www.utedecker.com. www.fairtrade.org.uk/gold . www.london-jewelleryweek.co.uk

Ute Decker is a leading proponent of ethical jewellery renowned for her wearable sculptures in recycled silver and bio-resin. She is a member of ACJ's Advisory Panel.



Ute Decker. Mobius Arm Sculpture. 100% recycled silver. Photo: Elke Bock

FOUND ITEMS AND THE ETHICAL JEWELLER

Some timely warnings from
Aileen McAulay

It isn't just ivory and blood diamonds that give the responsible jeweller an ethical headache. With the high price of precious metals and the current trend for 'austerity chic', the aesthetics of found-item jewellery are appealing. ACJ member Dauvit Alexander uses found items in conjunction with precious stones and gold or silver to great effect. However, just because a component is free or has sentimental value, or is rare, doesn't mean it's suitable for found-item treatment.

When considering a found item for a piece of jewellery, I ask myself the 3P questions: is it Polluted? Is it Poisonous? And is it Protected?

POLLUTED? Sea-glass collected from a beach near a sewage treatment plant should be scrubbed with soap and water with a little disinfectant. Wool, untreated, gathered from barbed-wire fencing, can contain traces of sheep-dip chemicals. Bolts and mechanical parts covered in grease or WD-40 not only stain clothing, but can leach the colour from fabric, damage plastics and cause skin irritations. Items from factory sites and mine workings can be covered in chemical nasties invisible to the naked eye, such as asbestos dust or fibres. In these cases, rust is the least of your problems.

POISONOUS? Natural components, such as seeds and bones are not as safe as they look. For example, the red and black seeds commonly sold and used as beads in Africa are poisonous when eaten. Animal parts start to decompose and attract a range of bugs and bacteria, so require careful handling and hand-washing before they are clean. Printed circuit boards, so attractive to some makers, often contain traces of heavy metals such as mercury, cadmium and bismuth in the solder. These metals should not be in contact with the skin. Inhaling dust particles produced when sawing silicon boards isn't a smart idea either.

PROTECTED? Many plants, trees and animals are protected by law and their use or sale is illegal. You may be lucky enough to find a cast-off bird claw while out on a country walk, but someone else may decide to go after a protected species with an air rifle. Some areas of the countryside are protected, such as Sites of Special and Scientific Interest or World Heritage sites. Chesil Beach, for example, is a protected site, and removing any of its pebbles is prohibited. Don't even ask archaeologists what they think of metal-detectorists on ancient sites!

In the first instance, asking the 3P questions with a healthy dose of common sense usually answers any issues with a found item. The DEFRA website is a good place to find advice on natural items, and the Health and Safety Executive website for manufactured scraps. If in doubt, give them a call. And Happy Hunting

GRAHAM HUGHES, 1926 – 2010

To older contemporary designer-jewellers, Graham Hughes could be regarded as a National Treasure, and his passing last October marked the end of a richly varied career in the promotion of jewellery and silver, beginning in the 1950s. His work as Art Director at the Goldsmiths' Company gave him the opportunity of commissioning presentation silver and church plate from leading silversmiths, and of organising exhibitions of silver and jewellery,

Perhaps his most memorable achievement was the pioneering 'International Exhibition of Modern Jewellery, 1890-1961' held at Goldsmiths' hall in the latter year and in many ways constituting a landmark in the history of jewellery in this country. Stimulated by the views of V&A curators Shirley Bury and Carol Hogben that British jewellery was unadventurous and trade-orientated, Graham promised the Company's support for an exhibition planned for the Museum, and eagerly took it over when the V&A withdrew. In a dramatic display designed by Alan Irvine at the Hall, over 900 pieces from Britain, Europe and around the world were shown, including a number specially commissioned from British sculptors and painters, complementing pieces by international artists such as Picasso, Giacometti, Dali and others. The exhibition is now regarded as a pivotal event, the first large-scale survey of the place of jewellery in the field of precious metalwork. In 1963 Graham published 'Modern Jewellery: an International Survey', itself a pioneering study.

He followed this in 1971 with 'Loot', a series of annual exhibitions, forerunner of Goldsmiths' Fair, of moderately-priced jewellery by emerging designer-makers, many of them now leaders in their field, such as Caroline Broadhead or Ann Marie Shillito, and encouraged the acquisition of work by prominent British jewellers for the Goldsmiths' Company's collection. Graham chaired the British Crafts Centre from 1965, and left the Goldsmiths' Company in 1981 when he bought and edited the fine art magazine *Art News and Review*. In the early 1980s he resumed writing books, the most recent being 'David Watkins, Wendy Ramshaw, A Life's Partnership' in 2009. Graham Hughes deserves to be remembered as a formidable champion of designer-jewellery.

JACQUELINE MINA 'DIALOGUES IN GOLD'

Goldsmiths Hall 31 Jan – 26 February

Reviewed by Alys Denby

“My art is in gold. Other artists may choose stone or paint, textile or clay, but if I let my imagination run free with gold I find the possibilities are limitless.” J. Mina.

The writer and broadcaster Jonathan Meads once said: “The difference between art and craft is that art ought never to repeat itself, whilst craft ought always to repeat itself.”

The artist pursues stylistic innovation while the craftsman perfects technique. Jacqueline Mina does both.

Her retrospective at Goldsmiths Hall, entitled “Dialogues in Gold”, focused on the highlights of her 30 year career, and brought together significant pieces from public and private collections for the first time. It is a virtuoso display of technical achievement and artistic imagination.

Mina creates objects that are somewhere between jewellery and art, equally at home on the body and in the museum. One such piece is a gold brooch from 1992 (cover) decorated with platinum gauze. The gauze is an industrial material used for making fertiliser. Mina adapted the material for jewellery-making using a technique that she calls ‘fusion-inlay’.



