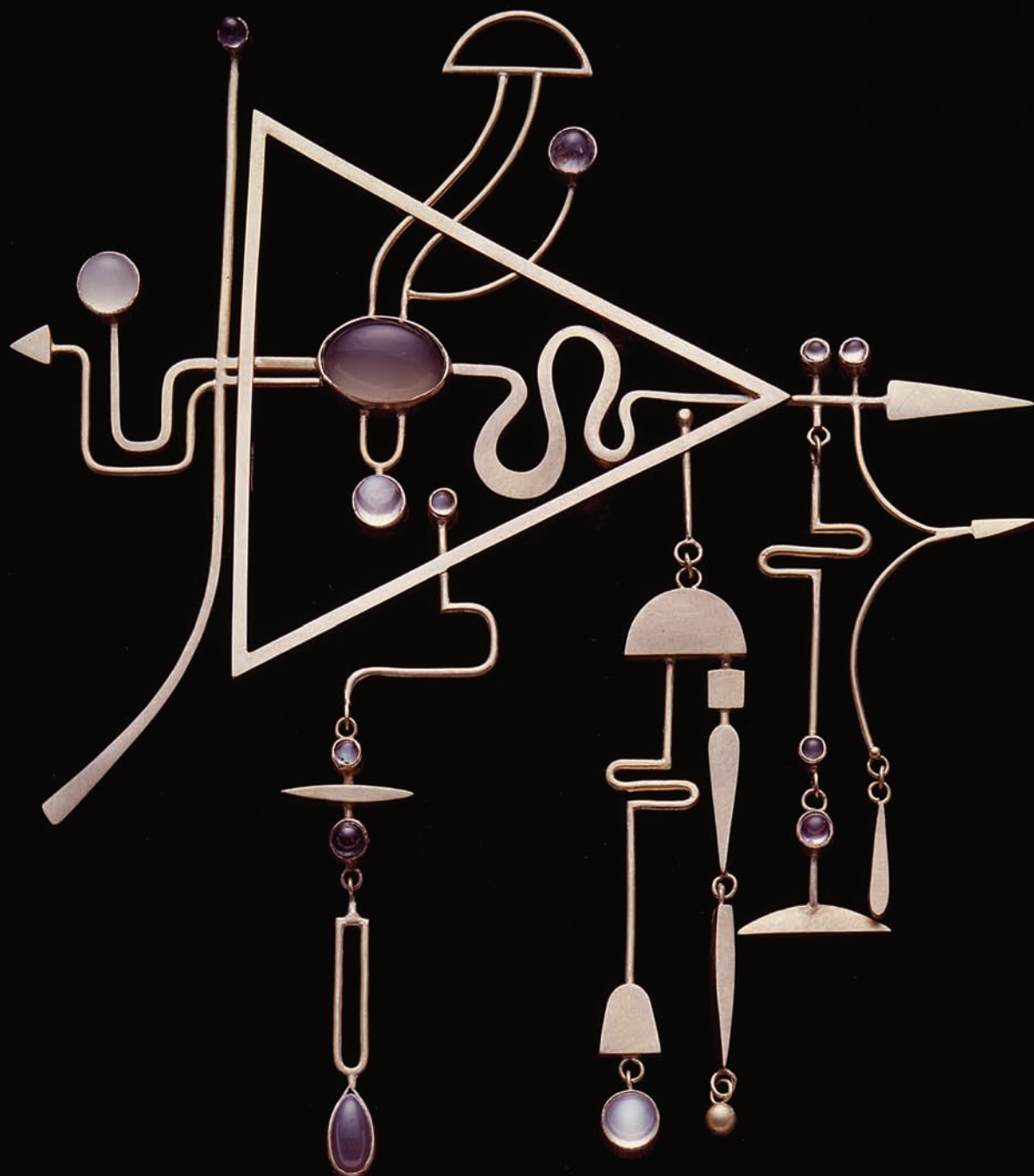


# FINDINGS

Issue 54 Spring 2012

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The Magazine of the Association for Contemporary Jewellery

**Tribal Jewellery in Ethiopia The Gallery in Salts Mill After Alaska Hothouse Under That Cloud Traces Surface and Substance Transplantation Diamond Jubilee The Topophilia Box Project Rooms of Dreams Book Reviews and Reports**

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# CHAIRMAN'S LETTER



My letter in the last *Findings* six months ago referred to an autumn season of shows and fairs. Looking through our current E-bulletin it would appear we are in the season of exhibitions!

There is evidence of many opportunities, at home and abroad, for members not only to promote their own work but also to be inspired by the talents of others.

A number of ACJ Board members have been very busy since last autumn in realising our very own exhibition – Diamond Jubilee. As I write it is showing in Birmingham, before travelling to Model House in Llantrisant, Goldsmiths' Centre in London, Sarah Hutchinson's new gallery in Edinburgh and North Glasgow College. Dates will be on the website and in the E-bulletins. We are extremely pleased with the outcome of this; though relatively small it is beautifully formed and its size enables ease of accommodation in very varied venues. The work addresses the criterion of 'celebration' with style, irreverence, humour and panache. Thanks to all those involved in its realisation, including exhibitors, judging panel and venue hosts.

This exhibition and its tri-nation tour is a significant achievement in the Board's strategy to create more coordinated regional activities. We believe in introducing more opportunities for the involvement of members, and the public, across the whole country. It was unfortunate that the Symposium, planned for March and a central aspect of this strategy, had to be postponed; but this is such a sound idea it will return!

I am reassured by recent increases in memberships, both individual and corporate. These increases are a direct reflection of the perceived benefits of greater awareness through promotion in exhibitions and publications. Promotion of one's self or business through exhibitions of work, or association with such activities, is sensible, frequently exciting, sometimes challenging, but eventually a win-win situation for all.

The profile of the ACJ is definitely being raised, which, by association, will improve yours. There will be more of these exhibition/showcasing opportunities – keep checking the E-bulletins for details – don't miss out!

*Terry Hunt*

## EDITORIAL

This is a plumper issue than the last one, as there seemed to be so much exciting material to put in. We have two exotic feature articles, telling us about life in the Arctic and in Ethiopia, an interview with one of our most enterprising gallerists and a report on the training schemes already in operation at the newly opened Goldsmiths' Institute.

There are several pioneering exhibitions to report, some of them with confusingly similar titles, many with a strongly international content so that we don't seem too parochial. Books, too are a range of the philosophical and the practical, including the one about Setting up a Successful Jewellery Business. Reports too, on Inhorgenta and Schmuck.

We hope all this will be of interest, and welcome ideas for contributions to the next issue of *Findings* in the autumn (copydate 24 August). We are already promised an article on the kind of research-based subject we consider to be an important area for *Findings* to feature, and please send us details of important exhibitions or events, for possible reviews.

*Muriel Wilson*

Cover: Wendy Ramshaw. Brooch, 1976. 18ct yellow gold with moonstones, agates and amethysts. 10X9cm. Private Collection. Photo: Bob Cramp

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# THE TRIBAL JEWELLERY OF OMO VALLEY, SOUTHERN ETHIOPIA

By Anna Butcher



Mursi girl in full regalia, including 200gr lip plate. Photo: Anna Butcher

**I have just returned from a month travelling in the Omo Valley region of Southern Ethiopia, subsidising and inspiring my jewellery business guiding a trip there – something I have been doing for many years.** I originally went to Ethiopia fifteen years ago to research the body adornment of these remote tribes. Much of this involves body painting and decoration using plants and other natural objects, but they also fabricate and wear a variety of jewellery made from clay, beads, iron, aluminium, nickel silver, copper and bronze.

The jewellery is mostly very stylised, representing the wearer's status in society, but also manifests the woman's financial insurance by other family members, such as a cousin or brother, should she remain unmarried. The larger and more complex the adornment, the greater price the women fetch at the time of marriage. The more phallic and impressive the decoration of the men indicates the level of their bravery and virility. In the case of men, it is more about elaborate clay head decoration and feathers than jewellery. As in many societies, biggest is best!

The exception is the Konso tribe, which make phallus-shaped 'kallaacha', a sort of tiara for men, which is cast from iron or aluminium, and attached to the man's forehead during the coming of age ceremony. The metalsmiths who specialise in making these are highly skilled, but socially scorned as this is considered a low class manual trade, in fact one which the neighbouring tribe, the Borana, would not even contemplate.

The Hamar tribe are the most adorned in terms of pure jewellery. The women wear a series of thick bangles on their wrists, upper arms, ankles, below the knee and necks; these are usually iron or nickel silver, so are unbelievably heavy. During important ceremonies, like the bull-jumping initiation ritual for a man, women also wear aluminium plaques shaped like a duck's bill

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## FEATURES

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which project from their foreheads - a sort of female version of the 'kaallacha'. Married women wear 'esente', iron torques wrapped in leather. The upper torque worn exclusively by the first wife is shaped like a phallus and represents her superiority in the hierarchy of wives. The subsequent wives wear plain (or engraved) torques. Each wife may wear three or even four of these heavy collars, which once in place cannot be removed. This impracticality combined with the Hamer woman's immaculate hair braids soaked in ochre and ghee do not allow for lying down in any comfortable position, so wooden head rests are used instead of pillows.

