

findings

Issue 63 Autumn 2016

The Magazine of the
Association for
Contemporary Jewellery

£4.95
Free to members



New Designers Mark Fenn Award 20:20 Visions ACJ Tour 2017 New Designers 2016
Lesley Craze MBE, 1935-2016 Belfast School of Art Jewellery and Silversmithing
Degree Show Charlotte de Syllas Sieraad and Brexit Artists in Conversation 20/20
Vision at Kath Libbert Choice! ACJ's 2016 Members' Exhibition

CONTENTS

FINDINGS Autumn 2016

- 2 Letter from the Chairman and Editor
- 3 New Designers Mark Fenn Award
- 4 20:20 Visions ACJ Touring Exhibition 2017
- 5 New Designers 2016
- 6 Lesley Craze MBE, 1935-2016
- 7 Belfast School of Art Jewellery and Silversmithing Degree Show
- 8 Charlotte de Syllas
- 9 UK Jewellers at SIERAAD 2016
- 10 Artists in Conversation
- 13 Kath Libbert Jewellery Gallery Celebrates 20 Years at Salts Mill, Yorkshire
- 14 Choice: ACJ's 2016 Members' Exhibition

Findings has been sponsored by The Goldsmith's Company



LETTER FROM THE CHAIRMAN



I'm pleased to be able to provide current and pertinent information in this letter.

As this issue is being printed and distributed, our 2016 members' exhibition – Choice! – opens at the New Ashgate Gallery, Farnham (17 September). Consisting of work from 26 members, selected by the gallery, the exhibition continues until 5 November.

An additional opportunity to visit Farnham and see the exhibition is provided on the occasion of our AGM. This will be held at 2.00pm on Wednesday 26 October at UCA; a few minutes walk from the gallery. Following the (short) formal business of the meeting there will be a presentation by the local ACJ group.

You should all by now be aware of the 2017 members' exhibition and mindful of the call for submissions. 20:20 Visions is a touring exhibition, celebrating our 20 years existence and I need to correct some details given in my last letter. We have a confirmed list of wonderful venues including Sleaford, Sheffield, London and Birmingham; however, the exhibition is not being shown in Hull. Our conference will not be in Hull either! Same dates, 7 – 9 July 2017, same informative and stimulating experience, but to be held in Sheffield! Mark your diaries now because I look forward to seeing you there! Very sad to hear that we won't be seeing Lesley Craze in Sheffield. A wonderful person who contributed so much to the appreciation of contemporary jewellery and the development of young makers.

Terry Hunt

LETTER FROM THE EDITOR



Just as we were about to go to press the sad news that Lesley Craze, a much loved and respected figure of the art jewellery world, has passed away. Our thoughts are with her family and friends at this sad time. This issue is a short and early issue partly to cover the degree shows and talent spot at New Designers but also in preparation for the full programme of events the ACJ is planning for 2017. The next issue will be out in March 2017 and be back up to full strength with an expanded editorial team. This issue has the gorgeous work of the Mark Fenn Award Winner Rebecca Wilkes gracing the cover and reports from New Designers, which is always exciting. We also hear from the Belfast School of Art and The Kath Libbert Jewellery Gallery in Yorkshire with reviews of their shows. There are 19 jewellers showing at Sieraad in Amsterdam despite the recent Brexit vote who are looking to strengthen UK artistic bonds with Europe. Our artists in conversation are Chris Boland, master of monolithic stone setting and Gill Forsbrook whose work with plastics is subtle and lyrical. We have a preview of this year's ACJ open selling exhibition at the New Ashgate Gallery in Farnham, I hope a few of you will be able to make it along to see the work on show.

Poppy Porter



Cover: Rebecca Wilkes - The Mark Fenn Award Winner 2017

ACJ is a company limited by guarantee, managed by a Board of Directors, assisted by the Advisory Panel.

ACJ Board

Chairman: Terry Hunt: chair@acj.org.uk

Deputy Chair: Dauvit Alexander

Hon Treasurer and Company Secretary:

Dr Lynne Bartlett

Board of Directors: Terry Hunt, Dauvit Alexander, Dr. Lynne Bartlett, Chris Cursley, Karen Dell'Armi, Melanie Eddy, Joanne Garner, Linda Lambert, Rebecca Skeels.

Patron

Lady Marie Alexander

Advisory Panel

Jo Bloxham, Ruta Brown, Professor Jack Cunningham, Ute Decker, Mark Fenn, Janet Fitch, Jacqueline Gestetner, Joanna Hardy, Bridie Lander, Mark Lewis, Kath Libbert, Poppy Porter, Muriel Wilson.

ACJ Staff

Development Manager (part-time):

Tamizan Savill projects@acj.org.uk

Administrator (part-time):

Sue Hyams enquiries@acj.org.uk

Editor of Findings:

Poppy Porter: info@poppyporter.co.uk

Regional Group Contacts

East: Lieta Marziali

info@lietamarziali.co.uk

East Midlands: Roberta Bernabei

r.bernabei@lboro.ac.uk

Kent: Mark Fenn & Jane Carter-Lily

mark@markfenn.co.uk, jcarterlily@btinternet.com

Manchester: Charlotte Verity

mjnmembers@yahoo.co.uk

Sheffield: Jessica Briggs

acjsheffield@gmail.com

Wales: Clare Collinson

welshjewellery@gmail.com

Wessex: Gill Mallett

gillery@btinternet.com

ACJ Contact Addresses

Post: ACJ, PO Box 37807, London SE23 1XJ

Email, membership and general enquiries:

enquiries@acj.org.uk.

