

FINDINGS

Issue 55 Autumn 2012

ISSN 2041-7047



The Magazine of the Association for Contemporary Jewellery

**Pittsburgh-Sheffield Digital Networks Anarkik3 Flourish & Flourishings Gold:
Power and Allure Cut in Clerkenwell Book Reviews and Reports**

CONTENTS

FINDINGS Autumn 2012

- 2 Chairman's letter
- 2 Editorial

Features

- 3 Pittsburgh-Sheffield
- 5 Digital Networks
- 7 Anarkik3

Exhibition Reviews

- 9 Flourish & FlourishRings
- 11 Gold: Power and Allure
- 12 Cut in Clerkenwell

Book Reviews:

- 13 Silversmithing for Jewellers
- 14 Konrad Mehus
- 15 Contemporary Jewellery: Interviews
- 16 Art to Wear
- 16 Diamond Street
- 17 Recent and Forthcoming Publications

Reports

- 18 Bovey Tracey Fair
- 19 BCTF, Harrogate



CHAIRMAN'S LETTER



Writing these letters every six months tends to reinforce the inevitability that is associated with seasonal cycles. Our lives are structured around routines and schedules, extending right from the minutiae of one's diurnal timetable and how each day then repeats itself, or not, throughout the week, and each week in every month. Hopefully for our sanity, there may be freshness and variety in any routine, to alleviate the monotony arising from repetition.

The very different worlds of commerce and higher education both have their own cycles of fairs and exhibitions demanding our attention. Hopefully, even though formats and venues may be familiar, within all of these the content of each will be new and inspiring.

Since my last letter we have held our own members' exhibition: 'Diamond Jubilee'. I'm very pleased to report that this was successful on a number of levels: the work selected was certainly all new and inspiring; we saw a breadth of interpretation of 'contemporary jewellery'; the geographically wide range of tour venues maximised the number of visitors and potential commercial contacts. Of no little significance was its showing at London's Goldsmiths' Centre – their first external exhibition.

Affirming my cyclic theme I move from one exhibition to another! You should by now have seen details of next year's members' exhibition – 'Stain-less'. This is a terrific opportunity for the Association as we will be forming the lead exhibition in Sheffield's Galvanize festival. This is likely to be a lot larger than 'Diamond Jubilee', being designed essentially for the single venue, and not to tour in its entirety. All designer-maker members need to be there!

Of course, one chunk of freshness and variety that recently interspersed itself into our monotonous lives was the London Olympics! The achievements of our sportsmen and women have been wonderful and inspirational, but so have those of our designers. Those super, huge medals designed by David Watkins, and Lin Cheung's for the Paralympics, showed a very relevant, celebratory function of jewellery. As do the Olympic 50p coins and £2 'Handover to Rio' coins designed by my ex-student Jonathan Olliffe. Great stuff!

Terry Hunt

EDITORIAL

We have another rich and varied menu to offer you in this issue, with a feature article by Board member Dauvit Alexander on his impressions of post-industrial Pittsburgh, written when ACJ was exploring a possible showing in Pittsburgh of 'Stain-less', mentioned above by Terry Hunt, but so far without success. Dauvit's article demonstrates just how apposite a Sheffield-Pittsburgh link could be.

Ann Marie Shillito continues with her pioneering exploration of the farther reaches of haptics, and updates us on recent developments and future progress, while Rebecca Skeels is encouraging ACJ members to make full use of the opportunities now available for them through the fun and games of Social Networking.

Stir in several kinds of exhibition, including the irrepressible Kath Libbert, and the showcasing of contemporary British jewellers in the spectacular 'Gold' exhibition at Goldsmiths' Hall this summer, plus reports of the ever-popular Bovey Tracey Fair in Devon and a useful account of a first-time foray into the experience of taking a stand at Harrogate, and we hope you will enjoy reading the issue of *Findings*.

Muriel Wilson

Cover: Konrad Mehus. Bridal Crown (Krona pa Verket 1) 1999. Painted wood and copper, 134 x 150cm.
Photo: Guri Dahl. © National Museum of Decorative Arts, Trondheim

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Proposals for *Findings* 56, Spring 2013 will be forwarded to the Editor. Copydate for material for *Findings* 56 will be 25 March 2013

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

PITTSBURGH – SHEFFIELD

A background to the Call for Entries for 'Stain-less, the ACJ exhibition to be held as part of 'Galvanize' Festival in Sheffield, 2013.

Dauvit Alexander reports on a recent visit to Pittsburgh

Recently listed in *Fortune* magazine as America's 'most liveable city', Pittsburgh is a destination that you might have missed off your lists of possible holiday destinations. Described by Charles Dickens in 1868 as "hell with the lid off", this old steel city is a much-changed metropolis: rather as Sheffield today has reinvented itself as a centre for metalsmithing and the associated arts, so Pittsburgh has put aside the heavy industry – excepting one working steel-mill in the suburb of Braddock – and replaced it with a thriving cultural scene, both mainstream and alternative.

The history of Pittsburgh has left it with a surprisingly rich cultural heritage. Gifts to the city by the steel barons Frick and Carnegie in the form of museums and galleries form a solid core around which a remarkable culture boom has arisen; old factory buildings have been converted into galleries and arts spaces, and workshop space is cheap and easy to find. Historically, Pittsburgh was formed of a number of little ex-pat European communities, Croatian, Irish, Polish, Scottish and many of the areas in which these communities arose retain some of their independent nature. This diversity has led to many odd little gems being tucked away around the place, such as the murals by Maxo Vanka in the Croatian Catholic Church in Millvale. From these communities came many globally-known names in the arts, such as Andy Warhol, Rachel Carson and Art Blakey, people of whom the general population is justly proud, rather as in Sheffield, Chris Knight, David Mellor, Margaret Drabble and Jarvis Cocker are acknowledged contributors to the current vibe of the city.

This civic pride is something not to be underestimated. It is what sets Pittsburgh apart from New York and Sheffield from London. People in these smaller cities feel pride in their heritage and artists can see themselves as being part of both a history and a dynamic, supportive present.

Pittsburgh's riverfront at night. Photo: Dauvit Alexander



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FEATURES

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Like Sheffield, Pittsburgh has a 'culture industry' based on its industrial history and it is possible to visit industrial museums and the derelict steel-mills and furnaces, a fascinating but somehow melancholy experience and while this is not, perhaps, the first thing that a visitor to either city would be drawn to, it is an important part of understanding how these cities have developed into the places that they are today.

My own contact with Pittsburgh was almost accidental; someone who admired my work suggested that I speak to the Society for Contemporary Craft, an organisation with a gallery, shop and workshops which seeks to promote craft practices by inviting artists to work within their premises in various ways, with exhibitions, talks, demonstrations and classes. I was invited to teach a class last year and this year had the pleasure of returning and teaching three classes, working with two groups of young people who were looking to study jewellery or metals programmes at post-school level, and one group of secondary-school craft teachers.

The Society for Contemporary Craft (<http://www.contem->

[porarycraft.org/](http://www.contemporarycraft.org/)) is a non-profit organisation founded in 1971 by Elizabeth Rockwell Raphael – mother of London-based enameller, Alexandra Raphael - and remains one of the most important centres for contemporary craft in the USA, one which actively seeks to engage with the community on many levels, from putting artists and exhibitions out into the community to inviting people to participate in creating works with leading artists in the craft world on both a commercial basis and through an extensive programme of scholarships. It is an organisation for which there is no exact equivalent in the UK.

Pittsburgh is almost certainly not a place that the average tourist to the US would visit, as Sheffield is not top of the list for visitors to the UK, but both cities are of interest to metalworkers in every field, from jewellery to sculpture. Places like the Sheffield Institute of Arts, Pittsburgh's Society for Contemporary Craft and events like Pittsburgh's Gallery Crawl (a night of gallery openings which happens three times every year) and Sheffield's *Galvanize* Festival make these cities exciting, fascinating and essential.