Probably the most recognisable of these tribes are the Mursi, renowned for the extraordinary practice of wearing huge and horribly heavy clay lip plates. I was given one which weighs around 200 grams! These can be intricately carved or painted using various coloured powders. The tradition is that once in her twenties, the Mursi girl will have her lip pierced, and over the period of a year or so, it is stretched by inserting progressively larger plates, the size of which then determines the price her husband will have to pay for her hand in marriage – the opposite of a dowry. A large one can fetch up to 50 cattle. They use the same process for inserting plates into their ear lobes. Similarly, a quantity of metal bangles draws a very high price.

Beads also play a huge part in the jewellery of the Omo. Beautiful coloured seeds, shells, carved wood and glass all feature, preferably in bright colours, not to mention watch straps, safety pins, and other objects discarded from the developed world! The delight on their faces when I distributed a variety of coloured beads I had picked up in Addis was wonderful to see – they are all extremely proud of their appearance, and in their own way make a fashion statement with each piece they add to the formula of their tribe.

The more intricate and refined jewellery which you can now find in shops in Addis has started to replicate the phallic shapes in a more delicate form. They are usually found as necklaces made of multiples of tiny silver phalluses punctuated by a simple silver bead, and could easily feature in any gallery in Europe.

Mursi girls with fruit, beads and ear plates.  
Photo: Anna Butcher



Hamer girl wearing the  
First Wife phallus torque.  
Photo: Anna Butcher



# THE GALLERY IN SALTS MILL

Justine Brooks meets Kath Libbert in Saltaire

**Kath started her gallery in 1996 - embarking on her venture into the curating of wonderful jewellery whilst continuing for the first five years to work part time as a psychologist for the NHS.** Sixteen years on and the gallery is now one of the foremost contemporary jewellery galleries in Britain, displaying and selling work by acclaimed international art jewellers and goldsmiths alongside that of new graduates. In a recent article in *The Times Luxx Magazine*, the gallery was described as 'For clients who want jewels that push boundaries...the antidote to the high street',

The Gallery is situated within Salts Mill, a former textile mill in Saltaire that is an arts destination in its own right showing the world's largest permanent collection of work by David Hockney. ([www.saltsmill.org.uk](http://www.saltsmill.org.uk))

*I went to see Kath to ask her what makes the gallery stand out, what will visitors find that is unique.*

Communication is all important: I want people to engage as fully as possible in the experience of appreciating and enjoying jewellery, so we often include a participatory element in our exhibitions. For example with *Matters of Life & Death 2011*, which included challenging work such as neckpieces made of carbon and horsehair along with a necklace created from sawn-up shotguns, we invited visitors to be photographed wearing a piece that excited, moved, or even revolted...and to record their response on cards forming an ever growing Chain of Thought hanging from the gallery ceiling, which became an integral part of the exhibition.

Collaboration is also central, I like working with other organisations locally and internationally because of the possibilities this presents for creating interesting exhibitions and expanding audiences. For instance I initiated an exchange exhibition *Distinto/Distinct* with *Hipotesi*, a renowned jewellery gallery in Barcelona and with the help of Crafts Council and Arts Council funding took UK jewellers to exhibit in Barcelona and Catalan jewellers came to us! Locally we collaborated with *The Great Yorkshire Show* to create our own exhibition called *Great Yorkshire Talent* in which all the work was by local jewellers and had to be inspired by the same judging categories as in the real agricultural show – so lots of animal jewellery!

Basically most of our exhibitions are multi-faceted employing different strategies such as documentaries, competitions, site specific commissions, workshops etc... to engage and enthrall!

*How do you maintain the identity of the gallery?*

We have a very strong house style - with much of the work on show crossing the boundaries between fine art, sculpture, fashion and jewellery. I've always had a very clear aesthetic vision for



Kath Libbert, wearing a necklace of pearls and rubber gloves by Min-Ji Cho, and holding a necklace in acrylic dust by Sarah Lindsay.

## Stop Press Forthcoming Exhibition:

A celebration of 16 years at Salts Mill: 'Flourish – International Art Jewellery', 12 July – 30 September 2012, featuring a special ring competition, 'Flourish Ring'. 100+ jewellers worldwide who have worked with the gallery during the last 16 years have been invited to enter one exuberant ring.

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the gallery. Firstly work has to be well crafted but then it's about surprising me, provoking me, presenting me with something intriguingly beautiful.

### ***How do you select work for the gallery?***

It often involves travel! I visit jewellery events and galleries nationally and internationally. The most extraordinary of these is Schmuck, in Munich every spring. It's an exhilarating experience - a meeting place for everyone in the contemporary jewellery world - collectors, gallerists, jewellers. I strive to experience Schmuck with an open mind - waiting to be inspired by work that expresses the Zeitgeist and whilst there I formulate ideas for the gallery's annual summer exhibition.

I like to work with a theme. This can be prompted by external events such as with Matters of Life & Death 2011 an exhibition that explored the responses of nine international jewellery artists to destruction and regeneration coming just after the start of the Arab Spring and Japanese earthquake. At other times the themes are to do with personal passions, as in Czech It Out inspired by my Czech Jewish heritage, and a desire to give a platform to some radical Czech jewellers none of whom had previously exhibited in the UK.

### ***So what are the aims of the gallery?***

Just to engage, inspire, and give pleasure, and to sell well for us and the jewellers! To encourage people to consider both the art and the craft of the work we show. Additionally we hold special Collectors' Events, the most recent of which featured Jacqueline Mina OBE in conversation with collector and patron of the ACJ Lady Marie Alexander.

### ***What are the most important aspects of running the gallery successfully?***

Relationships! I have a strong commitment to the relationships I form with customers, jewellers and staff. Loyalty to my jewellers is very important to me. Many of the jewellers we represent have exhibited with the gallery from the beginning. I also put a lot of effort into attracting local and national media coverage for the artists. Additionally much time is spent making full web catalogues for all our exhibitions so there is now an extensive archive.

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



Peter Vermandere. Pin Brooches, 'Emotions for the advanced'. Silver, pearls. Shown in the exhibition 'Matters of Life and Death, 2011.

# AFTER ALASKA

By Abigail Brown

**Last year I undertook a residency in the Arctic Circle, with the Alaskan National Park Service.** I came across the residency on the internet and applied because it was such an unusual opportunity. I wanted to keep my practice fresh and interesting and enable me to produce new work with new influences. The trip was mainly self funded but the The Worshipful Company of Goldsmiths was kind enough to provide a grant towards the costs.

In preparation for this I had to consider what I could realistically take with me in terms of art materials. I had to put serious consideration into the type of clothing and equipment I would need to survive in a permafrost wilderness environment such as the Gates of the Arctic National Park. As the park is the size of Switzerland and therefore hundreds of miles from the nearest town it is vital to have the right equipment and not to forget anything. I read up about wilderness camping, 'leave no trace' procedures and how to conduct myself in the event of a bear encounter.

On a personal level I gained massively from the experience, and realised what I am capable of! From an artistic point of view it was very rewarding. I enjoyed the opportunity of spending time undertaking some observational drawing, something that I have little chance to do in everyday life. I will be producing a piece of work to be exhibited in the Visitors' Centre in Bettles in Alaska, based on my research material and sketchbooks.

I have recently completed my first piece from my research on the residency in Alaska. This is a vessel for the exhibition by the Contemporary British Silversmiths' at the V&A (until 16 September). The vessel 'Seed' is based on my observational drawings and photographs gathered during the residency. My main focus was on the plant life, the tiny tundra plants surviving under huge skies, mountains and weather. I will be continuing this theme for work that will be represented at 'Collect' with Contemporary Applied Arts

Abigail Brown. Field Sketch,  
Cotton Grass, 2011



in May. At present I am concentrating on producing vessels from this research but I expect this to develop further into my jewellery range. As part of this new body of work I am experimenting with press forming and I expect this to continue on a range of scales in order to be used within the jewellery.

I make work predominantly in silver using traditional silversmithing techniques. My jewellery and silverware has been exhibited internationally, particularly in Germany. My main technique is hammer forming and I produce hand raised vessels and bowls as well as boxes and jewellery. My jewellery is currently focused on 'silversmithing for the body' using traditional silversmithing techniques to create 'sculptures' for the body; and 'the Body as a Landscape', the relationship between our selves as humans and nature, the relationship of jewellery with the body, the placing of that jewellery within the landscape of the body, and the landscape of the earth seen as a body.

For me, Alaska was a truly unforgettable and rewarding experience, grizzly bears, Aurora Borealis and all.