Jacqueline Mina. Necklace, 1984. Platinum and 18ct gold.
Collection: Worshipful Company of Goldsmiths. Photo: Joel Degen

Form and surface are the main preoccupations of Mina’s work. Her mastery of the medium is clear from both the intricate textures she creates and her ability to bend and twist metal as though it were paper. Like all great artists, Mina makes her endeavours seem effortless.

She comes from a family of prominent musicians and the influence of music is evident in her work. The centrepiece of the exhibition was a cuff from 2004 consisting of two square forms, one convex and one concave, connected by a spring mechanism. They can be rotated into new relationships like variations on a theme in a musical composition.

One of the earliest pieces in the exhibition was a necklace (above) constructed from platinum discs. The discs were sprinkled with gold dust and then roller imprinted with textured paper giving them a curved, oval shape. It bears the first ever combined British hallmark for platinum and 18ct gold. Mina herself lobbied for a change in the law to allow combined Hallmarks. Her work not only tests the distinction between art and craft, it makes history. She shows us (and Meades) that we should no longer think in terms of a difference between art and craft but in terms of a synthesis of the two. As Mina herself says: “My art is in gold.”

Jacqueline Mina. Brooch, 2009. Titanium and precious metals.
Artist’s collection. Photo: Neil Mason

CLOUD NYLON: THE JEWELLERY OF NORA FOK

Harley Gallery, 22 January – 20 March

Reviewed by Lesley Craze

Several years ago the editor of *Crafts* magazine invited me to discuss on the back page the work of a favourite artist. Instead of choosing a jeweller working in precious metals and stones, I decided to choose the work of 'alternative' jeweller Nora Fok. It was therefore extremely gratifying to be invited to the Harley Gallery for Nora Fok's touring exhibition 'Cloud Nylon', a deliciously apt title.

Here at the Harley gallery the hundreds of pieces were exhibited in two separate rooms; the main ground floor gallery showing mostly large sculptural pieces alongside group displays of miniature marvels. Upstairs the displays told the "stories" of the exquisite craftsmanship involved.

This wondrous exhibition, as Richard Burton said of Elizabeth Taylor, 'lightens up my heart'. These beguiling structures seemingly often floating on air, are painstakingly constructed by assembling groups of small, individual meticulously crafted nylon balls of varying sizes like ethereal soap bubbles in vivid and delicate hues. There is a very fine line here between art, sculpture and jewellery. Although all objects are intended to be worn as decoration, neckpieces, bangles, earrings and rings, they also lend themselves to wall hangings and mobiles; beautiful contemplative sculptures that require time to linger and internalise the structure, engineering and complexity of their creation.

Equally awesome were the group displays of exquisite smaller objects; the dozens of amazingly constructed insects splayed out in what looks like a specimen case from the Natural History Museum. A glass vial wall display of exotic and imaginary flowers formed a magical collage, each individual piece a whimsical jewel of a ring, with playful drifting 'tails' extending beyond the hand's gesture.

Upstairs, the 'narrative' section recalled Nora's youth in China with photographs of family and friends; she didn't arrive in London to study until she was twenty-

five. Yet another showcase revealed the everyday tools of her trade, hooks, wires and nylon microfilament contrasting so dramatically with the resulting ethereal creations such as the heavenly galaxies of stars, individual rings, bangles and earrings suspended here inside a black alcove.

Finally, the new high-tech computer generated work possibly requires an article by the artist herself as lack of space here precludes full details. The innovative 3D printing creates new "harder" forms, contrasting dramatically with earlier more fluid, flexible creations. The curvaceous rigid structures of the apparently flowing shapes are a technical break-through. The form of the hand and knuckles has been essential to the concept, shaping and guiding the hand into and through the structure, which then clings to the resting place on the wearer's wrist or arm.

This inspirational body of work is ultimately a triumph of artistic endeavour through the medium of fibre, crochet hooks and golf balls. 'Cloud Nylon' is just that; it has you floating on a magical cloud of discovery and anyone remotely

Nora Fok. Neckpiece, 2010.
Rapid-photo-typing with resin. Photo: Frank Hills



interested in the creative process should endeavour to visit this compelling and utterly uplifting exhibition.

The exhibition is at Ruthin Craft Centre until 5 June, and then will be shown at Shipley Art Gallery, Gateshead, 18 June-6 November; Touchstone Gallery, Rochdale, 17 December 2011 – 11 March 2012; Museum in the Park, Stroud, 17 March-22 April 2012; Bilston Craft Centre, Wolverhampton, 12 May-7 July 2012, and Walford Mill, Dorset, 8 September-28 October 2012.

Nora Fok., Ring, Artichoke Parachute, 2007. Nylon monofilament. Photo: Frank Hills



ZOE ARNOLD: THE MAN IN THE MOON, Scottish Gallery, Edinburgh, 1 – 24 December 2010.

Reviewed by Elizabeth Moignard

This exhibition needed a fine-tooth comb and time for a very detailed look at its complex and intriguing pieces.

Those of us who were familiar with Zoe Arnold's commitment to narrative, poetry and reflection will have found considerable satisfaction in the items shown here, and in their frames of mysterious and often selective reference. They gained from being seen together – the gallery's table cases allow for a substantial collection of small objects to sit next to one another, as here, to their and our benefit. Several of them were wall-pieces, which incorporated the jewel into a visual incident: Opinion 1 and 2 both used an engraving as the background to the mounted piece. Yet others used incorporated lenses to manipulate the viewer's relationship with the detail of the object, and in several of these examples there was a reference to the moon or to the maker's interest in insects, particularly those that have a mysterious aspect. Moon 1 associated the lens with a beaded moth, Moon 2 with an embroidered eye.