Students at an exhibition in Pittsburgh
Photo: Dauvit Alexander

See more on:

Photographs of Pittsburgh: http://www.flickr.com/photos/the_justified_sinner/sets/72157627058940529/

Photographs of Sheffield: http://www.flickr.com/photos/the_justified_sinner/sets/72157626457318346/

Blog entries relating to my visit to Pittsburgh: <http://wringhim.blogspot.co.uk/2012/07/clerkenwell-pittsburgh.html/>

DIGITAL NETWORKING

Rebecca Skeels has been successfully developing ways through which members can communicate more easily.

Social Networking is has been growing fast over the last few years and we are all trying to manage and learn about it to see how it can help us to share and develop audiences in the contemporary jewellery industry.

Networking is an important activity for the survival of small businesses today. Most networking is best when done face to face, but using digital networks allows us to select appropriate activities and research our markets in a more time-efficient manner. We do need to maintain a good balance and manage our activities more than ever now and ensure that the computer doesn't draw us away from our workshop activities, exhibition-going, learning and developing.

The Association for Contemporary Jewellery set up its own pages on **Facebook** and **LinkedIn** in October 2010. This was to help us continue to fulfil its aims of promoting a greater understanding of contemporary jewellery, support jewellers' creative and professional development and develop audiences for this lively field of contemporary craft and design. The sharing of information between one member to another should be encouraged and we want to help where we can.

Joining both of these networks is free, and we welcome posts from ACJ members. The network membership currently stands at more than eight hundred for Facebook and over one thousand members on LinkedIn, so your posts will reach a wide audience of likeminded people. The ACJ also posts opportunities, exhibitions, jobs, commissions and competitions regularly on the pages, so make sure you visit often and feel free to comment, giving your views and experiences of the items posted.

You are also welcome to ask trade questions, show off your own work, and start discussions and debates relating to current issues in contemporary jewellery if you wish. It is also a fabulous opportunity to invite your local network to meet up and do some of that ever-valuable sharing of information and knowledge with your local jewellers face-to-face.

The screenshot shows the 'Crafthaus' website interface. At the top, there's a navigation bar with links like 'main', 'faq', 'members', 'WHAT'S NEW?', 'watch & listen', 'discuss', 'events', 'exhibit', 'calls & workshops', 'jobs', 'scholarships', and 'shop'. The main content area is titled 'The Association for Contemporary Jewellery' and includes a 'View Groups' button. Below this, there's an 'Information' section with the ACJ logo, a description of the association's mission, website URL, location (UK), and member count (62). A 'Members (62)' section displays a grid of member photos. To the right, there's a 'Craft Think Tank' section with a diagram of interconnected nodes and a description of its mission. Below that, a Facebook icon is accompanied by text encouraging users to become part of the project on Facebook. At the bottom, there's a 'Discussion Forum' section with a post titled 'ACJ First Discussion!' and a 'Comment Wall' section with two comments, one mentioning a venue in Whitstable, Kent.

ACJ's page in 'Crafthaus'

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FEATURES

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In May 2011 the Association set up a **Crafthaus** page. For those of you that have not heard of Crafthaus, it is another social network, set up in 2008 for art and fine craft media practitioners and enthusiasts. Crafts from jewellery and ceramics to wood and paper from all over the world are represented. Members have to pay to join the network, but once a member you can access information on competitions, opportunities and online exhibitions, as well as join network pages such as that of the Association for Contemporary Jewellery.

All digital networks and pages where you can post have their own opportunities, advantages and disadvantages, it is up to each individual to find the one that works best for them. Remember to

select carefully, as you don't want it to take up all your time and not leave any for the taking part. We hope to keep up to date with these ever-changing trends and if you have suggestions and ideas please do not hesitate to contact us.

The Association continues to send out its monthly e-bulletin with additional opportunities as well as sending you this wonderful magazine with features, reviews and reports. We at ACJ hope we are getting a good balance on print and digital to help you help yourselves and will always encourage and highlight the fact that you get out more than what you put in, so please do post, do send in information and do write up some articles or reports of your activities and adventures.

The screenshot shows the LinkedIn group page for the Association for Contemporary Jewellery (ACJ). The page includes the LinkedIn logo, account type (Basic | Upgrade), and user name (Ian Scalfie). The group name is 'Association for Contemporary Jewellery' with a search bar and a 'Share group' button. The description states: 'The Association for Contemporary Jewellery is devoted to the promotion, representation, understanding and development of contemporary jewellery in the United Kingdom and abroad. Founded as a membership association in 1997 and registered as a Limited Company in 2006, it recognises a need to foster discussion, debate and critical review and interaction amongst its members. To this end we organise conferences, lectures, seminars, workshops and an annual general meeting for our members. Our regular newsletter, findings, features reviews, information, comment, book offers and discounts and is of benefit to both our members and the wider public. We also produce a monthly e-bulletin featuring news and opportunities. We welcome as members practicing jewellers, associated designers and crafts people, educators, students, gallery owners and retailers, museum curators, critics and collectors - indeed, anyone with an interest in contemporary jewellery. what we do: • promote greater understanding of contemporary jewellery • support jewellers' creative and professional development • develop audiences for this lively field of contemporary craft and design. Contemporary jewellery is one of the most dynamic and innovative areas of 21st century craft and design, that inspires and appeals to people of all different backgrounds. We welcome anyone with an interest in contemporary jewellery. Whether your interest is personal or professional, we have something to offer you. Our members include those who make jewellery, associated designers and craftspeople, educators, students, galleries, museum curators, retailers, critics, collectors, and people who want to learn more about contemporary jewellery.' The 'About this Group' section lists: Created: October 21, 2010; Type: Networking Group; Members: 1,117; Owner: Rebecca Skeels; Managers: Tamizan Savill, Ruta Brown, Terry Hunt, Muriel Wilson, Janet Fitch, Dauvit Alexander; Website: http://www.acj.org.uk. The 'Group Statistics' section shows a bar chart for Director, Manager, and Entry members. A 'Join Group' button and a 'Report as...' link are visible. The 'Group Members in Your Network' section lists Muriel Wilson as an Independent Arts and Crafts Professional.

ACJ's page in 'Linkedin'

The screenshot shows the Facebook page for the Association for Contemporary Jewellery (ACJ). The page features the ACJ logo and the text 'ASSOCIATION CONTEMPORARY JEWELLERY'. Below the logo, it says 'The Association for Contemporary Jewellery' with a 'Liked' button and '842 likes - 64 talking about this'. The page also includes a 'Community What We Do' section with the text '• promote greater understanding of contemporary jewellery' and a 'About' link. There are also links for 'Photos', 'Likes', and 'Events'.

ACJ's page in 'Facebook'

Facebook: <https://www.facebook.com/pages/The-Association-for-Contemporary-Jewellery/154421587931557>

LinkedIn: http://www.linkedin.com/groups/Association-Contemporary-Jewellery-3628898/about?trk=anet Ug_grp

Crafthaus: <http://crafthaus.ning.com/group/associationforcontemporaryjewellery>

NEWS FROM ANARKIK3D

Ann Marie Shillito brings us up to date with her ongoing research project and describes a recent practical course.

No, it definitely is not CAD: but it is for designing and modelling in 3D!

This last summer four jewellery designers, Suzanne, Birgit and Hiltje from Holland, and Masako from London, signed up with Anarkik3D and Ann Marie Shillito for a 3-day intensive course on digital 3D concept generation ('sketching'), designing and 3D printing, tailored to their needs and level of expertise. None of the four had used CAD (computer aided design), or 3D modelling software before.