Abigail Brown. Vessel, 'Tundra', Silver, 2012



# HOTHOUSE: THE GOLDSMITHS' INSTITUTE

A report by Melanie Eddy

**The Crafts Council and The Goldsmiths' Institute worked in partnership to develop and deliver Hothouse: The Goldsmiths' Institute - a programme of support from the Crafts Council for emerging makers, especially tailored for recent recipients of support from The Goldsmiths' Company.**

Hothouse provides makers within two years of setting up a practice or from graduation with a programme of focused, intensive business skills and creative development, complimented with 1:1 support over a six-month period. This programme forms one strand of Crafts Council Collective, the Crafts Council's Professional Development programme of support for makers throughout their careers. Hothouse is the first programme that the Goldsmiths' Institute - the educational and training arm of a new charity established by the Goldsmiths' Company, The Goldsmiths' Centre - has delivered and the first collaboration of this nature for the Goldsmiths' Company. The 2011/2012 programme had three cohorts: our jewellery and silversmith cohort, a textile based cohort in the South West and a mixed discipline cohort in the North. Each cohort was run in partnership with specialist organisations to devise and deliver unique training programmes and our cohort met with the other groups at points throughout the programme for networking, peer support and reflection. ACJ members will be pleased to hear that our discipline was well represented with jewellers in all three cohorts.

The Goldsmiths' Institute has enjoyed welcoming eight very individual makers onto the programme; Kevin Brook, Hannah Dennis, Mahtab Hanna, Zehava Hashai-Spellman, Elizabeth Auriol Peers, Helen Smith, Victoria Walker and Janice Zethraeus, each with different approaches and outlooks. The group comprised two silversmiths, one individual working in both silversmithing and jewellery and six jewellers. We've had a fantastic six months welcoming industry professionals to training sessions to

engage and speak to the group and to take part in mentoring or peer support. We've been out conducting market and audience research, and up to Newcastle for a networking event at Designed & Made with a stop to view local exhibitions including the showing of the Turner Prize at the Baltic. We've covered everything from book keeping and design development to raising your profile through social networking. We have had such an enthusiastic and gracious reception to the programme from established businesses and members of the industry – many ACJ members, too many to name here but really we could not have delivered this programme without their support. All involved were pleased to see a more formal link with the Crafts Council develop, with whom the Goldsmiths' Company has had a good interchange but nothing as involved and comprehensive as Hothouse.

Transitioning from what had been the Technology & Training Department of the Goldsmiths' Company, into an Institute within a new purpose built facility has not been without its challenge; throughout, Hothouse has been a tremendously exciting and rewarding experience. As I type we are preparing the group for showcasing aspects of their working processes and development for the exhibition to mark the official opening of the Goldsmiths' Centre in April.

*Melanie Eddy was the coordinator for the Hothouse: The Goldsmiths' Institute programme.*



A group discussion during Hothouse



## UNDER THAT CLOUD

### Manchester Art Gallery, 19 November 2011 – 15 April 2012

Reviewed by Jane Dzisiewski

**Cast your minds back if you will to April 2010, when an erupting Icelandic volcano with an unpronounceable name created a vast ash cloud which brought air travel throughout Europe to a standstill.** Like most people, I watched the news unfold on television from the comfort of my own home, but this was not the case for curator Jo Bloxham and a group of jewellers visiting Mexico City for the jewellery symposium, 'Walking the Gray Area'. Subsequently they were left stranded and as a result the concept for Under That Cloud was born, bringing together the experiences of eighteen individuals, of a time when Nature had trounced both man and machine.

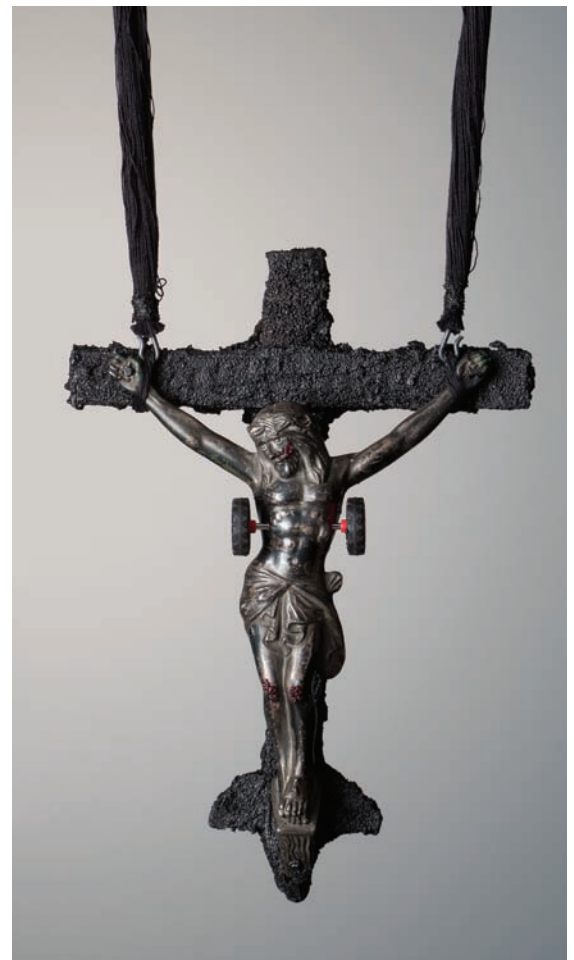
The exhibition was held in Gallery 3 within Manchester Art Gallery, a generous space for the exhibits which gave the work a real sense of authority. The walls were painted a divine smoky blue colour, which made for a perfect backdrop. Excerpts from the exhibition catalogue detailing the makers' thought processes accompanied each display which allowed easy reference to the artist's rationale. All the exhibitors had worked to the same brief, but the outcomes were varied and encompassed both craft objects and wearable contemporary jewellery pieces.

People had reacted in different ways to the news that flights were grounded. Agnieszka Knap took solace in observing the reactions of others and depicts this in her pendants 'Anatomy Of Fear', seeking to illustrate the spectrum of different behaviours using coloured enamel. Gemma Draper created a series of amulets - brooches and pendants constructed from plastic coated steel. Their role for the traveller was 'to calm the mind through an immediate slogan, a catchy mantra'. One could imagine grasping onto these on hearing the news that you were effectively trapped – the ubiquitous 'Keep Calm and Carry On' for stranded travellers. Lucy Sarneel's first thought was for her family, and her toy-like zinc, wood and plastic necklace 'Deadlock', embodied all the strongest themes of the exhibition – religion and the vibrant colours of Mexico, alongside the silver grey of the plane battling with nature.

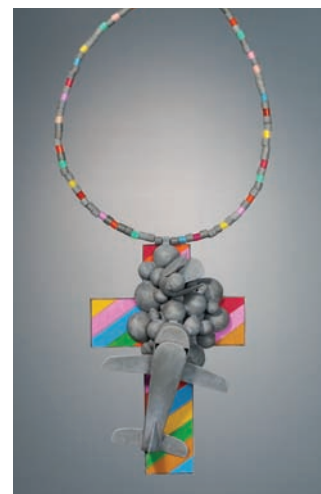
If I could have slipped any of the work into my bag, it would have been 'Please do it for me' by Jorge Manilla, a large necklace made of materials with several different textures. As a Mexican living in Belgium he was not fazed by the situation, but instead tried to imagine how he would react if effectively held hostage in an alien country. He turned to the saints for help "like every good Mexican would do" and in this instance, the Black Christ of the Metropolitan Cathedral. Displayed high up on the wall, the piece depicted Christ on the cross subtly metamorphosed into an aeroplane with religious faith and the aircraft symbolizing what was needed to affect a satisfactory end to the deadlock.

Under That Cloud was a great opportunity to see new work by eighteen respected international makers. The accompanying catalogue was worth the £10 price tag and would sit nicely on any craft aficionado's bookshelf.

*The exhibition was first shown at Galerie Spectrum in Munich in March 2011, before touring to Velvet da Vinci in San Francisco during April and May 2011, following with Manchester Art Gallery, and will next be shown at Klimt02 in Barcelona.*



Jorge Manilla. Necklace, 'Please do it for me'. Leather, bio resin, copper, steel and rubber.



Lucy Sarneel, Deadlock. Neckpiece, Zinc, wood, paint, plastic, steel thread, UV-protection varnish.

## TRACES : RUST, DUST & BELLY BUTTON FLUFF Ten New Graduates Finding Beauty in Hidden Places Kath Libbert Jewellery, Salts Mill, 17 November 2011 – 20 January 2012

Reviewed by Jessica Briggs

**Kath Libbert's annual Graduates' exhibition is born out of 'New Designers' where work which can intrigue, excite and interest is sought: no mean feat, as Kath has curated shows for the Gallery since 1996.**

From an initial selection, a theme emerges and with careful additions and editing, a cohesive group is arrived at. This show's title is enticing, referring specifically to some whilst encompassing all and the resultant work offers collections of both quiet reflection and extrovert exuberance.

Work is arranged around the gallery with Samantha Hesford's big, bright neckpieces opposite the entrance. With strong visual impact, these pieces have a cat-walk scale and presence, providing welcome contrast to more constrained pieces.

There is a quiet understatement to Nicola Roberson's brooches, beautifully finished in matt enamel. The considered whole of the brooch is extended beyond it: each piece is sold boxed with the photo from which the design is drawn.

This commercial consideration is differently evident in several makers with some welcoming commissions for personal pieces and others developing strong, sale-able ranges of jewellery. Students, now more able to value their time and skill, have a stronger commercial sense than in the past and this is welcome providing it is not at the cost of creativity.

There are no such fears with Kerry Howley. Working with discarded human hair, Kerry wishes to play with notions of attraction and aversion, and does so very successfully. Already in receipt of an Award and an advertising commission, this maker is one to watch.