Development and Projects:

projects@acj.org.uk

Website: www.acj.org.uk

Proposals for *Findings 64*, Spring 2017 are welcomed by the Editor; info@poppyporter.co.uk. Copydate for material for *Findings 64* will be 1st January 2017.

Findings 63 is edited by Poppy Porter,

Copy Editor Linda Lambert, Advertising Editor Tamizan Savill and designed by Ian Scaife.

Published by The Association for

Contemporary Jewellery,

ISSN 2041-7047

Printed by The Dorset Press

New Designers Mark Fenn Award

Dauvit Alexander

Over the last few years, Mark Fenn has annually awarded a prize to his own personal favourite work from the jewellers and silversmiths exhibiting at New Designers. This year, due to some very last-minute issues, the job of judging fell to the only people available at the time, myself and our chair, Terry Hunt with the only guidance from Mark being that we had to choose 'the sort of thing I would choose myself'. The vagueness of this guide as well as the last-minute nature of the appointment to the role of judge, made this quite a difficult undertaking but I hope – very seriously hope – that our final choice is seen as the right one: Mark – thankfully – agreed with us.

In order to start the judging, Terry and I split up and individually made up short-lists of the makers we thought were producing the most interesting work, which is no mean task in an environment where everyone has tried their very hardest to create something fresh and interesting, where the work is the very best of the new talent appearing this year.

When Terry and I came back together to compare notes, we discovered that we had exactly three makers in common on our lists. We went and reviewed all our choices jointly but in the end decided that the three we had both selected were definitely the ones from whom we would make our final decision: Claire McPartlan (NCAD, Dublin), Evgeniia Balashova (GSA, Glasgow) and Rebecca Wilkes (School of Jewellery, Birmingham).

Perhaps the oddest thing about these three lining up as our final choices is that they were ALL using 3D printed plastics along with other materials to create their works.

The next stage was to interview the makers briefly and for us to make our decision and ultimately, it was the interviews on which we made the final decision. All three makers were making exciting work which we had not seen before. We particularly liked the interchangeable elements of Rebecca's work; we especially liked the element of scent in Claire's work; and we really liked the movement in Evgeniia's work.

Our final decision was to award the prize to Rebecca Wilkes, chosen for her thoroughly new body of work based around some very sophisticated 3D modelling techniques as well as her clear vision for the future and well-developed business-plan.



www.clairemcpartlan.com

www.evebalashova.com

www.jewellerybyrebeccawilkes.weebly.com



20:20 Visions ACJ's 2017 touring exhibition

2017 marks the 20th anniversary of the founding of the Association for Contemporary Jewellery, so we're planning a major touring exhibition lasting the whole year, and a conference in July.

The exhibition is in two parts. **20:20** sees 20 prominent jewellers who have had a significant hand in ACJ's development, as Founder Members and supporters, with five of our six Chairs participating (Susie Fortune declined as she now spends her time with horses rather than jewellery). These are:

Jane Adam	Holly Belsher
Stephen Bottomley	Caroline Broadhead
Norman Cherry	Jack Cunningham
Susan Cross	Joel Degen
Maria Hanson	Jan Hinchliffe McCutcheon
Dorothy Hogg	Terry Hunt
Nuala Jamison	Jacqueline Mina
Adam Paxon	David Poston
Ann Marie Shillito	Jessica Turrell
Christoph Zellweger	Frances Julie Whitelaw

Each of these will show a piece from circa 1997 alongside a more recent piece, giving a sense of how the artform has moved on over the last two decades.

The other part of the exhibition is **Visions**, which will show a snapshot of the best contemporary work from our current membership, with the most exciting, excellent and innovative pieces chosen by the Selection Panel. (The Call for Entries went out with the e-bulletin from August this year, with the closing date of 10th October.)

Dates for the first half of 2017:

14th January to 12th March	National Centre for Craft & Design, Sleaford, Lincs
20th March to 24th April	Sheffield Institute of Arts
17th May to 29th June	Goldsmiths' Centre, London
7th – 9th July	ACJ Conference, Sheffield Hallam University

20:20 Visions will continue to tour into 2018.

Conference - 20:20 Visions: past, present & future

**Our next conference is to be held at Sheffield Hallam University,
Friday 7th to Sunday 9th July 2017**

An exciting programme of speakers, demonstrations and events is on the bench. Full details will be unveiled in the next issue of Findings!



Jessica Turrell - Balance 2

Jane Adam - large dyed aluminium necklace, 2013. Photo Joel Degen



New Designers 2016

Hannah-May Chapman

The build up and preparation has been going on for months now but finally it's here: New Designers, the eagerly awaited event by most soon to be Jewellery graduates and an additional handful of emerging makers displaying the work they have been creating since they graduated in the One Year On section. Now in its 31st year, the event attracts a varied audience from far and wide to see, buy and mingle with these 3,000 plus new and aspiring designer makers.

For many, this is the first time they will have publicly exhibited their work and it provides them with a great early opportunity to interact with an audience.