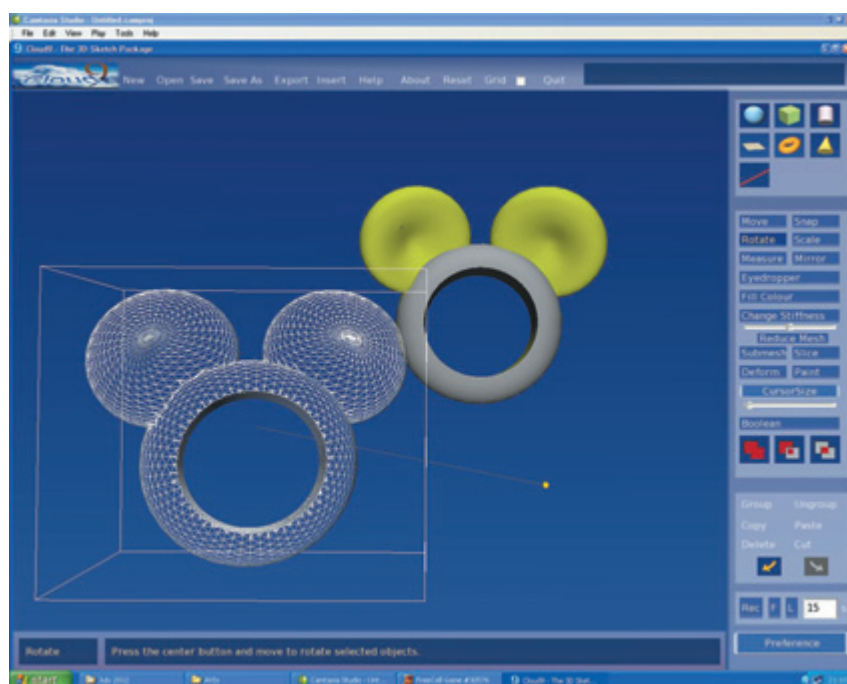
The aim of the course is about using digital 3D modelling and 3D printing for expanding business and practice. Anarkik3D's design software, Cloud9, is developed by designer makers specifically for designer makers to fit into how we work, for creating and constructing forms more organically, and to be less prescriptive, complex and engineered than CAD. Such was the four's enthusiasm for learning and 3D designing that the three days rolled into four. Birgit Laken, who already has her own Cloud9 3D modelling system, uploaded one of her designs to have it 3D printed.

Masako, for whom Cloud9 was completely new, emailed afterwards:

'Oh what a wonderful time I had, trying out Cloud 9 / Falcon!'

If Cloud9 is 3D sketch/modelling software, what is the 'Falcon'? It is a robotic like haptic device which replaces the lowly 2D mouse in Cloud9. Haptic means touch which means you can really touch, feel, move and manipulate your model 3 dimensionally.

To touch something is to understand it – emotionally and cognitively, and it is this sensation of touch that is special about Cloud9. Working this way taps into and uses our tacit knowledge of real-world interactions. It renders the virtual less intimidating and facilitates tasks like manipulating, deforming, scaling, moving, and rotating objects and virtual space, making these more intuitive to do. With the Cloud9 interface less complex than that of CAD it is easier to learn and to be creative from day one. And it is fun.



Birgit Laken: design for her fun ring designed using Anarkik3D's Cloud9 3D modelling software.



Birgit Laken: 3 x 3D printed fun rings - in polyamide (as it comes, and dyed) and in alumide.

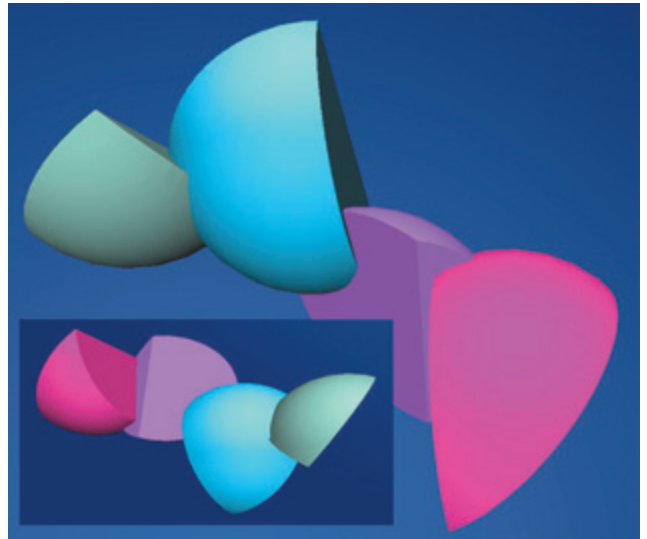
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FEATURES

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(top) **Hilte**: her first time ever designing and modelling in 3D
- using Cloud9 to slice, rotate, colour and move.

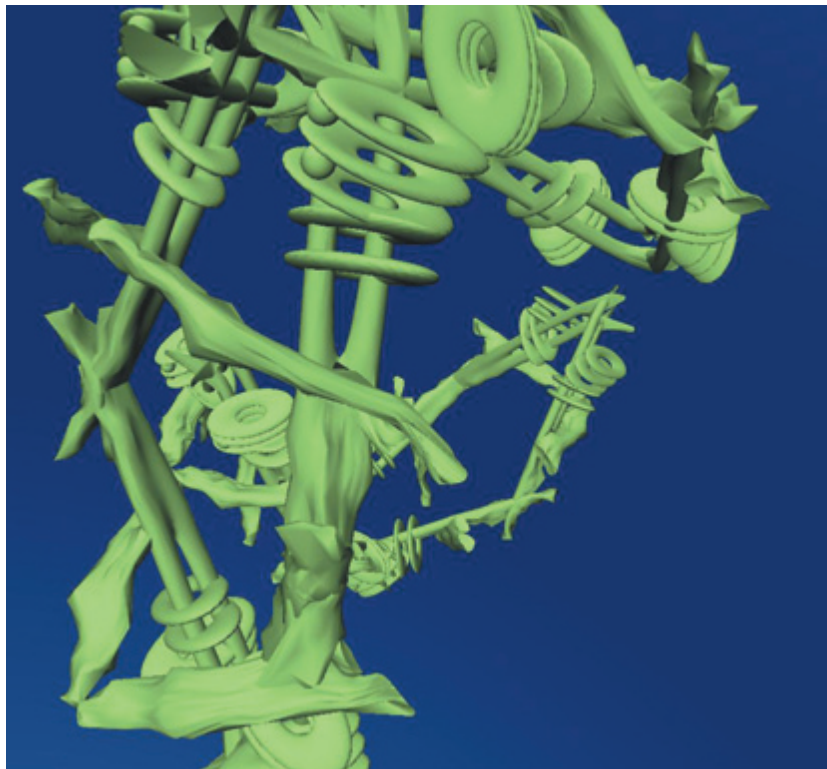
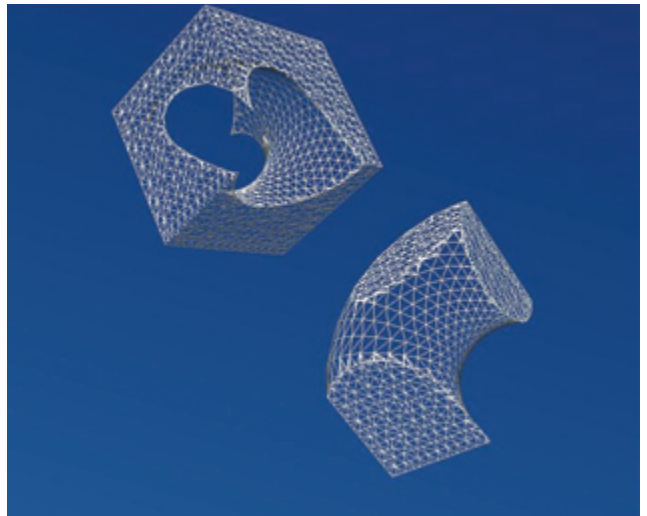
(below) **Suzanne Stonen**: Two Boolean parts in wireform mode, experimenting with subtracting a torus from a cube to simply create beautiful and interesting forms.