Dealing with a familiar subject matter, Nicola Mather's well-conceived



**Kerry Howley. Neckpiece. Hair.**

jewellery range is inspired by seed heads and dandelion clocks. Her interpretation of such delicate forms through the use of laser-welded steel, gives an unexpected strength without sacrificing lightness and apparent vulnerability.

Close study of Michelle Oh's contemplative collection reveals subtle textures and intimate alliances. My only disappointment here was that the pieces containing lint balls weren't actually made from belly button fluff!

Mirjana Smith's 'teapots' are the only non-jewellery items selected, but with their provenance of rusty tins and forgotten pots, these ingeniously constructed characters clearly fit within the exhibition's criteria. Each piece, fondly and appropriately named, is capable of putting a smile on anyone's face.

They are the last thing you see as you leave the Gallery.

Kath Libbert Jewellery, tucked away within the magnificence of Salts Mill, not only gives new graduates an opportunity for wider recognition and sales, but Kath also eloquently promotes the makers and their work. Always keen for visitors to have a broader understanding of content and context, they are engaged in conversation as Kath enthuses her advocacy of contemporary jewellery.

Long may she continue.

*visit [www.kathlibbertjewellery.co.uk](http://www.kathlibbertjewellery.co.uk) for information and further images*

## SURFACE AND SUBSTANCE

Electrum, London, 7 October – 5 November 2011,  
CAA Gallery, London, 14 October – 11 November 2011,  
Ruthin Craft centre, 14 October 2011–15 January 2012

Reviewed by Isabelle Busnell

**Something is happening now in the enamel world.** Proof is that even the cutting edge SCHMUCK 2012 had a massive exhibition called: 'Enamel – A Renaissance' in Munich's important Handwerk Gallery. It follows 'Fused', at Flow Gallery in London in May 2011 and now 'Surface and Substance'. Is this a coincidence or is there a reason for this renewal of interest?

I think there are two main reasons for this renaissance, the first being the quality of the curating work for this kind of exhibition. 'Surface and Substance' is the brainchild of Jessica Turrell, an internationally renowned enameller herself and an active researcher in that field. This exhibition has its origin in her 3 years' research project entitled 'Innovation In Vitreous Enamel Surfaces for Jewellery'. Her survey findings give a very interesting panorama of work with enamel today. She says "There appears to be a divide between enamel work that is produced with high levels of skill but that essentially makes no reference to contemporary preoccupations, and enamel work that strives to be innovative in and of itself but which operates from an impoverished skill base and therefore often fails to exploit the expressive potential of the material". Jessica adds that: "only a small number of jewellers were identified whose enamel work fitted within the innovative criteria".

The artists chosen by Jessica for this exhibition clearly belong to this last category. An excellent catalogue complements this intriguing display: visitors might only see the 'surface' of the works exhibited but reading the artists' statements helps them to understand the 'substance' and the importance of the concept as well.

The second reason I see is the shift recently operated by enamel. Once associated with tradition and what I call a 'Fabergé Egg' syndrome, contemporary enamel has progressively found interesting ways of distancing itself from traditional work and addressing contemporary concerns. Some work displayed in the exhibition celebrates beauty (which it seems has recently been reintroduced in the art discourse...) with Ralph Bakker or

Jacqueline Ryan, some enjoys a revival in ornamentation, in work by Vera Siemund or Marjorie Simon. Others celebrate the sensuality of materials, as Kaori Juzu and Jessica Turrell explain in their statements, as well as Christine Graf's pieces that I had to restrain myself from touching. Another group seems to use enamel to distort or destroy the beauty of the material in order to draw attention to the substance: Adrean Bloomard reproduces corrosion with enamel, Patrizia Bonati aims to 'dirty' the gold surface of her jewellery with white enamel, Stephen Bottomley alters patterns with enamel and Annamaria Zanella uses it to create 'microsculptures in which neither the preciousness nor the beauty are the value, but the poetry and the underlying process'.

I will conclude with the work of Susie Ganch, whose brooches are made of enamelled copper worked in such a way that they take on the appearance of soot balls, some covered with gold leaf and others topped by a diamond. By coupling those two materials, she compares the most prized substance and one of the cheapest. One is shiny and desirable; the other dull and unattractive, but both are made with the same material, carbon. Surface or substance? The same question applies to the brooches covered with gold leaf: they will wear away with time. "In the end the wearer will have to decide what is beautiful: what remains or what was taken away. Beneath the skin of gold is a simple ball of soot" she writes. What a perfect metaphor for such a thought-provoking exhibition as 'Surface and Substance'!



Susie Ganch. Brooches. Diamond, silver, gold leaf, enamelled copper, stainless steel. 2011. Photo: the artist.

# TRANSPLANTATION: A SENSE OF PLACE AND CULTURE- BRITISH AND AUSTRALIAN NARRATIVE JEWELLERY

National Centre for Craft and Design, Sleaford,  
25 February – 29 April

Reviewed by Sam Grainger

**'Transplantation' launches in Sleaford, a new international outpost for contemporary jewellery.** The curator, Professor Norman Cherry opened the top floor of the NCCD with the pieces laid out in glass-topped cases, islands of jewellery in this whitewashed room. Each jeweller has created work in accordance with his or her own stories of cultural transplantation, and the pieces come together in a show of distinct identity and statement, a dialogue between memory and imagination.

In an exhibition which as Cherry says seeks to be 'uncompromisingly modern', the outcomes of working in Narrative Jewellery provide an exciting and fresh horizon. Proposing that objects have a natural story of their own each of the artists has made intuitive selections of objects, found and fabricated, that allow any relevant stories to arise through the crafting process. The choice of materials reflects an alchemical approach. Plastic and coral, biscuit tin and garnet; the found and the sought-after cohabit in many pieces where they show each person's story as possessing a personal landscape. Jivan Astfalck raises this in terms of the German word *heimat* the rootedness and native location of your home. As each artist treats their cultural origins with honesty, so the materials are simultaneously treated with their own narratological essence.

Perhaps the most successful pieces deal with multiple places of reference. Stories acknowledging a constellation of locations reveal to us that the distance between our homeland and us increases with any looking back. The work of Jack Cunningham, with its juxtaposition of real and symbolic distance makes clear the act of creation is born from a journey,

primarily personal or specific, and with success the message carries a communal, emblematic significance.

'Transplantation' possesses a mobility that is crucial in the world of contemporary jewellery. Touring locations in England and Australia, the conception of travelling cabinets that were custom built to echo 18th century campaign furniture provides a portability that gives the exhibition an autonomous quality. This is the locus around which the whole milieu of Narrative Jewellery can swing into motion; the work does not simply tour, it is exported in a way that reflects the migrational nature of the work itself.

It can be said, finally, that 'Transplantation' cites the moving aesthetic targets of our modern world. The work seems to make a cross-cultural communication, showing us how the terrain shifts under our feet as we go on the search for artefacts that evidence the journey to spectators. One leaves the exhibition with a sense of fondness for the intimacy portrayed in the work, which has helped us to understand the communal values of travel, exploration and creation of homeland through the creative process.

The artists taking part are: Norman Cherry, Jivan Astfalck, Roseanne Bartley, Nicholas Bastin, Lin Cheung, Jack Cunningham, Anna Davern, Joungmee Do, Sheridan Kennedy, Bridie Lander, Jo Pond, Laura Potter.

*The exhibition will tour to Bluecoat Display Centre, Liverpool, 19 May-23 June; The Collection, Lincoln, 7 July-5 August; Bilston Craft Gallery, Wolverhampton, 6 October-1 December; Crafts Study Centre, Farnham, 8 January-2 March 2013; Devon Guild of Craftsmen, Bovey Tracey, 9 March-21 April 2013.*



Anna Davern (Melbourne). Brooch, A Knight Commander of the Most Honourable Military Order of the Bath. 2011. Re-worked biscuit tin, sublimate printed steel, garnet beads, silk thread, copper.

# DIAMOND JUBILEE - ACJ MEMBERS' EXHIBITION 2012

## School of Jewellery, Birmingham City University

### 12 – 29 March

Reviewed by Zoe Phillips

**Small but perfectly formed, this was my initial impression of the exhibition.** I visited during a normal day at the School of Jewellery and viewed the work while surrounded by the general hubbub of activity. The opportunity to view the collection in a more peaceful and intimate setting would have been lovely and the fact that this exhibition is to tour several venues, including the new Goldsmiths' Centre in London is wonderful news.

The brief was topical and very open – 'Diamond Jubilee ... We challenge you to surprise and delight the viewer with a celebratory piece!'

The 'diamond' aspect of this brief was the obvious choice for jewellers and indeed this was the angle for many of the thirtytwo exhibitors. Maria Hanson's Element Rings exploring the various incarnations of carbon were deeply appealing and Bridie Lander's red, white and blue Diamond pendant, constructed in smooth, powder-coated copper contrasted with crushed coral, lapis and fur decoration was both texturally appealing and suitably regal.