Unfortunately, due to course closures and now some institutions choosing not to exhibit at New Designers, due to the cost involved amongst other reasons, the space in the Business Design Centre felt a lot emptier in the Jewellery section this year than it has even in past years. For some this provided an opportunity to have more exhibition space, especially beneficial for larger groups, but it's still sad to think that as a public we're not getting to see as many emerging makers as in previous years.

There seemed to be a strong 'flavour' of Enamel amongst the jewellers in both the main exhibition and One Year On and a keen interest in many to tackle the subject of waste and repurposing, obviously not a new subject but it was curious to see so many people attempting to find their own method of tackling this very real and now more widely approached subject.

I was particularly interested to see the work of a handful of jewellery makers in the applied arts section, who had created not only interesting objects but who seemed to have a good understanding of subject exploration. Victoria Manclus and Mared Gwawr Morgan, both from the University of Brighton, had chosen found objects as their subject but each investigated it in their own way: One creating holding devices for your own found objects and the other re-installing a value to her found objects, all collected from her pockets.



Claire McParlan - Infusion Brooches

Eva Fernandez -Life saviour neck piece, 2016



A handful of institutions did really stand out. The Masters graduates from Edinburgh not only displayed their individual works beautifully without it feeling too disjointed but also created interesting pieces with subjects that tied in very strongly to the objects themselves. I was particularly taken by Eva Fernandez's jewellery objects, that give the illusion of being soft inflated containers but were in fact hard 3D printed plastic and Wanshu Li's beautifully interactive sea anemone inspired pieces, that like the sea creatures themselves, glow under a day-glow light.

[continued >](#)

> continued from previous page



Wanshu Li - Let it Green, Neckpiece, 2016. Acrylic, nylon wire, seed beads, 33.5x33x1.2cm, model Alasdair Carmichael, photo by Jessica Shurle

Mentioned Artists' Contacts:

Victoria Manclus

victoriamanclus@yahoo.com / 07447430236

Mared Gwawr Morgan

Mared.morgan@googlemail.com

www.essenceofobjectsblog.wordpress.com

Eva Fernandez

zoemfdez@hotmail.com

07985681974

www.evafernandz.blogspot.co.uk

Wanshu Li

Liwanshu.uk@gmail.com

www.liwanshu.co

Rebecca Wilkes

Rebecca.l.wilkes@hotmail.co.uk

07712146455

www.jewellerybyrebeccawilkes.weebly.com

Evgeniia Balashova-Neckpiece



I was pleased to hear that both makers will also be taking on a residency at Edinburgh College of Art post graduation and look forward to see their future development.

I was excited by the work produced by the UCA jewellery graduates, which showed a diversity of skills and subject matter as well as a good eye for presentation. Equally the skill of finish displayed by graduates from Birmingham City University was great to see but I particularly liked the work of Rebecca Wilkes who won the ACJ Mark Fenn award for her exciting interactive 3D printed collar.

Juxtaposing the emptier feel in the jewellery and applied arts sections, I was pleased to see that the One Year On section had not suffered. All makers, as ever, seemed keen to present the projects they had been obviously working hard on since graduating.

Sadly, we had to say goodbye to Middlesex University this year who seemed to be enjoying their last show at New Designers, due to the course being closed down. However, they put on a good show with some very unique work and as ever a fun display.

With another year of New Designers coming to a close, with many talented emerging makers now ready to find their feet in the creative jewellery industry and with so many more waiting in the wings starting to prepare for next year already, I am intrigued see what 2017 will bring. For now though, I would like to say well done 2016 graduates and One Year On-ers, you made it through and may I wish you the best of luck, continued passion, enthusiasm and endurance for the future!

Lesley Craze MBE 1935-2016



With great sadness we report the recent loss of one of contemporary jewellery's greatest ambassadors. The Lesley Craze Gallery was a beacon of excellence and cutting edge design. A jeweller herself, Lesley sold her own work from a stall in Camden Passage, then opened her gallery in 1984 on Essex Road, Islington. She found new premises at the well-loved Clerkenwell Green site in 1989, where the Lesley Craze Gallery amazed, amused and inspired us until its closure in January 2015.

'Lesley's energy, passion and enthusiasm for contemporary jewellery made her an internationally known and respected figure. She introduced the audience in Britain to major overseas makers, and in turn promoted British contemporary jewellery and jewellers across the world' wrote second ACJ Chair Jane Adam.

Lesley also championed non-precious work, and her discerning eye gave a major boost to so many jewellery careers. Her advice 'do not dumb down' encouraged new graduates to keep their work big and bold.

Lesley was awarded an MBE in 2014 for services to jewellery and silversmithing.

She was a long-term member of ACJ and acted as an Advisor and Selector, and our many members who knew her personally will remember her with great respect and affection.

Belfast School of Art Jewellery & Silversmithing Degree Show

Lotus de Wit

As a local jewellery group in Belfast (the Art Jewellery Network), we make an annual visit to the Belfast School of Art, Jewellery & Silversmithing Degree show. This year the entire department has moved into a newly-built section of Ulster University. The show looked great in the new light, neutral space with its amazing (though sometimes rather distracting) views over Belfast. As we're all ex-students, it was really interesting to have a look around the new jewellery desks and see what improvements have been made.