As a jewellery designer Ann Marie's connection with the ACJ goes back to its inauguration and to managing the 1998 ACJ Edinburgh conference where jeweller David Poston introduced the big concept of digital haptics at a mini lunch-time forum, valiantly explaining it using copious chalk and hand waving. A year later, again at Edinburgh College of Art David and his brother Tim presented the haptic system on which Tim was collaborating, and Ann Marie, by then a research fellow at eca, was investigating better ways to access industrial technologies digitally. She remembers her gut reaction on first trying haptics:

'This is definitely how we as makers should be working digitally.'

Some early ACJ members might remember queuing to sample haptics at the ACJ Birmingham 2000 Conference, where David demonstrated it once again. Ann Marie had begun four years of collaborative academic applied research into haptics as a more suitable interface for working in virtual 3D. Anarkik3D was founded in 2007 and a year later development started on Cloud9 using the more affordable Falcon device. Ann Marie is one of Anarkik3D's founders and its CEO. At the ACJ's West Dean Conference, 'Crossings', in 2009, Cloud9 Version 2 was quietly launched with two workshops.



Masako: creating amazing complexity by simply using Cloud9 functions such as 1 axis scaling, deforming, move, rotate and mirror.

Birgit and Hilte: intensive yet relaxed - the sense of touch and free movement using the Falcon haptic device make Cloud9 software a more familiar way to work digitally in 3D.



Apart from giving demos, running courses and the company, Ann Marie uses her jewellery skills to continually test Cloud9 for usability and compatibility with CAD packages (such as Rhino) and with 3D printing. Last year she designed her daughter's wedding ring which was 3D printed in titanium. As her metal of choice for 30 years is titanium (and it was research into laser cutting titanium that got her into digital manufacture in the first place) this is total poetics.

All photos from Anarkik3

Ann Marie's book, 'Disruptive Technologies' about how designer makers use digital technologies will be published by A&C Black in May 2013. If you are reading this before 19th October 2012 Anarkik3D will be at the 3DPrintShow in London where you can try Cloud for yourself.

Kari's wedding ring, designed using Anarkik3D's Cloud9 3D modelling software, and 3D printed directly in titanium. Her gold and diamond engagement ring was designed at the same time for a snug fit



FLOURISH/FLOURISHRING Kath Libbert Jewellery Gallery, Saltaire, 12 July-30 September 2012

Reviewed by Elizabeth Moignard

Naughty in a (not very) quiet way! My initial thought after seeing these linked exhibitions, and thinking about their success in epitomising the flavour of Kath Libbert's gallery and its sixteen year history and influence on contemporary jewellery; congratulations are due. The gallery is, as those of you who have visited know, something of a one-off in itself: a very partially-defined, even permeable space, with both stock and exhibition material in glass tower cases which allow a 3-D wandering viewing; more stuff on the walls.

'Flourish' commissioned nine international makers with varied practices and backgrounds to submit a collection which responded to the exhibition title, in media and forms of their choice. The makers were obviously selected with awareness of their interests and preferred materials, but the rest was clearly their call. So the cases were full of extraordinary objects, colour, shapes, and noise. Some of them proved to have an unexpected wearability: Seulgi Kwon's inflated silicone organisms looked joyously weird in the case, and proved, when worn, to sit in the body-curves and respond excitingly to clothing and skin colours. Francisca Bauzá's weighty enamelled floral pieces

Seulgi Kwon.
Candy Bar
brooch, 2012,
silicone, worn
by prospective
buyer.
Photo: KLJ
Gallery



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demanded attention because of their size and subtly migrating colours: pictures to wear, especially those in blues and purples.

'Flourish' evidently implied not only colour and form, but also reflections of organic life and energy. Akiko Kurihara contributed a panel of vine-leaf brooches, each cut individually from the wall of a wine bottle; the collection showed an extraordinary range of subtle transparent greens and browns, enhanced by the curvature of the glass. Nina Sajer's subtle porcelain sculptures made neckpieces from fish forms, sprouts, and a prodigious circle of cabbages. Märta Mattsson's display gave us electroformed bugs, dominated by a glittering and delicate moth. Mari Iwamoto showed us painted acrylic three-dimensional jigsaws, with delicate textile-like surfaces; her pendent earrings were particularly successful, light and moving gently with the wearer. Her second group of objects were vegetable forms constructed by winding thread on a later-removed fimo core. Yu Ping Lin's origami-inspired fabric structures could be worn as brooches or bangles, and turned inside out to display a series of three-dimensional filigree shapes.

Two further makers might have proved much more sober, but they both used colour and abstract shapes as exuberantly as their fellow-exhibitors. Reka Fekete's interest in dilapidated architecture (and tick-tacky boxes) produced a group of articulated pieces with rectangles of flat colour which the wearer could move and fix to suit themselves. Katja Schlegel's sophisticated use of red, black and silver in very simple ovals and drops spoke eloquently with a bold minimalist voice.

At the same time, a group of makers were asked to contribute to the birthday celebration by offering a single characteristic 'FlourishRing'. 101 rings would be voted on by members of the public, who were photographed wearing the piece of choice, and their comments exhibited on the leaves of a swirling tree painted on the end wall of the gallery space; it was filling up when I saw it, and the project stands very clearly as an indicator of Kath Libbert's gallery's importance as an accessible disseminator and encourager of contemporary work, both the relatively conventional and the exploratory and innovative. Long may it continue to Flourish.



The Flourish Tree, with photographs of visitors and their chosen rings

GOLD: POWER AND ALLURE

Goldsmiths' Hall, 1 June – 28 July 2012

Reviewed for Findings by an enthusiast

This was promoted as being the most ambitious exhibition ever mounted at Goldsmiths' Hall, occupying three floors of the building. It is unlikely that as many as 400 gold objects have ever been gathered together in one building, and it made an awesome sight.

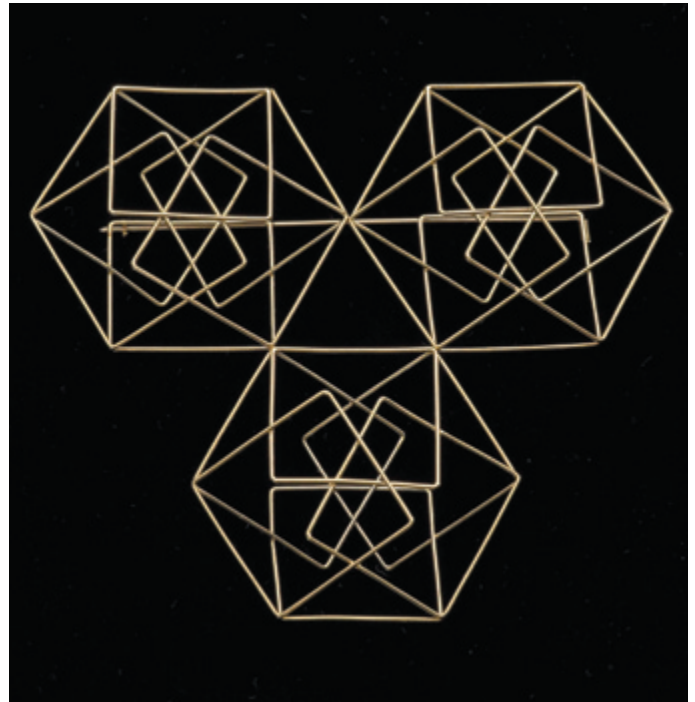
Work began on the exhibition some three years ago, and its curator Dr Helen Clifford had managed to wheedle loans out of an impressive range of museums, cathedral treasuries, city livery companies, sporting and other institutions, artists and private collections. Some of the exhibits were blinking for the first time ever in the unaccustomed light of public display.