Focusing on the Queen's 60-year reign, Terry Hunt's neckpiece with its vivid spectrum of 60 uniquely different acrylic diamonds is fascinating to study in detail. Jo Pond and Anne Morgan both used repurposed objects from the time of the coronation in their narrative jewellery, while Alice Bo-Wen Chang's 59+1 Bodyspace/ bodyscape Necklace is comprised of 59 squares of 'rigorous diligence' coming to 'glorious fruition' with a hidden diamond for the 60th year (and I never did find that hidden diamond). Seemingly presiding over the whole exhibition however was Stephen Bottomley's diamond-dusted and enameled brooch featuring the well-known silhouette of Her Majesty. This jewel glowed out from the tiny box showcase on the back wall, musing over the Queen's experiences during her reign.

An open brief and group selection provided a hugely diverse range of work and interpretations. Personally, I expected an explosion of celebration and an exploration of our constitutional monarchy. Looking at Tanya Igie's patriotic brooch Diamond Lily I could almost hear the opening notes of Elgar's 'Pomp and Circumstance' and wit and fun was provided by Zoe Robertson's Flock on Queenie crown with its vivid, flocked Union flag jelly

moulds. I also had a little chuckle at Maria Whetman's trio of hatpins 'Celebration tippie for the Queen', but overall I found a thoughtful and even slightly subdued response with less reference to royalty than I expected. It left me intrigued. Are we patriotic? Royalists? Indifferent? I'd love to explore this theme further.

*The exhibition will tour to: Llantrisant Gallery, Wales, 1-31 May; Goldsmiths Centre, London, 11-16 June; SH Gallery, Edinburgh, 2-28 July; North Glasgow College, 27-31 August.*



**Bridie Lander. Diamond – red, white and blue pendant.**  
Powder-coated, copper, crushed coral and lapis, pearls,  
rabbit fur, silver ball chain.

# THE TOPOPHILIA BOX PROJECT: A SENSE OF PLACE: NEW JEWELLERY FROM NORTHERN LANDS

National Museum of Scotland 18 May – 16 Sept 2012

Beth Legg tells us about her new exhibition

**In 2009 I embarked upon a practice-led PhD in Jewellery at Edinburgh College of Art.** As part of the practical element of my research I wanted to curate an exhibition exploring the relationship that contemporary jewellery makers have with their surrounding environment in the Northern regions of Europe. Much of the contemporary jewellery coming from Northern Europe appears to be involved in an intuitive communication of sorts with the evocative northern landscape. This is often easier detected than defined - easier felt than seen. Much of this work is rooted in a delight in the poetic nature of materials and is orientated, in one way or another, towards the stark north. Through my research I hope to explore this field of work in our contemporary era of global fluidity where cross-cultural influences can be observed in many aspects of our daily lives and there is a growing interest in re-connecting with our immediate environment and the stimulus it holds.



**Tobias Alm (Sweden)**  
Brooch, 2011. Wood,  
antler, cotton thread.  
© NMS



**Eija Mustonen (Finland). Box,**  
2011. mixed materials. Made in  
response to the brooch by Tobias  
Alm. © NMS

### The Topophilia Box Project

As part of my doctorate research project I asked a group of both emerging and established jewellery artists from Denmark, Finland, Iceland, Norway, Sweden and Scotland to make two new pieces. The first of these jewellery pieces was informed by a box of collected objects and materials that each artist gathered from a surrounding environment that they felt was significant to them. The collection of these objects and materials became a research process towards their tangible interpretation of place. These 'Topophilia' (love of a place) boxes were then swapped at random for another artist's box, forming the stimuli for the second piece of jewellery. The jewellery pieces are displayed in pairs alongside their corresponding box of source materials illustrating the different approaches taken by artists with similar stimuli. The viewer will also be able to compare how the work of a single artist might be affected by working from objects that they are instinctively drawn to and have meaning to them, and from objects that have been selected by someone else from an unknown place. The brief proved challenging to the makers' way of thinking and often caused them to question and alter their usual approach to making.

There are six distinct nations involved in this project, each at the northern edge of European jewellery practice and each with their own individual cultural histories and heritage. The aim of this exhibition is to illustrate individual approaches as well as the concerns

and sensibilities that can be regarded as special to, or particularly strong within the artistic output of this region. Throughout the making process – from the selection of stimulus materials to the creation of a finished piece, commonalities of motivation, process and aesthetic between the artists have become evident. This is a relatively small group of makers but through the objects we can see both diversity and harmony in their approaches to the theme of place. This can be read through the variety of techniques, processes and materials employed in the creation of these new jewellery objects and also in the makers' shared concerns such as the use of indigenous materials, the sanctuary of domestic space and the draw of the sea and wild landscapes.

These jewellery artists are storytellers of personal narratives of place. Both the collections within the boxes and the finished jewellery pieces are poetic responses to feelings of belonging through the language of making. This project is a celebration of our cultural links through our lived experience of our environment, cementing the bonds of cultural identity through collected and crafted material objects and forming new connections to our place in the world.

The participating artists are; Tobias Alm (Sweden), Rut-Malin Barklund (Sweden), Sara Borgegård Älgå (Sweden), Grace Girvan (Scotland), Ingjerd Hanevold (Norway) Caroline Holt (Scotland), Hildur yr Jónsdóttir (Iceland), Jenny Klemming (Sweden), Agnes Larsson (Sweden), Beth Legg (Scotland), Helena Lehtinen (Finland), Helga Mogensen (Iceland), Eija Mustonen (Finland), Per Suntum (Denmark), Nelli Tanner (Finland) and Tarja Tuupanen (Finland).

*A small invited guest symposium will be held at eca on 19 May 2012. Further details and images of work by the artists can be found on :*

*[http://www.nms.ac.uk/our\\_museums/national\\_museum/exhibitions/a\\_sense\\_of\\_place.aspx](http://www.nms.ac.uk/our_museums/national_museum/exhibitions/a_sense_of_place.aspx)*

## ROOMS OF DREAMS: WENDY RAMSHAW AT SOMERSET HOUSE, to 24 June 2012

The exhibition opened too late for review, and this is a brief note on its scope. *Editor*

**This major exhibition constitutes a retrospective of work by one of the leading British jewellers working today, and is shown in the Terrace Rooms in Somerset House.**

Organised by two of the most dynamic UK crafts galleries, Ruthin Craft Centre in North Wales and the Harley Gallery in Welbeck, Notts, in collaboration with Somerset House, this comprehensive collection of Wendy's work from the 1960s to the present has as its centrepiece the installation 'Rooms of Dreams', first presented at the Scottish Gallery in Edinburgh in 2002 and combining jewellery with objects to create an atmosphere of stories and the world of the imagination. A scale model of this work forms the central focus of the present exhibition. The lavish accompanying book contains essays by Philip Hughes, Lisa Gee, Louise Taylor, and Marina Vaizey, among other contributors.

After its initial showing in London, the exhibition will tour to Ruthin and to the Harley Gallery, and also to the Dove Studios in Edinburgh and MIMA in Middlesbrough, until December 2013. Work by Wendy Ramshaw can be seen also in the Electrum Gallery, 21 South Molton Street, London W1, until 26 May.



Wendy Ramshaw, *The Red Queen*. Set of 22 18ct gold rings with garnets, on anodised aluminium stand. Photo: George Gammer

## ROOMS FOR IDEAS: CONTEMPORARY JEWELLERY BY THE LINE UP

**Hastings Museum  
and Art Gallery,  
11 November 2011 –  
19 February 2012**

The Line Up is a collective of 8 designer/jewellers based in E. Sussex and W. Kent, and this initiative was led by Jane McAllister, making imaginative use of Hastings Museum's collections, reflecting the town's history and some of its remarkable and eccentric residents. Each of the group was allocated a room in the museum, and had to use its contents as the impetus for new work, which made up the exhibition.

Each room in the Museum covers a particular aspect of the town's history – Sussex Pottery; the Wildlife Room, a diorama of local stuffed birds and animals; the Sub-Arctic Room with its Inuit costumes; a Victorian interpretation of an Indian interior in the Durbar Room (the Museum is located in a C19 mansion); or Plains Indians' artefacts. Other rooms are dedicated to local personalities such as the television pioneer John Logie Baird, or Grey Owl, the English writer who went native in Canada in the early C20, or even Hastings' seaside popularity and its 1960s Mods and Rockers. This huge potential was well interpreted by The Line Up, each working with the contents of her room. The jewellery was displayed in the Exhibition Room, and supplemented by a video programme on the project, of interviews with each participant. These put faces to the group, and gave visitors an insight into the ideas and the techniques used by each.

The exhibition is a considerable achievement, notably by Jo McAllister for the overall organisation of the project, and for the museum and the local authority's support. The elegant catalogue has a perceptive introduction by Simone Ten Hompel. The Line Up is not an ACJ Regional Group, but is in many ways a model for such, and we wish it well for future projects.

Artists taking part were: Jennifer Kidd, Susanne Freytag, Paula Thittichai, Amy Madge, Maxime Wareham, Wendy-Sarah Pacey, Julie Tucker-Williams and Jo McAllister



Jo McAllister. Pendant.  
Feather Collector's Box,  
Silver, feathers.