As often, the pieces combined found objects, subtly coloured stones and cameos, mother of pearl, enamel, ceramics, ribbon, photographs and elegantly fabricated precious metal in a very recognisable and individual aesthetic. All of the pieces, as ever, were evocative and imagination-capturing one-offs, hinting at a tale with wider significance than the single snapshot can give. Rust Diamond associated a pair of oxidised silver earrings, one of them set with the stone which gave its name to the piece, with a pre-Raphaelite siren with abundant hair of the same intoxicating colour. And the wall-piece Emotions Diary connected several object-snapshots suspended from a bar for collective or sequential viewing, with a small locating etching beside them – a narrative which remained tantalisingly unresolved. The Necklace for Dulcinea of Toboso was suspended in a vertical frame with a fragmentary map, lenses, and another etching of a building lurking mysteriously in the background. Faces, often behind a lens, as in the Man in the Moon ring with its midnight garden in dendritic quartz, were a disturbing recurrent feature, echoing the exhibition title and the accompanying poem which provides the narrative glue: the collection of pieces reflect emotional journeys, fragility, time, meaningful places, darkness, orbits and moonlight.



Zoe Arnold. Man in the Moon ring, 2010.
Dendritic quartz, gold, topaz, photograph. Photo: Artist.



Zoe Arnold. Man in the Moon earrings.
2010. Oxidized silver, gold, in presentation case. Photo: Artist

ALCHEMISTS: NEW CONCEPTS IN JEWELLERY

New Brewery Arts, Cirencester, 14 January – 26 February

Reviewed by Zoe Phillips

I've never been to New Brewery Arts before or even to Cirencester, despite much hiking in the Cotswolds, but I instinctively liked both. The gallery and shop spaces felt friendly and were filled with families enjoying the half term break.

On entering the Alchemists exhibition space I was immediately struck by the vibrant colours of both jewellery and display, offset by the light, airy feel of the gallery and a crisp white backdrop that gave the whole place a sense of calm. I'm not entirely sure that resting the central cabinets on paste-table legs was a good idea however – every one of us tripped over them at some point in our enthusiasm to study the work inside.

There was a wonderful array of materials, techniques and styles that did go a long way towards achieving the stated aim of seeking '...to highlight the breadth of approaches and range of materials used by today's makers when exploring the adornment of the body.' Of the 27 exhibitors, the star of the show for me was definitely Bridie Lander with her 'Alembic' constructions. These captivating mixed media forms, and the detail combined with a need to understand the construction, had me transfixed. While I understand that the artists' statements were hidden at the back of the room to avoid cluttering the cases, I would have found it useful to have some information with those pieces, avoiding the need to go back and forth. Also adored by myself and my companions, and all for completely different reasons, were the beautifully coloured textile pieces from Yoko Izawa. Softly curving, fine textile mesh forms with beads hidden inside or pearls attached, these looked highly tactile and wearable; good to see her pushing the premise of her work. Across the room on a similarly narrative theme, Jack Cunningham's brooches, incorporating found objects from Britain, France and Japan were also beautifully made with a touch



Bridie Lander, Alembics, 2008. Installation, copper, epoxy, patina, pigments. Photo: Greg Piper.

of humour making them irresistible. It was a shame that these pieces blended with those of the wonderful Anna Gordon in the same cabinet. A bit of judicious editing might have been useful here.

Generally, I find work that takes the capturing of memories as its concept much overused, particularly when it involves old photographs, and this is what occurred to me in my first glance at Katherine Richmond's pieces. On closer inspection, there was a quality to the layered and scorched

paper that was just delicious and turned this concept on its head. Rather than capturing memories she seeks to emphasise their impermanence.

This exhibition included a good mix of studio jewellery stars and rising acolytes and there were many excellent pieces on offer. Louise Evans is to be congratulated on her first curated show that was adventurous for this venue and worked very well within the space. More of the same please!

CITY

ACJ-Bristol hosted a selected exhibition of work made in response to the urban environment.

**New Gallery, Royal West of England Academy, Bristol.
28 November – 24 December 2010**

Reviewed by Matthew Partington

Whilst some work in this exhibition was predictable, the more thought-provoking and engaging was that which met the brief most closely and appeared to have been made to measure. Kathy Reeve's 'Ship Shape and Bristol Fashion' was the result of several months' research and making, looking at international maritime signal flags. Beginning by producing machine-embroidered samples Reeves eventually settled on small enamel panels laid out in a complex line of pattern and colour to spell out the title of the work. Only more time devoted to the 'framing' and display of the work could have improved a fascinating piece that addressed personal, local and universal themes.

Jessica Turrell's piece utilised an A-Z map of Bristol with various points marked on it with precious metal markers indicating places where Turrell was born and has lived or worked. Between the points chains and thread were hung and intersected the map. It was a favourite with gallery visitors who could be heard pointing out places on the map that they knew and following the threads of Turrell's life changes. Annie Deacon's work also focused on maps as carriers of history but in this case she referenced Bristol's murky past as a centre of the slave trade. 'Bricks and mortar' incorporated a screen-printed map on an icing-sugar box to evoke the links between slavery, sugar and Bristol's past prosperity. It was a strength of the show that multi-disciplinarity was embraced and consequently work such as Deacon's fitted seamlessly alongside work which spoke more clearly in the idiom of jewellery.

The highlight for me was the work of Kirsty Sumerling. Alongside a sketch book and photographs of old metal doors and fences were small neckpieces and brooches incorporating gold, silver, steel and enamel. Intrigued by 'the effects of time and decay' Sumerling's work evokes rusting metal and crumbling ironwork in fragile and complex interplays of grids, line and torn sheets of metal. This was the reality of urban decay somehow transformed into 'obscure objects of desire' (to borrow a phrase). In a way Sumerling's work typified the exhibition - it was essentially urbane rather than urban. Whilst the introductory label referred to 'work made in response to the urban environment', this was neo-classical Clifton in Bristol not Toxteth in Liverpool. The exhibition did exactly what it intended in asking the artists to reflect on the idea of the city today - a reflection which inevitably mirrored the middle class sensibilities of Britain today. This is not a criticism, more a statement of fact.