The main area, on the first floor, demonstrated the importance of gold as a precious material from earliest times in Britain, and starring here were the magnificent Irish lunulae collars and the Saxon torcs. It set you wondering how it occurred to someone back then to extract and work the mineral, and the section on gold mining and production showed how this process came about, and went on to cover assaying, hallmarking, and the annual Trial of the Pyx, which ensures the correct metallurgical content of the nation's coinage.

Although the majority of exhibits were vessels of various kinds, church plate, regalia and objects with ritual purpose, there were also medals, coins, a sword or two, and of course, jewellery. Case after case (some not too well lit, or backed by some horribly naff and crinkly gold gauze) presented a dizzying range of gold objects, for use in church services, or coronations and civic occasions, at table in grand houses, as reliquaries, toys, like the popular mechanical pearl-encrusted mouse and other *objets de vertu*, or even a smart gold-embroidered jerkin worn at the coronation of George IV by a rather plump courtier.

Of course there was jewellery too. Some superbly sophisticated Renaissance pieces were shown, but most intriguing were famous jewels such as the 7th century Kingston Brooch, using a mosaic of thin slices of garnet and intricate writhing dragons in gold wire and grains. The 'M' brooch with its delicate Annunciation scene, c.1400, lent from New College, Oxford, and a selection of other major pieces representing later periods, many from national collections, stood out.

On the ground floor there were the contemporary silver-smiths, like Ndidi Ekubia and Hiroshi Suzuki, responding eagerly to the opportunity of working in gold, and several cases of jewellery by leading, and not far behind, British jewellers. Typically virtuosic brooches from Kevin Coates, delicate neck-pieces by Wendy Ramshaw, Catherine Martin, Jacqueline Mina and a host of others were packed into the inadequate cases, and fighting for attention. Away from all this congestion, in a special case opposite the Ladies downstairs, was the astounding gold 'fur' cap by Giovanni Corvaja, accompanied by a delicate hankie



Kamilla Ruberg. Anamorphic brooch, 2009. 18ct gold

of hair-thin woven gold wire, an exhilarating farewell to an extraordinary exhibition.

There was no catalogue, and indeed with more than 400 exhibits, a scholarly publication with notes and essays would have needed a supermarket trolley to take round the show, but an elegant little book of essays, illustrated and with bright gold binding, is still available from Goldsmiths' Hall (see P.17).

Giovanni Corvaja.
Golden Fleece
Headpiece 2008/09.
Woven cap, 18 and 22ct
gold, 'fur' rim, shorter
under-fur 22ct gold,
longer fur 18ct gold. 18
and 22ct gold. 2,500
hours in the making.
Photo: Giovanni Corvaja



CUT IN CLERKENWELL

Rebecca Skeels attended the exhibition that launched the Hand Engraving Association research project

The Hand Engraving Association has recently been working hard to raise funds towards a project that will share knowledge and information about the traditional craft of hand engraving.

A six-month research and oral history project is to record and archive 'The Tradition of 20th Century Hand Engraving'. A grant from the Heritage Lottery Fund has enabled the project to start this last summer in Clerkenwell. Additional support was received from the Goldsmiths' and the Clockmakers' Companies, the Ernest Cook Trust, with time from staff at UCA Farnham and Craft Central where the project began.

The launch started with an exhibition, lectures and workshops, on 2 July at Craft Central in St John's Square. Sir George White, Consultant Keeper of The Clockmakers' Museum, and Chris Rowley, Founder of the Hand Engravers Association, opened the event, speaking about the importance of this traditional craft in the Clerkenwell area. The evening was busy with jewellers, tutors, engravers, other trade professionals and others interested in crafts attending, all getting the opportunity to discuss, listen to the talks and view the exhibition. Tools, equipment and digital and powered engravers were on display with samples of what could be achieved with them. The exhibition showed a fabulous collection of over 20 paperweights, displaying how master hand engravers work using different techniques and styles to create and decorate finely crafted objects of many kinds from jewellery to works of art. Jewellers such as Anastasia Young, Alan Craxford and Clare Street were amongst the exhibitors.

The exhibition highlighted the variations in the different specialisms on which engraving techniques can focus. Seal engraving, normally applied to signet rings or seals, is intricate, pictorial and deep engraving on a fabulously delicate small scale, usually applied to brass or precious metals. Gun engraving is focused mainly on scroll patterns or images of animals applied to steels and brass. Letter engraving has to be perfectly measured and scaled with great understanding of script and text that is applied to a multitude of services and almost taken for granted for such a precise and accurate skill. Then there is engraving used with other processes such as stone setting and enamelling, with these craftspeople regularly commenting that they are 'not real engravers', but showing skills of even depth cut outs with detailed decoration and unique patterns. All have unique ways of working, most with one type of graver tool, but with slight variations depending on what is being produced or how the craftsperson worked.

The following week consisted of open-access workshop sessions and opportunities to chat with the master engravers and experts. Members of the public could drop in or stay for the day meeting engravers such as Barry Green, Lianne Green, Phil Barnes, David Bedford, Miriam Hanid, Ruth Anthony, Harry Forster-Stringer, and Martin Smith, a gun engraver with Holland and Holland. Some days specialist sessions for students and tutors were booked up with lectures and practical sessions from Wayne Parrott, Paul Ravn, David Bedford, Malcolm Appleby, Karen Wallace, Clare Smith, Robert Giddings, Ndidi

The exhibition at
Craft Central



Ekubia and Jane Short. Rodney Rigby and Martin Bublik ran sessions for the disabled.

Visitors could stay for more than one session and come back on more than one day, learning how different engravers worked, and a bit about their history and the similarities between them. The process used a surprisingly small amount of tools and was extremely portable, although a large part of the skill was in the preparation and dressing of one's personal graver, followed by the sharpening of it throughout the work on the piece. Other processes showed similarities from one engraver to another, but with each having their own little habit or quirk.

Engraving, like most craft practices, is one that needs time and patience to master, and a lot of the specialist engravers started the trade as apprentices learning from engravers before them, putting in many hours that turned into months that turned into years before they had the complete set of skills they needed to make it on their own.

Over the fortnight the majority of visitors had an interest in crafts, but were new to hand engraving. Some came to learn the process to use in their own work, others to gain a better understanding of the process, some with the intention of learning and developing a focus on engraving for their own careers, and others came just to see what it was all about. Many stayed for hours or even days. The engravers from the Association were extremely generous with their time, patiently sharing their skills, habits and experiences with those interested.

The next stage of the project will be a series of recorded interviews documenting hand engraving and today's practice throughout the UK. Then the new collection of examples of 20th-century hand engraving and archives revealing the life and work of many engravers will be permanently housed with free public access at the Guildhall Library and The Clockmakers' Museum, as the first public archive documenting hand engravers and their craft. What a fabulous opportunity for us all finally to see what this great skill is all about.

(launch party pics available from Dawit Alexander) http://www.flickr.com/photos/the_justified_sinner/7511191586/in/photostream/lightbox/

SILVERSMITHING FOR JEWELLERY MAKERS TECHNIQUES, TREATMENTS & APPLICATIONS FOR INSPIRATIONAL DESIGN

By Elizabeth Bone Search Press 2012. £15.99. ISBN 978-1-84448-757-8

Reviewed by Tamizan Savilli

Every few years a new jewellery manual is published, with varying degrees of accuracy, range and interest. This is a good one by a respected and experienced maker. The 'silversmithing' of the title is more the American 'metalsmithing' sense of manipulating silver, rather than raising bowls and forging spoons (although raising and forging are covered briefly). The book is aimed at an international market with sheet thickness given in gauge and millimetres, and an international ring size chart.