This year's work showcased a diverse range from product jewellery to conceptual/video work. Recent years have seen more focus on conceptual work but this year there was a definite return to product jewellery by a couple of the students. It was encouraging to see that their packaging and display had been thought through as well. As each graduate is responsible for his/her own display design, this is an area that can show up students who haven't given it enough attention.

The work by Claire Skelton included a video exploring the physical interaction between the wearer and her collection which added an interesting dimension to her display. It was also great to discover jewellery spread through to the ceramics department this year in the form of Melyssa Shannon's wearable sculptures.

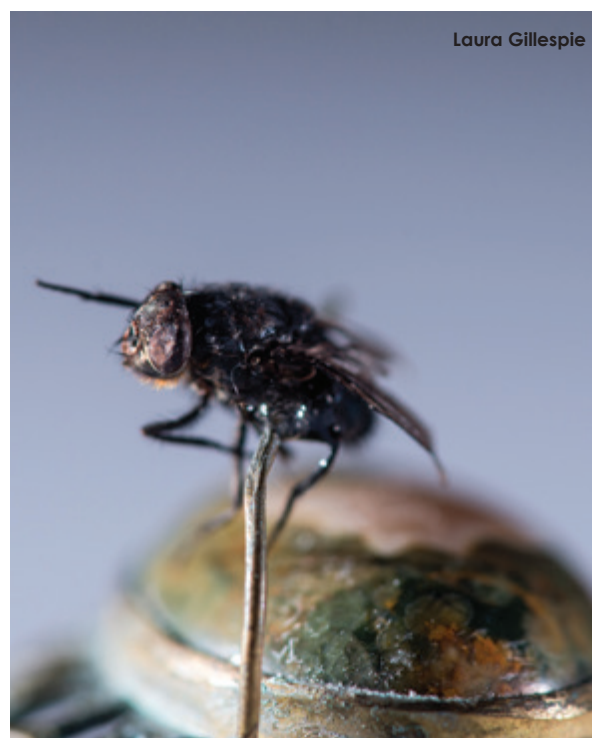
BA (Hons) Contemporary Applied Arts Jewellery & Silversmithing Graduates include: Claire Skelton, Alena McKeown, Michelle Redmond, Laura Gillespie, Lauren Millar, Michaela Donnelly, Sarah Fleming, Gemma McCutcheon, Sarah Heron

MFA Multi-disciplinary Design Graduates: Jolene Doherty

BA (Hons) Contemporary Applied Arts Ceramics: Melyssa Shannon

Tutors: Anne Earls Boylan and Cara Murphy

www.artjewellerynetwork.com



Laura Gillespie



Melyssa Shannon



Claire Skelton

Exhibition: Charlotte de Syllas, Jewellery in Carved Gemstones

Jo Lally



Angela's Earrings, 2002. Canadian jade, coral, pearl and 18ct gold findings. Private Collection. Photography Simon B. Armit



Pauline's Twist Ring, 2005. tourmaline and 22ct red gold. Private Collection. Photography Simon B. Armit



I had been intending to go to the Charlotte de Syllas carved gemstone exhibition at Goldsmiths' Hall for ages but not quite getting round to it, so I was really pleased when I saw the email offering ACJ members tickets for the private view organised by the Society of Jewellery Historians. I was even more pleased when I arrived and discovered that there was not only wine and nibbles (not to be sniffed at!), but a talk from Charlotte de Syllas herself.

The foyer of Goldsmiths' Hall was a glorious setting for a truly impressive body of work. What impressed me the most, were the sustained purity of purpose and the drive for quality and artistic vision. Every line, every curve, every piece spoke of an inner vision, partly revealed in stone.

We initially had time to look around the three sections of the exhibition, before Charlotte de Syllas spoke, and then accompanied us around each section, talking about the pieces and answering questions.

Each commissioned piece echoes a long, complex, and to some extent, unspoken, relationship between the maker and the wearer – almost a negotiation of the subconscious. Ms de Syllas talked of the time she spends getting to know the client, often talking about anything and everything except jewellery. She said that she will not be told what to do or what to make, but she will spend commercially unrealistic lengths of time with a client to ensure that she makes the right piece for them. I love the idea of this way of working, but it does seem like an impossible dream to us ordinary mortals.



Record Number of UK Jewellers at SIERAAD, Amsterdam in 2016 Despite Brexit Vote.

Louise Seijen - ten Hoorn Necklace detail

UK jewellers and Amsterdam SIERAAD International Jewellery Art Fair work to keep artistic ties strong in 2016 despite the recent Brexit vote.

Nineteen UK art jewellers and SIERAAD Art Jewellery Fair in Amsterdam are working to help keep artistic ties between the UK and Europe strong and fresh despite the recent UK vote to leave the European Union: A decision that has caused a great deal of division, instability and uncertainty. This year a record number of UK jewellers will be exhibiting at SIERAAD 2016 which takes place at The Westergasfabriek, Amsterdam between 10th -13th November 2016.

The 19 art jewellers are the cream of UK talent carefully selected for their innovative and creative approach to jewellery as an art form. Astrid Berens of SIERAAD is looking forward to welcoming the UK jewellers to Amsterdam and says 'It is so rewarding to have more UK based designers at SIERAAD Art Fair, in Amsterdam, each year. This year is a record for the UK.'