I cannot finish without a mention of the sensitive exhibition design by Matt Benton which enhanced the work on show without ever shouting 'look at me' (or even whispering 'aren't I clever'). Benton's design incorporated long plinths made from painted wooden planks resting on delicate metal stands. The labels were informative and engaging and Barbie McClure's introduction was a carefully crafted piece of writing which managed to be erudite and accessible - no mean feat. Overall this was a sensitive show, which reflected the concerns of the city-dwelling artists who took part.



**Matt Benton. Brooch, 2010. A loop walk around Bristol Docks, from our house. Oxidised white metal, 107x43x12mm
Photo: artist.**

THE MODERN JEWEL: IN TIME AND IN THE MIND OF OTHERS. Middlesbrough Institute of Modern Art (mima) Until 10 July 2011

Reviewed by Julie Whitelaw



Maisie Broadhead. *Keep Them Sweet* 2010.
photograph, solid silver beads. Photo: Artist.

This exhibition at Mima is a show that has as its centre some of the work that challenges right now, complemented by pieces that posed the same questions around 30 years ago.

The exhibition is spread over four rooms, each with its own focus. The entrance introduces the visitor to the 'Museummaker' project by Lin Cheung and Laura Potter. The work on show includes pieces from their one-day cuttlefish casting sessions. I took part in this very enjoyable event and think they have produced an interesting project with several features to draw in the visitor and involve the public. I suspect that most viewers will not bother with the written details explaining their ideas but will be interested in the 'vote for gold or silver'.

The exhibition continues with Ted Noten's project in which he has produced a design based on wings and photographs of the brooches being modelled by local taxi drivers. Ted Noten often works on designs for multiples with additional wing rings in red or white plastic (on sale in the Mima shop).

Maisie Broadhead's contribution is a series titled *Pieces*, which are displayed beside photographs in high quality 'digital C type prints'. These pictures are not the close ups of jewels we usually see to illustrate work but staged scenarios showing each piece in an old master-like setting. 'Nao or Never' shows the Japanese suitor attired as if in 15th Century Italy placing a ring on his beloved's finger. In the case next to the picture we see that the ring itself has a wonderfully exaggerated tall setting. 'Keep them Sweet' is a necklace of sweets and illustrated with a winged cupid handing the necklace to a draped angelic mother with babe in arms. Clever word play in the titles and the use of two parts representing the whole, the object and its image, make this an intriguing part of the exhibition.

The heart of the show includes work acquired in the 1980s, the earliest days of the collection, featuring pieces by amongst others Pierre Degen, Marjorie Schick, Gijs Backer and Caroline Broadhead. Some pieces feel like old friends but maybe not all have stood the test of time as tastes shift. And this surely is the point of such a collection that it is both an accumulation and a reassessment of those tastes when each new piece is added.

The range of the collection continues to be its strength with purchases of the very precious Giovanni Corvaja next to the provocative concrete and glass collar by Kepa Karmona. My favourite remains the Herman Junger, but I recommend a visit to find out for yourself.

THE WORKBENCH GUIDE TO JEWELRY TECHNIQUES

By Anastasia Young. Thames & Hudson, 2010. £24.95. ISBN 978 0500515 143

Reviewed by John Fulton

This book is the perfect workshop companion for the student or more advanced improver and would also make a valuable teaching aid for the more experienced jeweller .

A glossy hardback organised into five main chapters, the book's methodical layout is very impressive. For example the chapter on Tools shows the various ranges of each tool available with a brief but clear description of its use and technique, and the book continues in the same detailed fashion in clearly describing bench equipment and materials, the advantage being that the reader can decide on essential purchases, especially when starting out on a tight budget, making the book extremely accessible whether you work on the kitchen table or have the luxury of a solid beech bench in a dedicated workspace,. The up-to-date health and safety advice is a welcome inclusion in the book - knowing what gives off toxic fumes when heated or agitated is valuable advice especially if working at home.

All aspects of jewellery-making techniques and finishing are covered, starting with the very basics of making chain links. You are then guided right through to the more advanced techniques of working with metal, acrylics, resin, enamels. Everything is included: casting, hand engraving, stringing beads, chasing, jointing, laser /tig welding etc. I particularly liked the way the instructions explain why and when it's right to carry out a process

for example when is it right to consider using cad when there is an alternative or the difference between filing plastic and metal. The projects are inspiring: for example it's possible here for a beginner to construct an easy four claw setting using square wire and set a faceted stone from the offset. The clear instructions and the good illustrations take the mystery out of the more advanced techniques enabling the reader to move on to more creative work quickly with practice.

The section on design teaches how and where to look for inspiration, to plan and transfer your ideas by drawing or making models, leading on to going into business, costing your time and materials, photographing, promoting and exhibiting your designs and how to display jewellery.

The final chapter is a detailed reference guide of tables and illustrations, files, gravers, burr, stone shapes etc., and includes a brief directory of gemstones.

Definitely worth the cover price, everything you need to know is here in one book. If you intend to specialise in a particular technique or medium you will need to invest accordingly but this book provides an excellent platform and is obviously intended to be a well thumbed workshop companion. Its author is a practising designer , RCA graduate and now teaching at Central St Martins in London.