Silver is very much the subject; apart from the section on married metals, no other materials are included, and there is nothing on colour beyond patination. This is not a lack, though - the book concentrates firmly on its promise of techniques for silver, and does this very well. The subject matter is comprehensive, with excellent coverage from forming and shaping to a host of surface techniques via chains, findings and casting.

Each chapter begins with an outline, followed by specific tutorials in different aspects; so the Married Metals section has guides to applied inlay, piqué work, rollerprinted solder inlay, jigsaw puzzle method, lamination, overlay, fusing and Keum Boo. Process photographs are clear and plentiful, with the explanations short, to the point and effective. There are 'hints and tips' columns for trouble-shooting and bench tricks.

Knowledgeable contributors have written some chapters, with stone setting tutorials (bezel, claw and collet) by Daphne Krinos, Stephen North on engraving, several articles from Michael Milloy, PMC and wire wrapping by Jessica Rose, etching by Melissa Hunt. The Shaping section includes raising a small bowl by Adaesi Ukairo (which *is* silversmithing!) The Gallery photos are from a wide international range of makers, with a small number of Brits, all interesting illustrations relevant to each topic.



Michael Milloy.
Example from 'Texturing' section.

A couple of small errors and typos grated in an otherwise very well written manual, but these were few (soldering a closed hollow shape could possibly cause the piece to explode; the tutorial recommended drilling two holes after soldering the last seam rather than before).

Section One (techniques) concludes with six profiles of esteemed metalsmiths, one page apiece: a paragraph on the maker's career and some 'interview' questions. Although interesting, these profiles were short, and with few images, and seemed a little pointless.

Section Two covers materials: types of silver (gratifying to see Argentium silver included with fine, Sterling, Britannia and recycled silver; Bone is one of the few established jewellers using Argentium in the UK); tools - in fact an expanded glossary; health and safety precautions, hallmarking and some conversion charts. There is no supplier list, although these do go out of date depressingly quickly.

This is a good solid compendium for both beginners and jewellers looking to increase their range of techniques. Recommended as a modern staple.

Readers can order this book at a Special Offer of £13.99, + free postage in UK, by calling Search Press on Tel: 01892 510850, quoting Findings.

KONRAD MEHUS

Edited by Jorun Veiteberg. Arnoldsche £35 (paper back) ISBN 978-3-89790-360-9

Reviewed by Frances Julie Whitelaw

I admit that until reviewing this book I did not know of the work of the Norwegian jeweller Konrad Mehus.

Scandinavian design in general is well known to most of us and many of us are fans of jewellers from Sweden or Norway such as the greatly admired Tone Vigeland or Sigurd Bronger. Jorun Veiteberg, who is herself a great contributor to contemporary craft criticism, edits this overview of his life and work.

Konrad Mehus is a jeweller and sculptor with a figurative approach that includes narrative, social and political themes. In the early 1960s he trained with a goldsmith in Trondheim. Initially he was keen to develop the tradition of filigree work, widely used in Norwegian costume and regarded as an ornamental form that combines both folk tradition with fine smithing techniques as well as bridging high and low culture.

It was in the late 1960s and 70's that Mehus met other makers and became exposed to the developing craft scene both locally and further afield. The magazine 'American Craft' was particularly influential and helped to consolidate his approach away from the formalities of his goldsmithing background. For a while he became more political in his work and more experimental with materials. Thematically his work has developed a strongly narrative style, drawing on both his connection with the folk traditions of Norway and the American crafts of the late 70s.

Favorite symbols recur in his work, the stylized eye motif, the red heart adorned with dangling figures or families, reindeer and trees. More recent pieces feature the naively portrayed house or home and again figures and found objects contribute to the folksy feel of this later work.

Perhaps inevitably he will be compared to Sigurd Bronger, because of geography, use of materials and humour in the work, but without those connections they might not be linked. Bronger uses a more engineered and mechanical aesthetic and his work is less interested in the naive folk art that is a dominant part of Konrad Mehus' identity. This is not to say that his work is alienated from contemporary concerns but the strongly narrative direction of many of his pieces reflects an interest in his roots.

References to the traditional cultural heritage of Norway are most apparent in his take on the bridal crowns of which there are at least two in this book. In the bridal crown (1999) on our cover he makes use of brightly painted wood, copper, coloured threads and imagery celebrating rural symbols of life. This piece is in the National Museum of Decorative Arts in Trondheim.



Konrad Mehus. Brooch, Basement (Kjeller) 1999. Copper and mixed materials, 144x45x44mm. Photo: Terje Agnalt. © The Art Museums of Bergen.

The quality of this book cannot be faulted, with excellent photography and intelligent essays about the work, whether it will be to everyone's taste I cannot say, but the book is very well illustrated and the scholarly text takes us through his life and development as a craftsman.

As a contribution to our knowledge of neighbouring jewellers in Norway, this is an interesting book, but perhaps only for the library or for the enthusiast wishing to have extensive knowledge of this particular Scandinavian maker.

CONTEMPORARY JEWELLERS: INTERVIEWS WITH EUROPEAN ARTISTS

By Roberta Bernabei. Berg, 2011. 388 pages. ISBN: 978-1845207700

Reviewed by Dauvit Alexander

Many readers of *Findings* will remember Roberta Bernabei's address to the ACJ conference *Crossings in 2009* and her presentation on the role of the 'pattern book' in the creation of the 'Superstar Jeweller' of today. This collection of interviews with twenty-five of the biggest names in European contemporary jewellery is born out of the research she presented and makes for compelling reading for historians, philosophers and the casually interested alike.

The book is written in four sections: an introduction giving the background to the work; twenty-five interviews; a short conclusion; and an extensive bibliography, including online resources. As the author herself says, this book can either be read cover-to-cover, or dipped into as required and it can be expected that many students will use the contained resources extensively.

In the introduction, Bernabei sets out her theses about contemporary jewellery, covering ideas with which many practitioners struggle: notions of 'preciousness', 'craft', 'content' and more. She gives a potted history of the development of contemporary jewellery, discussing the point at which 'maker' and 'designer' parted company (at least conceptually) and then sets out the key issues on which she subsequently questions her subjects. The conclusion to the book then ties the comments from the interviews into these preliminary comments.

Most readers will probably be primarily interested in the interviews. Each follows the same broad sweep, beginning with a background to how the interviewee became a jeweller, moving through the most important parts of their work, often discussing techniques and materials and touching on how the wearer or the viewer perceives the work. Of each interviewee, she asks about their attitudes to drawing and/or model-making – which is very revealing – and often asks them what advice they would give to students. This approach may sound tiresome, but Bernabei is wise enough to allow the interviews to drift where they need to whilst never

losing sight of her own objectives.

Bernabei's voice strikes the essential understatement that is required of a good interviewer, always in the background, always aware that the interviewee is the true subject of the book. Her research and understanding of each of the jewellers interviewed – including what appears to be a phenomenal knowledge of the complete oeuvre of each artist – allows her to ask subtle questions which encourage thoughtful and creative responses from them. For example, she uses humour with Karl Fritsch, "*You appear to have taken on the challenge of reinvigorating the traditional stone setting...*", while she is more philosophical with the likes of Esther Brinkmann, "*Is your jewellery like a time capsule, or metaphorically speaking, receptacles for your memories and experiences?*" It is interesting to note that in the introduction, Bernabei states of the interviews, "*Transcriptions were then made word for word and edited in collaboration with each jeweller*". (Reviewer's

emphasis.) This diligence and attention to detail contributes in large part to the general interest and readability of the text.

If there is anything to be criticised in this book, it would be that there are not enough images. Although each interview is illustrated with two or three black-and-white images and there is a section of colour plates, the artists – and author – frequently refer to works which are not illustrated. This, however, seems trifling compared to the importance of the work in compiling a snapshot of some of the main themes, ideas and attitudes prevalent over the last decade.