The jewellers themselves are working hard to produce fantastic pieces to show at SIERAAD and despite the recent destabilising effect of the Brexit vote are positive about the transformative power of art to cross geographical boundaries and speak to other people whatever their nationality or language. First time exhibitor Poppy Porter says: 'Jewellery is an international language and one that is understood on a personal level, it is important in these uncertain times to ensure that we keep our personal ties of friendship and affirm our similarities as human beings rather than dwell on our differences.'

The nineteen jewellers have diverse backgrounds and bring a cultural richness with them to broaden the spectrum of what UK jewellery has to offer.

Astrid goes on to say: 'We are so positively amazed each year to see the so many talented designers in the UK. At SIERAAD Art Fair the visitors can see and buy the most beautiful jewellery from established and new UK designers.'

Visitors to the show will be able to see the unique creative process of each of the 19, view their engaging and often thought provoking work and have the opportunity to purchase their jewellery.



Emily Kidson - Red Brooch



JoMcAllister - Conjuring



ARTISTS IN CONVERSATION

Chris Boland

Hello Chris, how are you?

I'm really good thanks. Busy working on new pieces ready for the Autumn shows.

What do you do?

I make stone-set, sculptural jewellery

Why do you do what you do, what drives you?

I don't really have an answer to that. All I know is I have a need to make things. I think I'd have to do it, even if I worked in an office or wherever. I love the fact that I can make a living doing it, and I am eternally grateful to those who help me do it. I guess what drives me is to keep being able to keep this going and growing.

What are your influences and inspirations?

Stylistically, I'm probably more influenced by sculpture and architecture than jewellery design. Specifically, Minimal art and Brutalist architecture.

I am, of course, inspired by the gemstones themselves but more and more, I am fascinated by ways of shaping metal, influenced by how heavy industry do it.

Where do you do it?

I have a studio at the Yorkshire Artspace.

What are your most used techniques and materials?

I work in precious metals and gemstones. Each piece is constructed from scratch, so I use a lot of forming and soldering techniques as well as stone setting. I often oxidised the silver pieces, so the stone is emphasised.

I've been experimenting with using shop-made drawplates to shape metal for about a year

What's your favourite tool?

I love making my own tools so I'd probably say my shop-made draw bench. At the moment it's a pretty crude but functional prototype but I'm in the process of making a new one that will be my favourite (until I start on the next one...)

Who are your jewellery heroes?

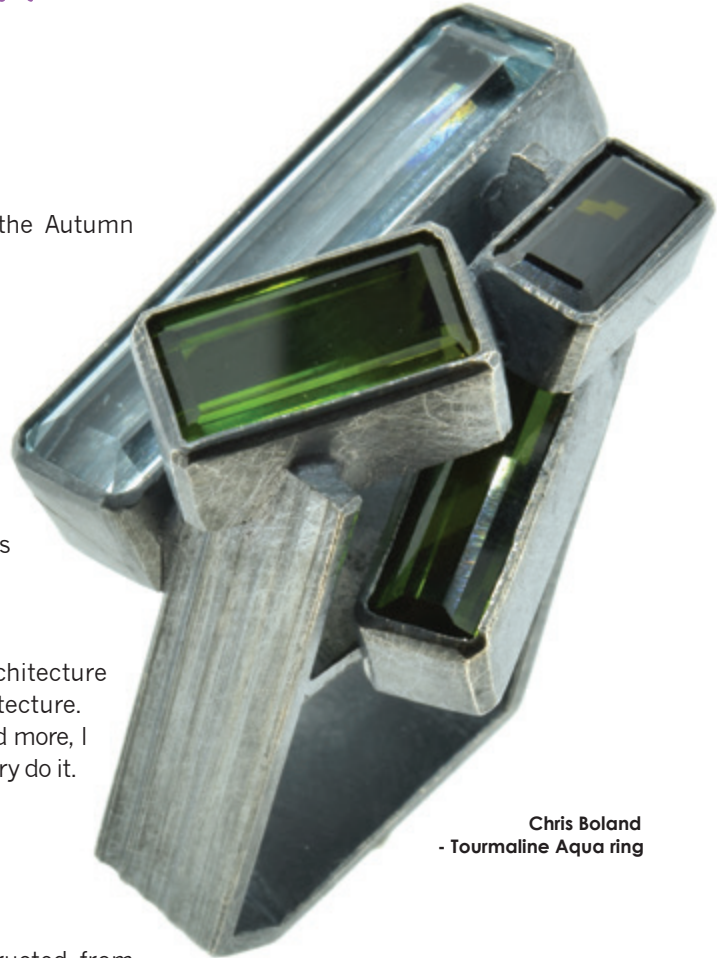
I love a lot of European contemporary goldsmithing. I'd probably say Giovanni Corvaja would be my biggest hero. He has a mastery of gold that can elevate even the most precious of materials. Not exactly a jeweller but Jean-Noel Soni (Top Notch Faceting) is another hero of mine. He seems to be leading a recent resurgence in stone cutting that is coming from the US.

Any notable collaborations?

I collaborated with the fashion designer Sharon Wauchob for a catwalk show for Paris Fashion Week last year. That was an amazing experience and a fascinating insight into a different world

Have you had another jewellery experience (such as a residency) you can tell Findings about?

No, I set up my studio straight after leaving University, initially supporting myself with part-time jobs, unrelated to jewellery. It's probably not how I'd recommend starting out but it did mean I could focus all my energy into creating a unique line of work.