Melanie Eddy. Folded necklace, 2009. Scored and folded sheet silver



INSPIRED JEWELRY FROM THE MUSEUM OF ART AND DESIGN

By Ursula Ilse-Neuman, in association with ACC Editions, 2009. £29.95

Reviewed By Shelby Fitzpatrick

For a journey through the most acclaimed exponents of contemporary jewellery from the mid-20th century to the present, it would be difficult to surpass the presentation of this book. Its subject, the collection of the Museum of Art and Design in New York City, has been developed through large donations and contributions by individuals. Ursula Ilse-Neuman, the author, has been largely responsible for selecting the collection, with significant work from the USA and Europe representing the best of studio jewellers.

Superbly photographed, with an individual piece per page, the impact is stunning. One can read through the designs a reflection of movements in the world of Fine Arts, a continuing exploration of materials, an appreciation of three-dimensional possibilities linking to larger formats such as architecture and sculpture, an exploration of engineering techniques, the use of non-precious materials, and the value of irony and humour incorporated into ornament.

All jewellery techniques are represented in their traditional applications as well as being adapted for new approaches. But over the sixty years covered in this book much more has come to bear on the concepts of jewellery, from producing work that was meant to be worn on the body or garment to that created to move off the body, into the body, and around the body. Along with these ideas the public has been educated to re-think the place of jewellery in society. A sense that our changing world is moving the perimeters of jewellery ever outward is clear when viewing the product of these last sixty years.

For a potted trawl through this period of 'art jewellery' (US term) it would be difficult to find more outstanding examples of European/American work, and having it so beautifully represented in this impressive picture book is a treat for any audience of students, collectors, and anyone interested in the progression of ideas and technique. One can quickly spot the ground-breaking work of British jewellers, represented by Dorothy Hogg, Peter Chang, David Watkins, Susanna Heron, Caroline Broadhead and Wendy Ramshaw. Images of their work fit nicely with that of European counterparts such as Gijs Bakker, Otto Kunzli and Hermann Junger.

The sense of history apparent from such a collection is especially important as we now have entered quite a different world of technology and communication, one in which work through computers and prototyping allows production of work that has never been touched by human hands. These developments challenge all that has gone before, and offer fascinating possibilities for the next phase of the Museum of Art and Design's collection of INSPIRED JEWELRY.



Mary Ann Scherr (USA 1921-).
Pendant, Electronic Oxygen Belt.1974. Mixed materials

Margaret de Patta (USA 1903-1947).
Pin 1947-50. Silver with mixed materials.



JUNKBOX JEWELLERY: 25 INSPIRATIONAL PROJECTS

By Sarah Drew. A&C Black 2010. £14.99. ISBN 978 1408 122273.

Reviewed by Aileen McCaulay

If you are a complete novice with only a few pence to spare for tools and materials however, and you have time to go hunting for bargains in second-hand shops and car-boot sales, this could be the book for you. In this well-written and well-illustrated book Sarah shows that making jewellery need not be an expensive hobby. She suggests places to find 'junk' and provides a list of the basic tools needed for most of the projects in the book. And while the target throughout is definitely the hobbyist, the final section also contains advice on selling your jewellery, including online sites. The style is chatty and easy to read, ideal for the absolute beginners at whom the book is aimed.

The step-by-step instructions for each piece, like the 'Fishing-net Cuff', are well photographed, but for a beginner I would expect the sequences to be numbered or at least to have an explanation of what was happening in each picture, since it isn't always clear. Perhaps that was just my own past experience – the techniques involve processes like crochet, and I've always been more at home with hammers! Sarah covers a number of techniques: crochet, fabric techniques, paper bead-making, wire wrap, which crafters in other materials may already have mastered, and suggests ideas in combinations that may or may not work for the advanced jeweller.

My main issue is with the completed work itself – the pictured examples are well-finished and nicely photographed, but this can't hide the 'messy' designs of many pieces. I don't 'do' kitsch and found it hard to overlook this in trying to faithfully review this book. My past experience of recycling (or 'upcycling', as crafters in the US would put it) was based on the manipulation of existing materials into new, regular shapes rather than the freestyle combinations favoured by the projects here. Sometimes, junk is just junk, no matter how skilfully you manipulate it.

In addition I should have liked to see more pictures of the finished pieces being worn, as it can be difficult to imagine something so ethereal as the Twig Tiara at a summer wedding as suggested, though it might go down well at Glastonbury.

Overall I can't fault the writing and production of the book. Plenty of illustrations, easy to read, step-by-step instructions for each project, additional resources and top tips, but it's probably not a book your average ACJ member could learn much from. If, on the other hand, you have a keen child who wants to learn the basics without torching themselves, or a friend who needs a new hobby, perhaps this would be a book to point them towards.

Sarah Drew teaches at the Mid-Cornwall School of Jewellery and St Austell College and has an impressive record of sales to all levels of outlets ranging from Harrods to small independent fashion boutiques.



Sarah Drew. Fishing-net cuff. Sea string, beach finds, beads, wire. With images of its making.

20% OFF Jewellery Books
From A&C Black



£15.99
£12.79



£14.99
£11.99

9781408122273

Student edition:
9781408127308

Professional edition:
9781408127315

To order the above titles, with 20% discount and FREE UK postage,
please contact MDL on 01256 302699 and quote GLR 5TI

www.acblack.com



The Complete Metalsmith (Professional edition)

Tim McCreight Brynmorgen Press 2004 . £30. ISBN: 9786-1408127315

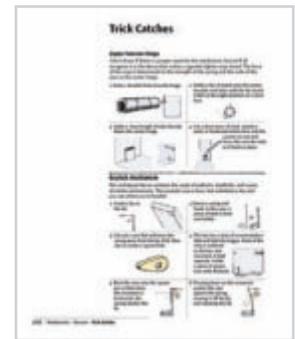
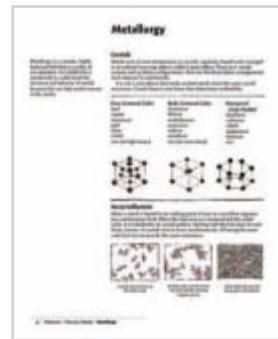
Reviewed by Tamizan Savill

The third edition of the Complete Metalsmith has been published in three editions : Student, Professional (covering the same topics in greater depth) and ProPlus with CD, calculation software and extra CD books.