This book is essential to anyone who is interested in what makes contemporary jewellers 'tick'. It is full of curiosity, revelations, surprises and even the odd comment which brings the reader up short: perhaps the comment which is most appealingly controversial is one by Ruudt Peters: "... change the name to *contemporary jewellery*, to body wearing stuff, I don't want it. Jewellery is jewellery" (Italics in original.)

Ted Noten. 21 Design Icon Rings, in presentation case. 2006. Silver, engraved with design icons. Photo: Ted Noten



ART TO WEAR: JEWELLERY BY POST-WAR PAINTERS AND SCULPTORS

By Martine Newby Haspeslagh. Published Didier Ltd. £20

Reviewed by Melanie Eddy

Claire Falkenstein. Wire Delineation, c.1948.
Silver. Photo: Didier Haspeslagh



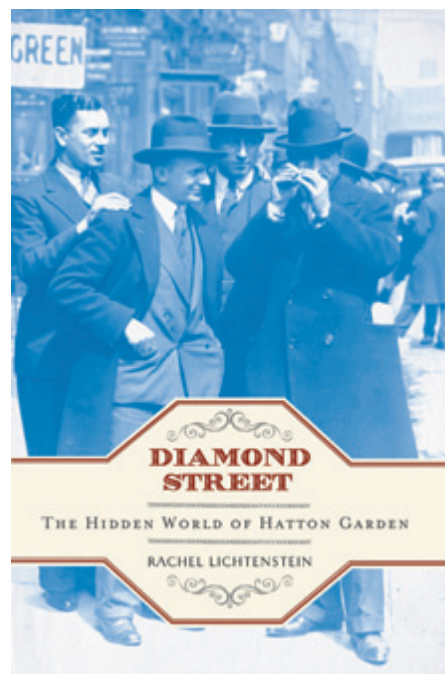
This publication, the second catalogue produced by Didier Ltd., is devoted to jewellery by internationally renowned painters and sculptors. It also includes pieces from architect Ettore Sottsass. Incidentally, Sottsass's interest in jewellery is not it seems fleeting, since in 2000 he was invited by Cartier to curate an exhibition of pieces from their private collection.

The introduction gives us an insight into the phenomenon, the artist's jewel, highlighting some of the artists featured and explaining how the artist's jewel much like a print often comes in editions with pride of place given to proofs and the first print of an edition. Prototypes fashioned by the artists themselves command particular

interest. All pieces in the catalogue were conceived during the artists' lifetime and are not posthumous productions either sanctioned or indeed issued by the artists' estate, inclusive of pieces from editions.

'Art to Wear' demonstrates how painters often collaborated with contemporaneous jewellers to realise their jewels whereas sculptors for the most part made their own jewellery and not, it seems, requiring the help of jewellers to transform their ideas into reality. Interesting to note that the tradition of artists and jewellers collaborating continues with artists such as Damien Hirst, Anish Kapoor and others through the initiatives of the Louisa Guinness Gallery. The bulk of the book alphabetically catalogues 98 jewels by 57 individuals. The scope is truly international with artists from several countries in Europe, the Americas and the Middle East represented. Entries list information about the artist, the piece, details about the jewellers they collaborated with if applicable and often biographical information or other interesting morsels about the artist, jeweller or provenance of the piece. Inclusions by well-known artists are pieces by Calder, Martinuzzi, Picasso, Man Ray, and Georges Braque. The catalogue yields some beautifully realised pieces, the artists names of which might not be immediately recognised separated from their artwork, that demonstrate a purity in their translation from concept to piece. Information is often given of the jewel's relevance to artists' existing work or of concepts carried through from other mediums into the artists' jewels.

The pieces included are widely varied; materials range from gold and diamonds, wood, brass and perspex through to recycled bottle tops. This is jewellery that has been created from the perspective of artists and sculptors and this is the important thing. One feels upon viewing that they have come to the jewels lightly, playfully, with a practiced freedom of expression that may not come so easily to those used to having to be more considered commercially. There is a lesson for us here. We can see this playfulness, this lightness of touch with those artists who could not afford to use precious metals or who chose to use alternative materials, even more so with those who did use precious metals, not as we know it but with a freedom that is more prevalent in other materials such as clay, canvas, paint, wood. Material considerations did not constrain their desire to realise their concepts through the medium of jewellery; they did it with whatever materials best suited their purpose. Even the pieces that we as jewellers know are labour intensive do not appear laboured; they are not heavy with the weight of their technical implications. Inspiring stuff.



DIAMOND STREET

By Rachel Lichtenstein.
Hamish Hamilton 2012. £20
ISBN 978-0-241-14287-5

Reviewed by Ruth Facey

With long family involvement in the business of Hatton Garden, Rachel Lichtenstein draws on her personal experience of this special area. Fascinating glimpses of the characters and practices belonging to the jewellery trade are scattered through her absorbing narrative. But with a historian's eye, and a forensic approach to her subject, she also traces and records the rich and varied history of this small part of London.

Using the resources of MOLA, the Museum of London's Archaeological Department, she tracks the initial development of the area 'just outside the city walls, a place of open fields, uninhabited save for a few farming cottages' to the compact and highly organised centre for dealing in gemstones, bullion, tools and the many services of the jewellery trade. Maps that chart the ownership of buildings through phases of occupation have given her access to the minute details of centuries: businesses, public houses, grand mansions, ragged schools and brothels all feature here. Royalty swept through in the Tudor period, and Sir Christopher Hatton's rent of a red rose on midsummer day to Queen

Elizabeth, for the house she bestowed on him, must be one of the most romantic rents ever levied.

Roman and medieval developments centred on the Fleet River, now reduced to a trickle in the subterranean network of tunnels, but once London's second largest river. The area was a marginal one, noted for raffish activities, and the occupations of butchers and leatherworkers gave the particular stench of these jobs and, within the boundaries of Ely Place, a separate jurisdiction from the City of London, a haven for thieves and robbers. The setting for Fagin's den in *Oliver Twist* was Saffron Hill, a notorious degraded area. Murders and scandals are recorded and Lichtenstein pursues her researches by going into the sewers and revealing something of the extensive network of basement strong rooms, passages and alleys that are still known about by only a few people.

Major slum clearances of the mid 19th century removed the worst of the overcrowded conditions and the streetscape of Hatton Garden took on the aspects with which we are still familiar. The growth of businesses associated with jewellery is described through fascinating descriptions of diamond dealing, small independent manufacturing workshops, apprenticeships and the colourful characters that have given Hatton Garden its charisma.

Changes in recent years have seen Hatton Garden's role somewhat reduced as the centre of the trade but it retains a wealth of history within its narrow streets and buildings. The long tradition of skilled manufacturing is now carried out by comparatively few craftsmen but they can still rely on the 'tremendous grapevine' of specialists.

Although it is a fascinating read, *Diamond Street* has no index and the captions to photographs are only listed at the front of the book. For a book so rich in historical detail this is unfortunate, and it did add to difficulties in reviewing, but as an informative guide to one of London's business areas I can recommend it as 'having more than meets the eye' in its detail.

Postscript: How much can you remember of the older Hatton Garden? With the changes that have accelerated since the arrival of the first retail shop, City Jewellers in 1968, there must be many stories to tell of the area which will add to those recorded in 'Diamond Street'. Send in your own to make a collection of memories that will continue to celebrate the unique character of the Garden. Use 'Hatton Garden' in the subject line of your email and send to ruth.facey@ntlworld.com. We will keep you up to date with the growth of the collection.

Next Issue of Findings

Changes are afoot in the future production of *Findings*, and updates will be available in early 2013 in the ACJ E-Bulletin. The spring issue, 56, of the magazine will be mailed to members in mid-May 2013. Proposals for feature articles, exhibition and book reviews and reports on national and international events will be welcomed. Copydate for Issue 56 will be 25 March 2013.

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.