Photo: Alexander Brattell

## PAPER JEWELLERY

By Sarah Kelly. A&C Black, Design and Make series. 2011. £16.99. ISBN 978 408131 442

Reviewed by Anne Lindsay

The main draw for me, which was apparent from first flicking through the pages, is the huge variety and quality of the work illustrated. The inspiration provided is stimulating and I could see possibilities and ideas lifting off the page, from corrugated cardboard brooches to twisted paper cord necklaces. The images from both established and emerging makers did get the wheels turning in my brain.

The book is divided into six sections, with intriguing titles, such as "sculpt, fold, flaunt," and "twist, knit, knot". At the start of each section there is a masterclass by an expert in a particular technique, which includes sculptural pleating techniques, crocheting using paper yarn and exposed-spine bookbinding. Each technique is followed by a closely related gallery following on smoothly from each step by step project. There are helpful tips, with straightforward instructions and clear illustrations.

The main difficulty I have is that at the end of most of the projects there is no final piece produced, just a crocheted or folded sample, rather than a finished pair of earrings or a necklace. I would have liked to have seen some information on findings and how to attach them to paper, whether it is glueing, riveting, sewing, etc. The only project with a finished piece is in the setting project, which I think would be out of reach of an amateur. Perhaps the intention of the author was avoid strict guidelines but to lead and encourage readers into their own experimentation and exploration of the different materials and methods.

It was interesting to read about the laser cutting process and this could be useful for those wanting to find an initial guide to getting started. It would have been helpful to see some images of what the laser cut paper looked like and how they were used after the computing process as I was not really sure what the final result would look like. It seemed as if this process would involve a lot of trial and error before you would get a finished result.

At the end of the book is an enjoyable section with photos and brief interviews with the makers giving an insight into their work. The web addresses and recommended reading give an added dimension as you can easily find out more about areas that are of particular interest.

The book celebrates the variety of jewellery in paper and highlights a number of approaches that can be taken. With the effects of the recession continuing to bite, paper offers up an accessible material for jewellers to experiment with and the possibilities of introducing colour, pattern and different forms are limitless. It will definitely be a book that I will delve into again for inspiration and stimulation.

*Anne Lindsay is an ECA graduate and is now a full time teacher of Art and Design.*





# PHOTOGRAPH YOUR OWN ART AND CRAFT

By Sussi Ahlberg. A&C Black, £16.99. ISBN 978-1-4081-3102-2

Reviewed by Peter Bond

**This book aims to give an introduction to static studio photography techniques for representing our work.** It is split into 3 distinct areas - camera/photography basics, lighting techniques and specific tactics for different types of object.

For those with some photography experience, the discussion of equipment selection, aperture versus shutter speed, depth of field, focal length and similar will seem a little superficial, but the examples are clear and well presented. The section on lighting covers basic sculpting techniques quite well without getting hung up on equipment, coupled with discussion on natural light.

There is a brief discussion on working with models - perhaps a little non-specific for jewellery requirements as presented, as the examples given are predominantly textiles - but still potentially useful for those using models to present their jewellery creations.

There are 4 pages (more photographic examples than text) devoted to photographing silver, and 5 pages to jewellery. These do make reference to the highly reflective nature of some pieces, along with some suggestions on combating the inherent problems, such as the use of light tents and reflectors (and is quite specific in not advocating dulling sprays). Other crafts receive similar levels of coverage. The book is lavishly illustrated with examples of craft work, both as general examples of work and more specific examples of techniques. I particularly liked the examples of composition, lighting and lens selection where the same object is used to present differences in e.g. lens length.



Gina Cowen. Sea-glass necklace. 2001. Placed in a tank of water with dark green backdrop paper underneath, and photographed from above.

I did find the book to be perhaps overly SLR-centric, with some emphasis on film use; I'd suggest the latter is perhaps a bit anachronistic now, as the majority of film users I know tend to be either dedicated photography enthusiasts or professionals. There is a suggestion that compact cameras are unsuitable for this type of work - again, I'd disagree as a majority of compact cameras offer a level of flexibility that fully accommodates the requirements spelled out. However, this technology does change at an incredible rate so any assertions from even a couple of years before are going to look dated in a fairly short time.

Overall I feel this book provides a good introduction to simple studio photography without insisting upon needing top-of-the-range professional equipment to achieve good images. There is only the briefest of mentions of post-processing, which I would regard as a significant omission given the prevalence of digital cameras; I personally would have liked to see a little more emphasis on examining images both before and after taking the shot (coupled to the post-processing, perhaps) - there have been many times where I've photographed an object, but not noticed a glaring hair, dust particle or fingerprint until studying it later. I would have liked to have seen a little more information on the specific requirements of jewellery photography, but at the same time this should be tempered with a reminder that this book is trying to cover the needs of all crafts.

## COLLECT CONTEMPORARY JEWELLERY

By Joanna Hardy. Thames & Hudson £12.95 ISBN

Reviewed by Karen Dell'Armi

**This new book aims to steer the novice collector through the process of buying contemporary jewellery – from studying the work of designers, to selecting materials and stones, to commissioning jewellers, through to how to store and clean your jewellery collection.**

It features the work and inspirations of forty established and emerging jewellery artists from throughout Europe, Japan & the USA that Joanna is predicting will be the designer-makers of the jewellery antiques of the future. In selecting which jewellery artists to include, Joanna has prioritised the balance of both the concept and the quality of the finished piece.

Her introduction highlights what an exciting era it is for contemporary jewellery – how traditional notions are being challenged more than ever and that it is positioning itself clearly as an art form. Interestingly, many of the jewellers featured trained in other art forms before finding jewellery as their preferred medium. Joanna states that to her, jewellery is all about “a statement about yourself without having to say a word”.

As a contemporary jeweller, I have to say a huge “hear, hear” and “thankyou” to Joanna for her view that collectors should not buy looking to make a quick profit, rather to stick with passion and pieces they feel a connection with. Also to beware of fashionable designer jewellery, instead favouring what you want to wear and will treasure. She also places great emphasis on buying from designer makers rather than designers, who won't be working with the materials themselves – accepting that for some this means making a prototype for the manufacture to then be outsourced.

This is music to my ears as a designer-maker and collector – I am all for progress and pushing boundaries with 21st century possibilities (eg: CAD, 3D Modelling, Laser Cutting and Welding) but for me the true magic happens when this combines with good old-fashioned craftsmanship. It's where the connection sparks and how each piece has its

Giovanni Corvaja. 'Fidelity' ring, 2008 (Golden Fleece collection). 18Ct gold.  
Photo: Artist, courtesy Adrian Sassoon



own unique character.

Joanna also guides the reader through gemstone buying – and you know you're in safe hands with her vast experience – but again, it's the underlying premise that precious and semi-precious distinctions should perhaps give way to beauty, rarity and durability instead that resonates most with me.

Highlights for me included the following:

*Giovanni Corvaja* who has created gold wire thinner than human hair for his 'Golden Fleece' collection. I love his comment “When I hold a piece of gold in my hand, I can feel its energy”.

*Maria Rosa Franzin* who reinterprets paintings and turns them into wearable art with surface pattern & texture that looks painted.

*Marta Mattsson* whose degree project used jewellery to help treat phobias.

*Todd Reed* who would add a 5th 'C' to diamond grading – 'Character' from his love of working with rough diamonds.

*Jacqueline Mina* whose trademark fusing of gold and platinum keeps evolving.

I would recommend this book to contemporary jewellers as well as to any collectors or would-be collectors

## MODERN SHIBORI

By Silke Bosbach. A&C Black (An imprint of Bloomsbury) in London. 2011 £16.99 . ISBN 978-1-4081-5148-8

Reviewed by Rose Wood

**This is an instructive book on modern shibori, the traditional textile art developed in Japan and other far eastern civilisations, introducing materials and techniques through a series of easy to follow projects.**

The author introduces all materials you will need for her projects at the beginning of the book, adding unusual suggestions like stainless steel, silk, foil and knitted fabric. She gives a history of each 'base material' and her insightful comments about their properties show her familiarity with the materials. She goes on to list tools, filling materials and techniques and these are all helpfully illustrated. There is also a list of suppliers at the back of the book so that you can purchase anything you need for your creative project.

Bosbach is keen to show that the decisions you make in the process of shibori are what can make your work stand out and she often gives the option to leave binding ties or filling materials in the final piece.

A defining aspect of this book in relation to other shibori publications is its simple style and interesting photographs. Many books on shibori are filled with colour but this one shows more of a textural side to the technique. Bosbach shows how sophisticated textiles can be created at home with the use of every day objects and household appliances. Projects can be followed to the letter but also allow for experimentation and variation. I felt confident that I would be able to complete each project but that I could also take inspiration from them and move them forward into my own projects.

'Modern Shibori' is accessible to those of us interested in textiles at any level. "The intention of this book is to emphasise that modern shibori is not just a technique for designers and artists. Anyone interested in fabrics, colours and



Silke Bosbach. Valley. Pongee silk, plastic buttons, binding thread, mounted on glass ball lamp.

colouring can discover new things here, and try out the techniques for themselves," she says.

No book can cover every aspect of a subject as wide as this one but the list for further reading pointed me in the direction of other techniques such as woven shibori.

Overall I have found that 'Modern Shibori' serves as a source of inspiration and would be a great reference book as it includes clear information and expansive ideas on the subject of shibori.

*The author, also of 'Textile Jewellery Design', 'Land Art Textile' and other books in the textiles field, Silke Bosbach won 'Creative Mind of the Year' at the Creative Impulse Award in 2011. She also set up the Guerilla Knitting Award in 2012 which attracted international acclaim. Bosbach has worked in textile design since 1985 covering many disciplines such as interior design, couture, sacred arts and the stage. She also leads workshops and seminars on textile design and is a lecturer at an independent art school in Germany.*

# SETTING UP A SUCCESSFUL JEWELLERY BUSINESS

By Angie Boothroyd. A&C Black, 2012. £12.99. ISBN

Reviewed by Nicola Cursley-Bond

**Very early in the book the author tells the reader that they will read about the 'tools you need to help you to price, promote and sell your work'.** This is a very large claim, offering much more than books four or five times larger than this very much pocket sized book.

**Essence** (*n*) 1. The distinctive and most important quality of a thing. 2. An extract obtained by distillation.

This is precisely what this book delivers: the distilled and essential stuff you need to know to run a business, much like those study guides we all used to pass exams. Furthermore it is a book designed for us jewellery designers in UK. We don't have to sift through a big book to find the tiny section dedicated to creative businesses, let alone a jewellery business.

A novice will benefit greatly from the section on how to approach galleries or shops and the sample documents and work sheets will save both time and worry. Even if you are already running a business, there are still some lessons to be learned or remembered. The clear and concise writing, as well as the handy size, mean that this book can sit easily on your shelf and be referred to often. The chapter on pricing your work, which comes with easy-to-follow worksheets, I found particularly useful and have

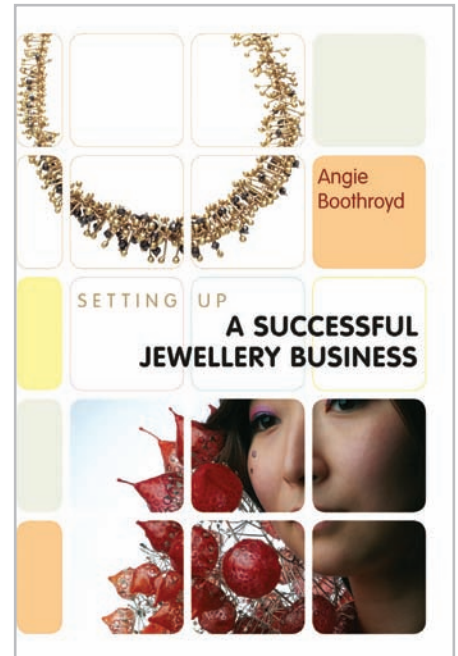
now referred to several times.

Similarly the section towards the end of the book on time and money management bears continual revisiting. I do find that, when I'm in a creative fugue state, I forget that I have a business to run and that there are other things that have to be done to keep that going - it is not enough just to design pretty things.

There are some negatives, largely forgivable. Some things are covered in too much detail: the list of things to take to an event delves a little too far into the blindingly obvious, and some were skimmed over. There is nothing on how to keep track of stock, a task which exercises me, and little on the pros and cons of joining associations, but that could be just me.

That said, these minor shortcomings are more than compensated for by the things Angie Boothroyd explains well. This small book delivers an encapsulated 'how to' manual on almost everything you need to get your business going. Further, it provides a handy touch stone for all but the most experienced jewellery business owner.

It really does help you become more organised, to look and think more professionally; helps you feel less as if you're winging it and more like you know what you are doing, when and how. But more



importantly, by spending a little time at the beginning absorbing the book and adhering to some of the administration guidelines, you will in the long run save hours that you can then dedicate to your jewellery.

This book has helped me to create more 'making' hours by reducing the time I spend going "Right, what to do next?"

## LETTER TO THE EDITOR

### Regarding Findings Autumn 2011 - book review "Thinking Jewellery":

Having worked for 40 years in the field of contemporary jewellery I would strongly expect book reviews to be written in a more sophisticated manner than Mr. Alexander's review in the last issue of Findings. I also think a personal opinion should be expressed as such and not as a blunt general statement.

In my point of view "Thinking Jewellery" is context - as well as graphic wise an excellent book edited by one of the foremost publishers in our field. The book aims at artists who are interested in developing and discussing concepts of great diversity, which are essential for the future of jewellery art or "Autorenschmuck".

*Prof. Fritz Maierhofer, Vienna*

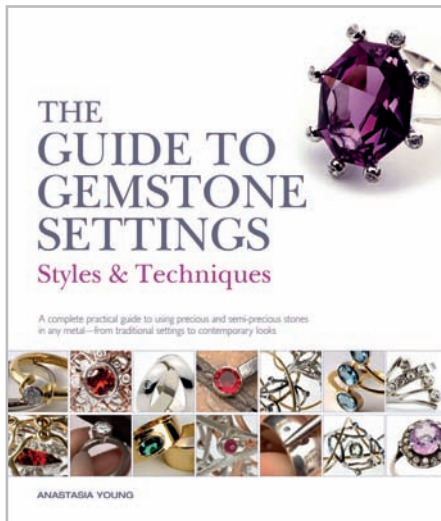
The opinions expressed in Findings are those of the contributors and are not necessarily those of the editors or of the Association for Contemporary Jewellery. No part of Findings may be reproduced without permission.

# THE GUIDE TO GEMSTONE SETTINGS

## Styles and techniques

By Anastasia Young. A&C Black. £14.99.  
ISBN 978-1-4081-5499-1

Reviewed by Julie Whitelaw



The subtitle describes this book as 'a complete practical guide to using precious and semi precious stones in any metal – from traditional settings to contemporary looks'.

Even a very quick look through the book reveals that it does indeed do what it says on the cover.

There are four sections, covering design, identification

of stones, a directory of techniques and lastly a useful chapter with references, suppliers and general information. For those with access to CAD there is an introduction to using programmes for design including an overview of rapid prototyping. Those who use CAD will surely already have this information but given the brevity of this section, I am not convinced it would encourage the uninitiated to use this technology.

The text is clear and well written with explanations supported by lots of illustrations and examples. The emphasis is on traditional hand worked settings and their contemporary variants. I couldn't find a technique that was missing and the range is impressive. As well as working with all manner of stones there are details for setting and stringing pearls, working with plastic and non-traditional materials. The difficulty level of the various types of setting is graded giving a clear indication of what to expect.

One of the joys of looking through a book like this is that it includes a really good variety of images to illustrate a point about design, choice of metals and stones, fabrication technique, or step-by-step instructions. The quality of the photography is excellent with rich colours and beautifully lit gems glowing on almost every page. The print quality has insured that none of the allure of sumptuous stones is lost.

As for who this book is aimed at, I see it as being very useful in many workshops, for teaching, as a handy reference for those with plenty of general experience, and for makers who do the occasional setting for special commissions. I understand the need to make the book as comprehensive as possible hence the inclusion of the chapter on general workshop tools. However it is as a specialist book that this title is at its strongest. Stone setting is frequently covered in chapters in other books but it is an area of specialist skill, requiring some dedicated knowledge about the stones themselves, how best to use them and all of the many variables that dictate a successful outcome.

At £15 this is an affordable workshop book, sadly not hardbound so handle with care.

# RECENT AND FORTHCOMING PUBLICATIONS

## Contemporary Jewellers: Interviews with European Artists

Roberta Bernabei. Berg Publishers, 2011. hb.£52.25, sb. £18.99. ISBN 978 18452 077 00

Reveals the creative, conceptual and technical working practices underpinning the jewellers' inspiration and ideas about functionality and the human body.

## Silversmithing for Jewellery Makers

Elizabeth Bone. Search Press, 2011. £15.99. ISBN 978-1-84448-757-8

Techniques, treatments and applications for inspirational design.

## Jewelry Illustration.

Brynmorgen Press, 2010. Euro (use symbol) 30. ISBN 978-1929565337

Beyond teaching the ability to render forms clearly for clients, this instruction book will hone the ability to think 3-dimensionally.

## Elisabeth Defner: Man-Nature-Cosmos Jewellery and Objects.

Karl Bollman, Dieter Schragar. Arnoldsche Art Publishers, 2012 £45. ISBN 978-1851496815

One of Austria's leading jewellery artists since the 1960s.

## On Jewellery. A compendium of international contemporary jewellery

Liesbeth van Besten. Arnoldsche art Publishers, £25. ISBN 978-3-89790-349-4

A comprehensive overview of trends and significance of art jewellery from the 1960s to today.

## Kumihimo Wire Jewellery

Giovanna Imperia. Available from Amazon at £11.91 (rrp £16.99) Free delivery in UK.

This is the Japanese technique that Catherine Martin uses so successfully.

## The Crafter's Guide to taking Great Photographs.

Heidi Adnum. Search Press, 2011. £12.99 ISBN 978-1-84448-751-6

Recommended by Laila Smith: A comprehensive tip-laden book. Sections on focus, backgrounds and light balance, plus tutorials on making your own equipment.

## Twentieth Century Jewelry. From Art Nouveau to the Present

Alba Capellieri. Skira, distributed by Thames & Hudson. £45. ISBN 978-88-6130-532-8

The third in a series of anthologies on modern decorative arts.