Nearly two decades ago as a student, the 2nd edition (1991) of this book was my constant companion, read and re-read until nearly falling apart. Full of new and fascinating techniques, bursting with hints, tips and enthusiasm, this was definitely my favourite jewellery manual, and the one later recommended to my own students.

The professional edition has been reorganised with several new sections and others enlarged. The Tools chapter includes machines such as sand-blasters, hones & ventilation. There's a new section on Colour, with enamelling, reactive metals, anodising aluminium; an enlarged Chains chapter which also covers chain mail, and one on findings with many additions. An enlarged Appendix covers ventilation, exercises to reduce RSI, copyright, photographing jewellery and a directory of internet resources.

The new Finishing section includes polishing, tumbling, sand blasting, with a typical McCreight low-tech suggestion for manual 'sand-blasting' with compound,



funnel and bucket. Such suggestions for alternative methods of doing things is an aspect of his writing I've always liked, together with touches of humour and the sprinkling of quotations. The book is obviously written by a jeweller with long practical experience, who has learnt from mistakes, as we all do.

There are plentiful line drawings (not always clear enough); the only photos are of gemstones, and there's no gallery of finished pieces, unusual for a learner's manual, but not a serious lack. McCreight uses American measures throughout - Fahrenheit temperatures and gauges not mm, but there are clear conversion tables in the Appendix.

The aim of the book is "thoroughness and ease of use". This one is hardback,

but cloth covered, which will quickly get grubby if it is used as the author hopes, as a bench tool and resource. The spiral binding is good as the pages lie flat.

It certainly covers a lot of ground & a myriad of techniques, but is perhaps a little ambitious in its scope, since topic coverage can be a little sketchy. I noticed some small but irritating inaccuracies in the enamelling section. Much more detail, though, would make the book too physically big to be used often, like Oppi Untracht's jewellery Bible!

However, as a manual of basic information and an overview of techniques, this book is still very near the top of my list. A good starting place leading to further research, and still an inspiration and a joy.

The Complete Metalsmith (Student Edition)

By Tim McCreight. A&C Black, 2010. £15.99. ISBN 978-14081-27308

Reviewed by Cally Burgess

The Complete Metalsmith by Tim McCreight made a great first impression for two reasons. Firstly, my bag is always full and heavy so to have a compactly sized reference book with a hard-wearing cover is a positive start. Secondly, at a first glance, it's jam packed with information with lovely hand drawn illustrations throughout which makes such a nice change.

I really enjoyed the first chapter on 'Metals'. I've always focused more on the creative side and less on the science side so it's really handy to have concise details of the various metals that are available. I'd

have liked more content in the chapter on 'Tools'. I have found that finding out more about different tools can spark ideas for new pieces. I also wouldn't recommend making your own pair of ring-forming pliers. It's definitely easier to buy them!

I've been attending a jewellery evening class on and off for three years, which I think made some of the content easier to understand. For some of the techniques (found under the chapter called 'Surfaces'), such as 'chasing', there wasn't enough of a detailed explanation for me to get a full understanding of what it actually is. The

same goes for 'patina'. Maybe this is where photographs make it easier to explain?

After I had a good read through the book, I started using it properly as a reference book and it really is full of useful and interesting information and tips like making your own chain and hinges and how to photograph your work. The problem solving pages are invaluable too. The fact that the pages are ring bound so that the book stays open on the bench is excellent. The more I look at this book, the more I like it. Just goes to show first impressions definitely do count.

RECENT AND FORTHCOMING BOOKS

Mounting and Setting Stones, by Sonia Cheadle. A&C Black, 2011 £16.99 sb. ISBN 978-1-4081-0912-0

Practical Jewellery-making Techniques: Problem Solving, by Stephen O'Keefe. A&C Black 2011. £19.99. ISBN 978-1-4081-0581-8

Jewellery Solutions: How to care for, repair and restore your jewellery, by David McLoughlin. A&C Black, £16.99. ISBN 978-1-4081-3447-4
A book for collectors.

Paper Jewellery, by Sarah Kelly. A&C Black, Nov. 2011. £16.99 sb. ISBN 978 1408-1-4081-3144-2

The Essential Guide to Business for Artists, by Alison Branagan. A&C Black, 2010. £16.99. ISBN

New Rings, by Nicholas Estrada. Thames & Hudson, £19.95. ISBN 978 0500 289334. An international survey.

The following books can be ordered from the Antique Collectors' Club, www.antiquecollectorsclub.com. Applicants should provide their ACJ membership number to obtain a 20% discount:

Georg Dobler Jewellery 1980-2010, Essays by Helen Williams Drutt English and others. Arnoldsche, 2010. £35. ISBN 978-3-89790-330-2. Published to accompany a touring exhibition.

Sigurd Bronger, Laboratorium Mechanum. By Jorun Veitenberg and others. Arnoldsche, 2011 . £45 hb. ISBN 978 3897903456

Petra Zimmerman, Jewellery 1998-2010, By Barbara Maas and others. Arnoldsche, 2011. £25 hb. ISBN 978 3897903463.

Jewelry Now: Art, Fashion, Design. Ed. Alba Cappellieri. Mondadori Electa, 2010. £35 sb. ISBN 9788837076610.
A survey of recent Italian jewellery.