RECENT AND FORTHCOMING PUBLICATIONS

The Artist as Jeweller: from Picasso to Jeff Koons. Edited by Diane Venet. Skira, £45. ISBN 978-88-572-1156-5. Includes work by Damien Hirst, the Chapman brothers, Marc Quinn, and others.

Humor in Craft. By Brigitte Martin. Schiffer 2012 [dollar sign]50. ISBN 978-0-76434059-8 The author is creator and editor of *Crafthaus* social network. A related exhibition will tour in UK, and includes work by ACJ Board members.

Peter Bauhuis: ABECEDARIUM. Jewel. Vessel. Implement. Ed. Monica Gaspar, Pravu Mazumdar. Arnoldsche, £25 hb. ISBN 978-38979036-1-6

Total Stahl: Stahlschmuckpreis IV. Arnoldsche, 2012. £25. ISBN 978-38979036-4-7 Results of a competition in HAWK Hildesheim University, to promote the artistic and creative use of steel, in jewellery and small-scale sculpture. (German only)

From the Coolest Corner. Edited by Widar Halén. Arnoldsche, December 2012. £35. ISBN 978-3-89790-373-9. Nordic jewellery, from Scandinavia, Iceland and the Baltic States.

Aftermath of Art Jewellery. Edited by Hege Henriksen. Arnoldsche, December 2012. £20. ISBN 978-3-89790-379-1.

A project initiated by Sigurd Bronger for artists from Oslo and Munich, to culminate in an exhibition in Munich in March 2013.

Jewellery Design and Development: International Concepts. By Norman Cherry. Bloomsbury, February 2013. £24.99.

ISBN 978-14081249-7-0. Series of interviews with internationally acclaimed jewellery designers, examining in detail how jewellers progress their initial ideas and develop them, from concept to finished piece.

Gold: Power and Allure.

Edited by Dr Helen Clifford, Worshipful Company of Goldsmiths, 2012. £20. ISBN 978-0-907814-86-3. Published to accompany the exhibition at Goldsmiths' Hall.

The Contemporary Craft Festival, Bovey Tracey, 15-17 June 2012

A report from Karen Dell'Armi.

Now in its tenth year, the Contemporary Craft Festival is going from strength to strength. I was fortunate enough to be selected again to show this year and it seems to get a bigger buzz and energy every year. I love the potent combination of a relaxed Devonian vibe with recognised top quality craftsmanship – I feel it celebrates and proudly presents what's best in the contemporary craft world in an accessible way. And how refreshing in these austere times that customers make the effort to come along and happily spend large sums of money, appreciating the craftsmanship and unique designs on offer. A receptive, educated audience makes a huge difference to your experience of exhibiting at craft shows.

The fair is always immaculately organised and well-promoted, and I applaud the developments the organisers are making to promote British craftsmanship and individual designer-makers. As well as the quantity of craft activities and demonstrations on offer throughout the show, the One Year On tent was a new venture. I was particularly pleased to see great representation from new, up and coming contemporary jewellers such as Yu-Ping Lin with her textile pieces and Karen Fox with her stainless steel mesh-cloth and paper creations. I particularly liked Craig Macauley's coloured nylon 'Dewdrop' collection.

"Inspired by the chance discovery of the process of creating a droplet effect on individual strands of nylon monofilament...each piece in the collection is made up of multiple strands that have been individually hand coated in dyed or clear resin and constructed into innovative statement jewellery" Craig explained to me.

Whilst she was not in the One Year On tent, I have to mention Dr Grace (saving the world one piece of jewellery at a time) for sheer attention-grabbing novelty value complete with manning her stand in full scrubs! And my favourite jewellery

stand and piece of the show has to be Bryony Stanford and her statement neckpiece & cuff.

The Awards were a great success too, with the following winners:

Zoe Hillyard and her wonderful deconstructed textile ceramics won the Homes & Antiques 'Antique of the Future' Award. "I'm interested in the lifecycle of objects and in building value into the things we own. The ceramics used have already lived a life: originally mass-produced, they are sourced from charity shops or car boot sales. The fabrics, mostly silk, are discarded fashion items similarly sourced. The process of re-making brings a new chapter to the journeys of both elements and in a combined reincarnation they start out on a new adventure" says Zoe of her work.

Other winners were Sarah Malone, Best Stand; Katrin Moye, Best Ceramics; Susie Gillespie, Best Maker in the South West, and Becci Brown, Best New Business Award. The Awards also saw the launch of Two Years On - a support package for recent graduates sponsored by madebyhandonline.com in conjunction with Christian Dodd LLP – a worthwhile project that fits industry experts such as accountants, established designer/makers, curators and journalists with recent graduates to help them start and grow their fledgling contemporary craft businesses. It was launched at the show in the One Year On tent and builds on the success of madebyhandonline.com – now approaching its second birthday. I'm thrilled to be giving my time to this project and would urge any new contemporary jewellery designer-makers to get involved.

Details of the fair can be found on Facebook, in Google or by emailing Sarah at craftfair@craftfairatboveytracey.co.uk. Dates for 2013 are 7-9 June, deadline for application 2 November 2012.

Craig McCauley.
Bracelet, Blue Dewdrop. 2012.
Nylon monofilament, resin.



British Craft Trade Fair 2012, Harrogate, 15-17 April

Lindsay Duff reports on her debut there

In 2008, I left my nursing job of over 25 years, and embarked on a two year full time course in Jewellery and Silversmithing at the Cass. I graduated in 2010, with a Certificate of Merit from the BJA for my graduation piece, an anticlastic silver necklace, later exhibited at New Designers 2010.

I had been aware of the British Craft Trade Fair (BCTF) for some time, as other members of ACJ Cambridge were regular exhibitors, but I never thought I would get the chance to join them there. In 2011 however, along with a fellow jeweller from the Cass, Lynsey Pluck, I decided to take the plunge and applied to share a stand, and we were accepted for the 2012 show. Although I was both excited and nervous about the prospect of this event, I put it to the back of my mind, as it was a whole year away, there was loads of time to prepare!

Suddenly it was early January 2012, and I realised that I really needed to get organised. Suddenly there was so much to do, apart from the obvious jewellery-making and stand display. There were business cards and postcards to order, catalogues to collate, personal statements and press packs to write, as well as trying to find somewhere to stay! I had seriously underestimated how long all this would take, and began to wonder if it would all come together. Eventually, after a lot of late nights and frantic phone calls to jeweller friends, it did.

Set-up Day dawned, and after an early start, we arrived in Harrogate at lunchtime. The venue was a hive of activity with people setting up their stands and unpacking their goods for display. Apart from a quick trip to a hardware store for some forgotten hooks, set-up went quite smoothly, and we were finished by late afternoon.

As an exhibitor, you are only aware of your immediate surroundings, and don't appreciate the true scale of BCTF. It is huge, ranging from new graduates doing their first major show, to large companies who have exhibited many times. The diversity and quality of goods on display was outstanding, it made you proud to be British! We hoped our small stand would at least attract a few people.

The three days of the exhibition were fascinating, particularly for observing some of the buyers at work. Some would sweep past, not even glancing at your stand; others would stop, look, and then walk off without uttering a word. I realised that you couldn't take this personally, as the range of crafts was huge, and some buyers would not be looking for jewellery, so wouldn't waste time looking, or maybe they were not looking for your particular style of jewellery. After all, buyers and



Lindsay Duff's stand at BCTF

gallery owners know their market. Thankfully, my work was what some people were looking for, and since the show I have been contacted by several people interested in exhibiting my jewellery.

I learnt a lot from my first experience of BCTF, and the exposure it brings over three days. I would advise anybody thinking of doing it for the first time to take the plunge. Sharing a stand with a colleague is a good idea, as it makes the whole experience slightly less daunting, as well as having someone to share the chocolate biscuits with (lovely farm shop at the bottom of the road!). Would I do it again?.....I'm already booked in for 2013!



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