Chris Boland
- Tourmaline Aqua ring



What would you share with those just starting out in their artistic jewellery practice?

Stick at it, it can take a long time to establish yourself.

I learned so much from doing shows and talking to the other exhibitors, early on they were better than any business course.

Do you have any claims to fame (it doesn't matter how tenuous!)?

Tom Cruise wore my cuff links in *Mission: Impossible Rogue Nation*....

What would be your jewellery superpower?

Heat-proof finger and laser welding vision would be great!

What is your proudest jewellery achievement so far?

I don't know that I have a piece I'm most proud of because, in my mind, the next one will always be better. I hope I never stop feeling that way.



Chris Boland
- Wyoming Ring

Where can we see your work?

I regularly take part in jewellery shows around Europe, the autumn I'll be at –

- **Goldsmiths Fair**, London
27th-2nd October
- **Made London**, London 20th-23rd October
- **Sieraad**, Amsterdam 10th-13th November
- **Open Studios**, Sheffield
18th-20th November

My work is on display at galleries around the country –

Bluecoat Display Centre, Liverpool, England
Kath Libbert, Saltair, England
Mari Thomas, Llandeilo, Wales.
Mostyn, Llandudno, Wales.
Tomfoolery, London, England.
Victoria Sewart, Plymouth, England.
The New Craftsman, St Ives, England
Gill Wing, London, England.

ARTISTS IN CONVERSATION

Gill Forsbrook



Hello Gill, who are you?

I am a contemporary jeweller working with non-precious materials.

I trained in 3D Design at Manchester Polytechnic and specialised in jewellery. I graduated in the early 80s and have continued to make jewellery - sometimes full time, sometimes part time – ever since.

What do you do?

I make jewellery from non-precious materials, predominantly plastics.

I aim to produce work which celebrates the materials qualities and which is foremost wearable on the body, although (especially in the case of my bangles) also interesting as objects in their own right.

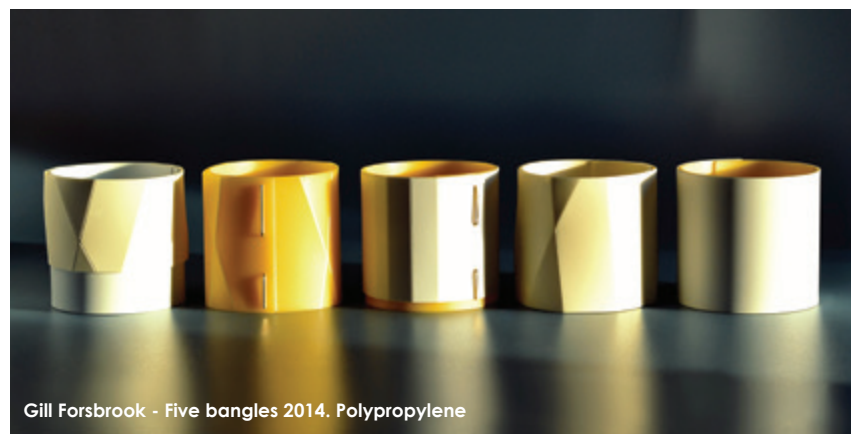
I produce both one-off pieces and a range of small limited batch production work.

Why do you do what you do, what drives you?

I have always made things.

As a child, if there was something I wanted but was out of my reach, I would try to make it. This led to plenty of failures as I was quite ambitious; high heeled shoes made from a cornflakes box with cotton reels for heels was one!

Lack of success wasn't much of a problem as the fun was in the making, it still is!



Gill Forsbrook - Five bangles 2014. Polypropylene

What are your influences and inspirations?

The main inspiration for my jewellery is the materials. By play, exploration and experimentation I develop my designs. I aim to exploit the materials possibilities and qualities in my work

Other things such as my love of colour and light, and interest in architecture, sculpture and in photography are also important influences on my designs.

Where do you do it?

From my Cambridgeshire workshop. My workshop is dominated by a large table, big enough to accommodate the A1 polypropylene sheets and by the folders which house my, fairly extensive, collection of different coloured plastics.

continued >

FEATURES

> continued from previous page

Gill Forsbrook - Cr 24 Necklace, 2013.
Polypropylene and nylon

What are your most used techniques and materials?

My main material is polypropylene with other plastics such as acrylic.

My working processes are low tech and simple.

I use basic metal work and jewellery techniques, adapting these where necessary to the needs of the plastic.

I spend a lot of time at my cutting board with my Stanley knife and steel rule measuring, marking out, adjusting, re-measuring and re-marking, then finally cutting and scoring the polypropylene sheet.

What's your favourite tool?

Can I have two please?

My Stanley knife: I use it all the time to cut and score the polypropylene sheet. It was a gift from my father when I left home at 18 years old to go to college.

My planishing hammer: I don't use it so much but I value it, as it belonged to my great uncle Frank, who worked as a tinsmith in Hockley, Birmingham. I never met him but I have and use some of his tools.

Who are your jewellery heroes?

There are so many people whose work inspires me but one of my earliest jewellery heroes is Emmy van Leersum.

As student I was greatly influenced by the New Jewellery movement and in particular by her work. It was this that encouraged me to make work from non precious materials.

Then and now I very much admire her bold, breathtaking designs.