## Exceptional Jewellery

Pepin van Roojen. Noovo. Pepin Press, 2012 £22.99. ISBN 9789054961710

The latest in a series on various aspects of fashion.

# Schmuck 2012

## Munich, 14-20 March

Deborah Werbner was there

**For six days in mid-March, this international art jewellery fair permeates Munich.** The city's galleries, pop up shops, museums and even disused pedestrian tunnels are transformed into showcases for international cutting-edge jewellery.

Schmuck 2012 kicked off with a catwalk event at the Maximilian Forum, a former pedestrian underground space. Runway models bedecked in jewellery by the hundred plus Schmuck participating artists, strutting among the crowds, wearing specially created ensembles. As noted by Michael and Sonia Collins of Chrome Yellow books, this was a unique opportunity to see art jewellery out of the cabinet and on the body. It also instilled a mood of joyous anticipation for the days ahead.

The hook into Schmuck is Handwerksmesse (Craft Fair), the Bavarian State's vast celebration of craft, located just outside Munich centre. For over sixty years, international collectors have been drawn to the Fair's Schmuck competition, a curated showcase of the most prestigious amongst the world's art jewellery makers. From 700 applications, a selection of 60 mainly established makers (e.g. Ramon Puig Cuyas, Helen Britton) exhibit and are eligible for the juried Herbert Hofmann prize. 'Modern Masters' exhibits the most prestigious amongst applied artists, this year including silversmiths Simone ten Hompel, (winner of a Bavarian State Prize) and Grant McCaig. 'Talente', Handwerksmesse's craft competition for artists under the age of 33 included jewellery artists Christopher Thompson Royds (RCA) and Natalie Xinzi (Birmingham).

Gallery Ra, Marzee, Platina and Silber-Sommer also showcased their artists at the fair venue. Including a selection of UK-based artists such as Donna Brennan and Marta Mattsson. The Silber Sommer Gallery featured 'The Walking Table' with tableware by new makers, including students from the Cass (LMU), and Birmingham City University.

Intriguing styles of display singled out particular gallery spaces amongst those scattered throughout Munich's city centre. Pop-up show Slanted for Granted engaged viewers by pinning jewellery onto a maze of slanting wooden boards, and forcing them to clamber amongst the display. The Munich Museum of Hunting and Fishing hosted Baculum (penile bone), where work by Finnish artists was set into museum display cases, thus blending seamlessly into the permanent collection surroundings. Monk-like shrouds half concealed Ruudt Peters' large-scale brooch collection at Galerie Spektrum, where the private view had Peters pinning miniature brooches onto guests queuing for a glimpse of his work.

British contemporary jewellery makers were well represented throughout. Enamel artists including Helen Carnac and Jessica Turrell were part of the 'Enamel Renaissance' exhibition at the Munich Craft Council Gallery. Recent graduates from Birmingham, the Cass (LMU) and the RCA made their mark in often intriguing venues. For example, The Dialogue Collective took over a working foundry and included a pop up shop and games in its exhibition.

There was certainly not enough time to see half of what was on offer during Schmuck 2012. Fortunately it is an annual event, so the best compensation for missing something this year, is surely to try harder to see more at Schmuck 2013.

'Slanted for Granted' exhibition, Schmuck



## THE GOLDSMITHS' COMPANY PAVILION AT SOMERSET HOUSE, 13-17 June 2012

**The newly refurbished East Wing of Somerset House will host this selling exhibition during 2012's London Jewellery Week.** The Pavilion will showcase emerging and established independent designer jewellers. Many of the selection, made by the Company, will be familiar as regulars from Goldsmiths' Fair at the Hall, but in addition to work in precious metals, the show will include non-precious, and indeed, non-metal work. The selection follows the Company's centuries-old tradition of support for craftsmen and women.

# Inhorgenta 2012 Munich, 10-13 February

Machi de Waard reports

**It was with some trepidation that I headed off to Inhorgenta, the international trade show for jewellery and watches held annually in Munich.** My trepidation had nothing to do with the anticipation of a show filled with jewellery-related items and everything to do with the minus 19 degrees temperatures being reported! I travelled with fellow jeweller Jane Tadrist and once in Munich, we found it very easy to take the train and underground from the airport straight to the entrance of the enormous exhibition halls of the 39th Inhorgenta.

Six (well-heated!) halls covered watches, precious stones, tools, silver goods, packaging, and all manner of jewellery. On Friday we focused on hall C2, which displayed designer-makers, small jewellery businesses and student work. The set-up was spacious and clean, with plenty of room to look at everything without jostling for space. We visited Jane Adam, whose new aluminium collection uses digital technology to produce subtle, sophisticated patterns which she then combines with a softer-look wide leaf shape. British Silver Week had a stand with its 2012 Festival of Silver theme, showcasing both established and emerging silversmiths. Further along the vast hall we saw creative and eclectic student work from across Europe, including Edinburgh College of Art. We also spoke to veteran Inhorgenta-goers Gill and Alan Saunders from Atelier Gilmar, who were displaying a new metal combination they have developed. In fact British jewellers were well represented. Interestingly, all those we spoke to from the UK said they had stopped attending IJL in favour of fairs such as Inhorgenta because they felt IJL was inferior. Certainly Inhorgenta is far bigger than IJL and has a larger and neater display of independent designer-makers.

Saturday was noticeably busier, and we focused on tools, packaging and precious stones. Not enough time for an extensive visit to all the many precious stones stands. For example, a large stand represented the diamond companies from Antwerp. We

also saw some interesting faceted pearls cut by a Japanese company using diamond cutting technology. It is worth noting that if you were buying any stones, findings, or tools directly at the show, it was cash only. Hoping for interesting findings, we made our way around stands that stocked beads, findings, wires and chain. We found more plated low-cost findings seemingly aimed at the beading end of jewellery than silver or gold findings. If your interest is beading, then there were many stands with strands of beads of varying costs with all the appropriate findings and stringing materials.

In the packaging area, there were the expected ranges of boxes, displays and bags with or without logos on offer. But there were also bespoke options for stickers, ribbons, price cubes, and an impressive selection of cabinets and window displays for shops. Next to packaging were the tool companies. I had hoped to find some interesting hand tools, but the majority of the tools were aimed at the larger jewellery workshops with expensive tools such as microscopes, laser cutters, and various other industrial-scale equipment items. We saw an impressive laser engraver that could engrave any design on metal – a bargain at a mere €65,000. A stand with a huge selection of pendant motor accessories had an interesting plastic stick with screws for use as an easy emery stick. I almost bought one, but at €25 I thought it was a bit steep for essentially a plastic stick! Overall, the tool section was not really aimed at the individual jeweller, although there were odd smaller items of interest.

Having braved the cold, both Jane and I felt it had been a worthwhile trip. After looking at so much jewellery, some trends appeared – the colour orange was big, as was rose gold, and we saw at least three collections based on electroformed lace. Certainly the fair would be of interest to larger jewellery workshops and retailers, but it was well worth a visit for an independent jeweller to see trends and developments in design, display and tool technology.

## THE NEW MEDALLISTS The Gilbert Bayes Gallery, V&A, until 19 August 2012

**One of ACJ's Board members, Heidi Hinder, is a member of the group of six exhibitors in this unusual display, in a remote corner of the V&A.** Designing and making medals demands special design and technical skills, and a sensibility to the meanings and purposes of medals. Medal design carries a long and distinguished history, running back to the Renaissance and they are regarded as tiny sculptures, loaded with history and symbols, ranging from the congratulatory, the commemorative, the satirical or subversive – we remember the Medals for Dishonour exhibition at the British Museum some years ago.

The artists in this exhibition are part of the New Medallists scheme, a special initiative by the British Art Medal Society, whereby one artist in metal is awarded a year as a New Medallist. Heidi's year was 2010-11. The award is designed to stimulate originality in medal design and shaping the future of the art of medal design.

Heidi Hinder. Medal, 'Last Poems' (reverse). Etched aluminium, acrylic, brass, paper, linen. Photo: Artist



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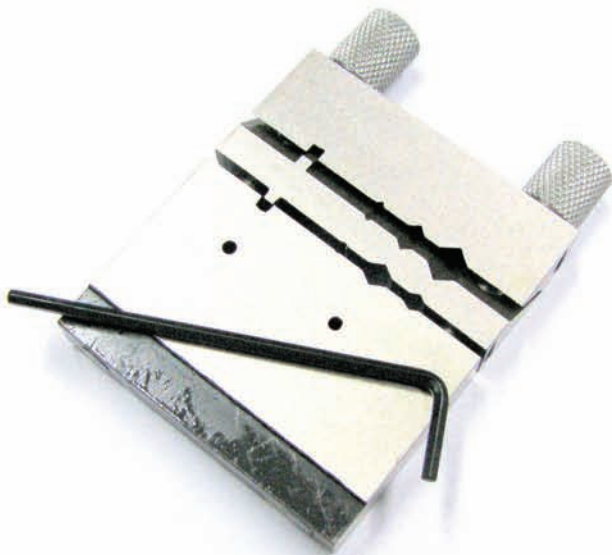
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