Desire – Craft in Focus Winchester Guildhall, 27-29 November 2010

Rebecca Little reports

Overall, taking part was successful in terms of sales as I covered my costs and the funding assistance from Association for Contemporary Jewellery can go towards my accommodation.

There was a good mixture of styles of contemporary jewellery and silversmithing offering the customer a lot of choice. A high standard of quality made work was on display.

I felt that my work was well suited to the exhibition and my work fitted in with the standard and quality of work. Compared to mixed craft exhibitions that I have taken part in, it was good exhibiting with other jewellers and silversmiths as the potential customers are there specifically to see jewellery and silversmithing and not anything else.

Overall I think the show was well organised although it would have been better if it had been busier with more visitors through the door. Roughly 10% of the people I invited attended which was average; the majority of my customer base is in London which is not that far away however far enough for people not to be able to attend. From those attending, I added many people to my mailing list for future events in this area and London. I found the organisers Robert and Sally to be very welcoming and accommodating.

It was good in terms of networking with other jewellers, some I knew and

I had the chance to meet some new designers. I told them about ACJ and the professional development award and the benefits of having a profile on the site; how galleries had contacted me through the site. Several makers had heard about ACJ already which is good and the ones that hadn't were interested and said they would like to create a profile. Generally the feeling with other makers was that sales were slow and compared to the previous years the footfall was less.

I did not meet any new exhibition contacts or opportunities although I had an increase in hits to my website directed from the Desire website. The majority of people coming to the show were individuals buying for themselves or for Christmas gifts and I think the fact that it was so close to Christmas boosted sales.

I think I would apply to take part in future Desire exhibitions however I will wait to hear how things went in their new location in Roehampton, London as often it takes a couple of years for customers to get used to a new location and I know it is further from Richmond's centre and rail station so is potentially less accessible for some. Craft in Focus do put on many mixed craft exhibitions in several locations around the UK throughout the year that could be suitable for other craft makers however personally I would stick with Desire as it is specifically for Jewellery and Silversmithing.



Rebecca Little. Embroidery Brooch, 2010 Oxidised silver and 18ct gold.
Photo: Artist.

South Hill Park Craft Fair Bracknell. 13-14 November 2010

Kat Zahran took part.

Not having been around on the jewellery scene for very long, I was delighted to be accepted for one of the larger juried events at South Hill Park. It was quite a daunting experience and I was keen to make the most of the opportunity. After an earlier fair I became acutely aware of the market for the 'small Christmas present' and resolved to maximise the items I had available within this category, as well as all my more elaborate and bold pieces. This fair drew a good turnout but according to regulars it has been better in the past. There has been a growth in this kind of event and this has somewhat dissipated the crowds at each one when there are several to choose from on the same weekend. The first rush provided one of those tantalising moments, almost selling my most expensive piece within the first hour. To be in significant profit on the event on the first hour would surely be too good to be true...yes it was! A miss is as good as a mile they say but the customer in question having looked round the substantial amount of other jewellery stalls and returning to mine to tell me she liked mine the best did leave me with a warm fuzzy feeling, even if with no cash.

And then the smaller items began to sell well. I took my time to wander round and look at other stalls and felt comfortable that my jewellery was different enough to stand out and was comfortable with my pricing. I was surprised at how well my display came together and how I had created what I would like to think was more of a pop-up boutique than just a craft fair stall.

The organisers seemed more than competent and have obviously been running the event for many years, there was plenty of power, good spacing of stands and a well organised set-up and break-down strategy. Some more music could have helped increase the Christmas atmosphere.

Other pearls of wisdom – never judge a book by their cover, the most expensive



Kat Zahran. Necklace 2010. Trillion cut champagne topaz on silver.
Photo: Simon Chapman Photography.

piece I sold over the weekend was to a customer I wouldn't have picked as being the 'type' to have spent a lot on a piece of jewellery. Consider carefully whether to hire a chip and pin machine if you don't have one on permanent hire. If you are a member of the FSB then you can have the merchant account which links your business account free to the transaction network – but be prepared to pay in the region of £100 for the machine for one event. Bear in mind that with the opening

of the merchant account you will be given the old fashion manual card imprinting machine as a backup – which you can keep and doesn't cost anything, and you can use this for some events.

It was a profitable event overall, but at this stage in my business it's still about the exposure too. The overall verdict – would I go back next year? I was still thinking about it but I'm going to be appearing at the Desire fair in Winchester instead, which is another first!

Lustre 2010: Contemporary Craft Makers' Market

Lakeside Arts Centre, Nottingham,
13 – 14 November 2010

Clare Hillerby took part.

Lustre began with a Special Preview on the Friday evening. It is an annual event, with 55 makers this year from various disciplines, jewellery, textiles, ceramics, glass etc. The level of the work was excellent, very individual and good quality, from both established and new makers.

The stands and layout were uniform, each maker having a trestle table with a cream felt cover, giving the event a visual consistency but simple enough to adapt to each maker. Beforehand I was concerned that the felt covers would look 'crafty' but when I arrived I was relieved to see they worked well. We each had a standard lamp by our tables with our names on the shade, which has become a feature for Lustre. The makers were arranged well so neighbouring stands were very different in style and discipline. There were nine makers in my room, from five different disciplines, three were jewellers, but each using different materials and contrasted in style.

Although financially the event for me was not good, I felt the event was actually perfect. The visitors were the right audience for my work and were very well informed. I didn't need to explain my prices or materials as I often have to. The customers seemed generally to be regulars and very familiar with contemporary crafts, which was refreshing. I exhibited both my jewellery and collages. In some places I wouldn't show collages but this seemed a good place to try out new ideas, different price points etc. The reaction and comments were all very positive and encouraging. It was obvious that there was

plenty of money around though I felt perhaps people were returning to makers they knew from previous years; trust and familiarity seemed very important. I think there is the potential to return and develop this.