Any notable collaborations?

Not yet, but, I have plans; please see the following answer.

Have you had another jewellery experience (such as a residency) you can tell Findings about?

In 2014, I had the experience of seeing my daughter realise her first jewellery collection as part of her Jewellery & Accessories Degree show.

She now works for a jewellery company in London, and also continues to develop her own designs. Our work is very different but we have exciting, if as yet a little vague, plans for a mother / daughter jewellery collaboration at some point in the future.

What would you share with those just starting out in their artistic jewellery practice?

Keep reassessing. My experience is, that with the need to make a living and the inevitable compromises, it can be easy to get side tracked and find yourself perhaps not quite where you want to be or not having any time to make what you really want to make. I think it's important to keep reassessing and to do what you can change things when necessary.

Do you have any claims to fame (it doesn't matter how tenuous!)?

Well, there is a pendant known as the Forsbrook Pendant in the British Museum but alas it has nothing to do with me! It's an Anglo Saxon coin pendant, cloisonné garnet and blue glass with a Roman gold coin, it was found in the Staffordshire village of Forsbrook, hence the name. I keep meaning to go and see it some time.

What would be your jewellery superpower?

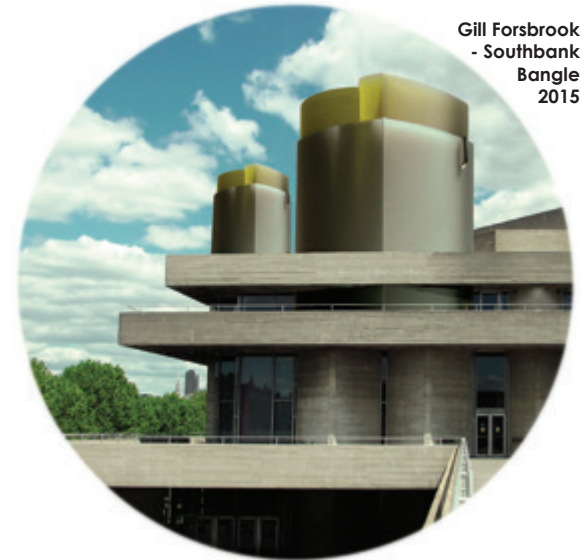
To slow down time when I am in my workshop, maybe even to double it, as I find everything takes me twice as long as I expect it to.



What is your proudest jewellery achievement so far?

I was proud to discover that the Museum of Fine Arts in Boston, US has one of my bangles in its collection.

But nearer home it was fun to see of an image one of my bangles blown up to a huge scale on the front of Manchester town hall a few years back, it's the nearest I will get to seeing my name it lights!



Gill Forsbrook
- Southbank
Bangle
2015

Where can we see your work?

• My latest collection is on show at **Contemporary Applied Arts**, London. www.caa.org.uk

• Online you can see my work on **Axisweb** www.axisweb.org/p/gillforsbrook/ and on **Lovedazzle** - www.lovedazzle.com

.....and I found out just this week that I have a piece in the collection of the **Museum of Design in Plastics**, Poole, Dorset! www.modip.ac.uk

20/20 Vision Kath Libbert Jewellery Gallery Celebrates 20 years at Salts Mill Yorkshire

Rachel Brame

The Kath Libbert Jewellery Gallery presents '20/20', a collection of art jewellery from international designer-makers to celebrate the gallery's 20 years at Salts Mill, Saltaire. As well as marking this wonderful milestone, the title wills the viewer to use their '20/20 vision' to analyse the meaning behind each piece. As with all of Kath's exhibitions, viewers are encouraged to physically interact with the pieces as much as possible by trying them on and posing for photographs. This time, viewers are invited to examine each piece and match the artist to their 'cryptic clue' for the chance to win £100 cash towards future purchases. This is a fantastic way to get people involved and talking about the work, especially those new to the artform.

'I'm street art into beating heart' was the cryptic clue for Carina Shostary's graffiti-inspired neck pieces and brooches. Taking the scrapings of paint from graffiti-covered walls, Carina arranges the slivers into highly complex, almost floral, forms. She likens her pieces to 'fossils from another planet' where the material has been manipulated and transformed to the point where the original source is no longer identifiable.

Another interesting material manipulation came from Lucie Houdkova, a Czech artist who became inspired by the symbolism behind 'Chua', a Chinese applied art of carving in red lacquer. Her twisting organic shapes are achieved by layering and hardening paper tape and thus creating delicate but robust pieces.

A master of his specific medium was Christophe Straube, whose exquisite enamelling skills cleverly brought his sketch-like 2D 'drawings' into the 3D world.

On the conceptual side, two designer-makers really stood out. One was another Czech artist leading in her field, Klara Sipkova, whose bold, minimalistic brooches depicted the stages of a lunar eclipse. The clean lines and precision of each piece made them striking as an art piece as well as extremely wearable. Klara is the first jeweller to utilise Barrisol Foil into her pieces and paired with the stainless steel brooch backs has produced a sleek, almost futuristic collection.

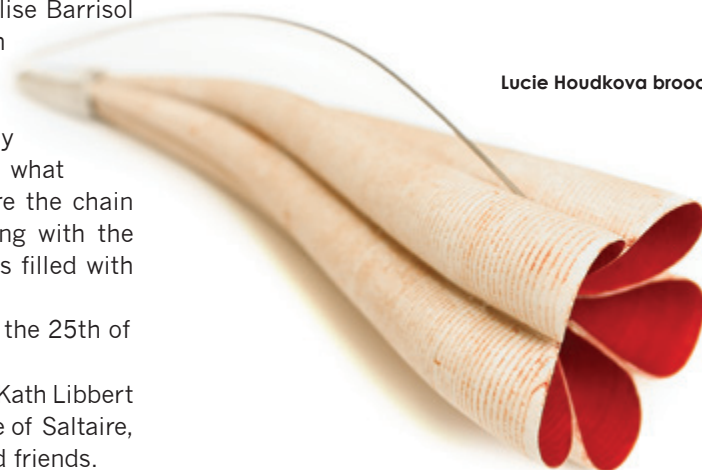
Another was Akiko Kurihara whose playful designs could not be fully appreciated encased in glass. The lovely assistant was only too happy to release them to perform what can only be described as a magic trick! A necklace where the chain would change colour as you pull it was a highlight, along with the humorous 'Mine's a Pint!' necklace where a tiny glass was filled with an ombré chain that mimicked our beloved beverage.

The exhibition opened on the 14th of July and ends on the 25th of September.

With 16 other talented artists' collections on display, the Kath Libbert Jewellery Gallery, which is situated in the World Heritage Site of Saltaire, it is well worth a visit this summer with partners, family and friends.



Carina Shostary
- Heart Tree
necklace



Lucie Houdkova brooch

Choice!

ACJ's 2016 Members' Exhibition at New Ashgate Gallery

Our exhibition for this year runs from 17th September to 5th November.

The Private View is on Friday 16th September 6.00 – 8.00pm, all welcome.

By popular request, this has been arranged as an unthemed selling show of new work. Twenty-six members were selected from the open application process, with ACJ's usual high standards of design and making being the main parameter. The online application and selection process involved a panel of five ACJ Directors, with the Manager and a Trustee of New Ashgate Gallery having the final votes.

Each maker will show a related collection of up to ten pieces. Retail prices range from a modest £30 for Perspex pendants by Masako Hamaguchi, to £1,810 for a gold and diamond ring by Shimara Carlow. As always with ACJ members, we have a panoply of materials and techniques: carved newspaper, wet-process enamel, various plastics, found objects and rusty iron, resins, 3D printed nylon, porcelain, and some beautifully executed pieces in the more traditional materials of silver, gold and gemstones.

Several selected members, for instance Shelby Fitzpatrick and Susi Hines are stalwarts of ACJ exhibitions, but we have some new exhibitors in Mirka Janeckova and Amanda Denison, both of whom graduated this summer.

With this being a retail show, some of the work is more commercial in design than our themed exhibitions. This said, the work is fresh and eye-catching, and we wish the New Ashgate Gallery good sales as a result of this collaboration.



Katy Luxton



Mirka Janeckova



Masako Hamaguchi

ACJ's Annual General Meeting will be held in Farnham on the 26th October, giving members attending another chance to view this exhibition.

AGM Wednesday 26th October starting at 2.00pm

Room W612,
University for the Creative Arts
Falkner Road, Farnham, Surrey GU9 7DS

The formal and brief AGM starts at 2.00pm, swiftly followed by a presentation from the local regional group ACJ-JSN, and a tour of UCA's Craft workshops. There will be a group visit to Choice! at 5.00pm

New Ashgate Gallery

Waggon Yard, Farnham GU9 7PS
www.newashgate.org.uk
galleries@newashgate.org.uk
01252 713208

Open Tuesday to Saturday, 10.00am to 5.00pm



eenamoured



Sheila McDonald, Bird Series Brooch

exhibition of contemporary enamelling from the British Society of Enamellers

The Goldsmiths' Centre
42 Britton Street, London EC1M 5AD
12 October – 18 November
Mon – Fri 9am-6pm



Assay Office Birmingham
1 Moreton Street, Birmingham B1 3AX
assayofficebirmingham.co.uk
28th November to 3rd February 2017,
by appointment only



Academy of Makers
Butcher Works Gallery, 72 Arundel Street,
Sheffield S1 2NS
academyofmakers.co.uk
16th February to 10th March 2017
Monday – Saturday, 10.00am to 3.00pm



touring to Mid Wales Arts Centre, April - June

Events at the Goldsmiths' Centre

16th-17th September: Two day workshop for tutors & technicians, enamelling on copper, steel & silver, with Elizabeth Turrell & Sheila McDonald

19th October 6.00 – 8.00pm: Jane Short & Elizabeth Jane Campbell in conversation: a well-established and an early-career enameller discuss their practices and careers.

26th October 2.00 – 4.30pm: Guerrilla Enamelling: easy techniques for getting started in enamelling, with filmed demonstrations, discussion, samples & test pieces

1st November 1.30 – 3.00pm: Curator's Tour by Ruth Rushby and handling session of enamels

For tickets to these events see goldsmiths-centre.org/whats-on

Funded by



The
GOLDSMITHS'
Company



enamellers.org



MARCIA
LANYON
BEADS, STONES AND PEARLS



PO BOX 370, LONDON, W6 7NJ TEL: 020 7602 2446
sales@marcialanyon.com www.marcialanyon.com