The organisation was simple and smoothly run. The organisers were around from the set up day until the end of the event and were still in contact afterwards. They appeared very interested in the makers and their work. It was generally a very friendly event, with lovely organisers, makers and customers, which made it fun and relaxed. It's also fairly inexpensive to take part so makes returning to exhibit easier.

This year there was a £5 entry charge for the first time, which some people complained about. We haven't heard if this had affected the attendance and as a first-timer I can't judge this. Other makers suggested it was quieter overall and our room, out of 4, was definitely quieter than next door - one visitor said they almost overlooked it. I think £5 is definitely worth the visit, and it covered re-admission across the whole weekend. The catalogue had been reduced in size too, which was disappointing but if you hadn't seen the previous ones it would look fine and I appreciate that changes were probably cost-driven.

I will apply again and hope that it is an event I can try each year, it's such a nice fair to take part in, and Nottingham was a lovely place for it, and very central so people from neighbouring towns and cities could visit easily, more than at other events I'd taken part in.

Clare Hillerby. Collage Brooch, 2009.
Silver, paper, pearl button, Perspex, gold.
Photo: Shannon Tofts



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

Inhorgenta International Trade Fair

25 – 28 February 2011

An assessment from Lizzie Morgan

I had been looking forward to Inhorgenta, as part of a study field trip, for six months and I wasn't disappointed. The first thing that struck me was the strong presence of simple, organic designs, many focusing on concentric circles and spirals. Ernestes Designs (Germany) were typical of this trend.

Designs tended to be organic with not a lot of solid, angular shapes but some variations that many designers were displaying were rounded, conical shaped dishes with coloured pearls in the centre. I found out through a process of elimination, and indirectly insulting a few people(!), that there was no common theme for this and that they were all unique, individual designs with innovative elements. Many designers were focusing on interesting ways to combine textures and gold and silver in the same piece too, with, amazing effects.

There was definitely a strong emphasis on the use of computer aided design in the production of jewellery suites and it ranged from linked chain to intricate lacework patterns. Some designs in this area were big and bold and others incorporated the ideal of the chosen subject and appeared both delicate and elegant.

A large emphasis was placed on the sale of large, irregular –shaped semi-precious stones, in particular Druzy Agate in colours ranging from bright pink and green to pastel blue. I couldn't resist buying a couple of pieces and found stall holders were open to individual sales. There were some fascinating original settings which showed off the stones and emphasized rather than mirrored the natural stones irregularities. Traders competing in the sales of dark blue opals were outshone by one stall which was holding much interest throughout the day due to the imitation opals which again ranged from bright pinks and greens to pastel blue.



Violetta Eliza Seliger. Bangle 2010. Gold, silver.

In addition to this, black diamonds mixed with white were absolutely everywhere and were big, bold and animalistic in design: tigers, lizards and anything of an exotic nature. Running alongside this were coloured faceted stones highlighting this seasons fashion trend of big, bold colour and 70s glamour.

Alternative materials with metals were still featuring well with designers employing a range of again bright and bold colours in; felts, lego, acrylic and leather to name but a few.

I had an absolutely, amazing time at Inhorgenta and found the whole experience thoroughly worthwhile. I would recommend for anyone who has the opportunity to go, to ensure they do.

Munich is easy to get around, there are great places to stay and eat and even though it is a Bavarian state where people do not speak much English, I found everyone to be very accommodating and welcoming.



Visitors at Inhorgenta

Kurt Kubik for Schmuck und Design.
Necklace. Druzy agate and beads.

LONDON JEWELLERY WEEK

6 – 12 JUNE 2011



The annual week of glittering jewellery events and activities across the capital. From jewellery markets, to family street festivals, launches to seminars, **London Jewellery Week** offers something for everyone!

Hatton Garden Festival

Sat 11 June, 11am – 6pm

A one-day street festival in London's historic jewellery quarter with traditional British fare, activities for young and old, jewellery-making demonstrations, a fine food market, a champagne bar, live jazz bands, croquet on the lawn and afternoon teas.

JewelEast

Mon 6 – Fri 11 June, Sun 12 June

An exciting new jewellery market for emerging designers hosted by London Jewellery Week at the iconic Old Spitalfields Market. From handmade designer pieces to costume and vintage jewellery, there will be something for everyone in this week-long celebration with jewellery workshops, demonstrations and a fashion show.

Goldsmiths' Company Days of Knowledge

Wed 8 June, Thu 9 June

The Goldsmiths' Company is hosting its renowned Days of Knowledge, with industry experts hosting fascinating seminars, with special guest speakers on 'Heritage Brands' and 'Jewellery in Fashion'.

Alex Monroe collection launch

Wednesday 8th May, 5.30 – 7pm, Liberty W1

Meet Alex Monroe at Liberty where he launches his new 'Chrysanthemum' collection. Just one of many new collection launches during the week.



Treasure

Victoria House, Bloomsbury WC1. Trade buyers only: Thu 9 June

Public days: Fri 10 June, 12 – 6pm; Sat 11 and Sun 12 June, 10am – 6pm

A three-day exhibition of the UK's best contemporary jewellery brands featuring collection launches, bespoke commissioning, the Goldsmiths' Company Pavillion and Essence, the ethical jewellery pavilion.

London Jewellery Week Select Club Card

Enjoy special deals and offers throughout the week with 2-4-1 tickets, jewellery retailer discounts, prize draws and special rates on hotels, restaurants and bars when you register free to join our London Jewellery Week Select Club.



For all event details, including activities not listed above, and to find out how to participate in the week or to register for competitions and special offers through the Select VIP Club card, visit: www.londonjewelleryweek.co.uk



Sponsored by:



In Partnership with:

