

# FINDINGS

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The Magazine of the Association for Contemporary Jewellery

**A Serendipitous Journey The Travelling Jeweller Innovation in Enamel The Jewellery Project The Goldsmiths' Centre SNAGConference Symposium in Manchester Exhibition and Book Reviews ACJ Conference 2010**

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# CHAIRMAN'S LETTER

Over the last couple of months my horizons have been somewhat restricted so it has been a good time to sit back and enjoy books and look at the work of others whilst unable to do any of my own. Luckily there have been local exhibitions, as there are all over the country in local galleries and museums, and one in particular was a perfect demonstration of the role of curator.

This was the showcase presenting the new purchase for the Mima collection of jewellery in Middlesborough, a piece by Giovanni Corvaja. The piece was shown with two other (very) precious purchases of work by Wendy Ramshaw and Jacqueline Mina that illustrated the collection's move from non-precious materials as it had been at its outset, to include precious and traditional materials.

Sometimes exhibitions can rely on too much text without allowing the object to speak for itself but this display helped the visitor to focus on the main piece and read about the background to the jewellery collection. Information panels also explained more about the maker and in particular Corvaja's approach to craftsmanship.

It is good to know that generous funding has made the continuing development of the Mima collection possible, and to see contemporary jewellery being given a thoughtful and informative presentation. We expect jewellery to take centre stage at the big events such as Origin and Collect so it is refreshing to see a miniature show sitting comfortably alongside a major fine art exhibition.

Best wishes to fellow members who exhibit at this time of year, and to those who are not makers, enjoy looking and buying a wonderful selection of contemporary jewellery.  
*Frances Julie Whitelaw*

# EDITORIAL

This is the first issue of the 'new' *Findings*, although it's not so very different from the old version, except in size. We hope that it will develop in scope as more material becomes available, either offered or as commissioned. This time we have plenty of book and exhibition reviews, features and reports. Linda Tyler tells us about finding gemstones in Sri Lanka, and Ruth Facey describes her teaching in the Scilly Isles. Jessica Turrell provides the first of our accounts of research projects, and we have reports on the 2009 SNAG conference and the 'Sting of Passion' symposium in Manchester. Our book review section constitutes something of an A&C Black-fest.

After a dismayingly slow beginning, enough material has come in to make this issue a good start, and we hope it will encourage other members to submit proposals for features in future issues. The next *Findings* will be published in May 2010, and the copydate for material will be 22 March. If you have something you feel would interest fellow members, please email to tell us about it. Please note that we now have an ISSN number.

Look on page 19, inside the back cover, for details of the exciting plans for ACJ's 2010 Conference at West Dean, definitely not to be missed.

Cover: Nora Fok. Armadillo Hood, 2007.  
Nylon monofilament. Illustrated in 'Non-Precious Jewellery'. Photo: Frank Hills

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# A SERENDIPITOUS JOURNEY

By Linda Tyler

**The Arab traders called the island Serendib, the root of our word serendipity, a fortunate accident. We know the island as Sri Lanka, the jewel of the Indian Ocean, an island famed for its gemstones.**

So it was what I considered serendipity when my husband's university friend and his wife, a fellow jewellery designer, announced that they were moving to Sri Lanka for two years with a new job.

Despite the recent troubles we decided it was now or never. We packed our cases, marshalled our two barely teenage sons and boarded our flight to Colombo. I must tell you that I am severely allergic to package holidays so the plan was... well, actually there wasn't one. The boys wanted to see elephants, my husband wanted to visit a tea plantation and try to find the Girls' Home that his twice great auntie, a missionary, had co-founded in Badulla in 1894 and I of course wanted to visit Rathnapura, the city of gems... all in no particular order.

On arrival we stayed with our friends in Colombo and caught up on events and much needed sleep. By day two I was ready for my first foray into the gemstone world. With husband in tow we set out by tuk tuk to the Peta district with its huge market covering street after street, each with its own specialty, to find the road which is the loose equivalent to Hatton Garden. It was in Peta that unknowingly inappropriately dressed, I had my first and only experience of being hissed at, not by men, but by women. I hastily purchased a long skirt which I tossed over my shorts and hoped that my bare elbows would not cause as much offence as my knees and ankles had.

The tool shops were not unfamiliar but limited in their offering. The jewellers carried mainly diamond, sapphire and

ruby all set in 22ct gold. We were treated with suspicion when asking about loose stones until I produced my business card as proof that I was in the trade. On each occasion we were then taken upstairs or into a back room. The pattern was introductions followed by a general chat/getting to know you session and only after that were stones offered for inspection and sale. I was always offered sapphire and ruby, rarely spinel, aquamarine or tourmaline, and when I asked about moonstone or the quartz family the dealers seemed to not believe that I would want to purchase such lowly stones. I daresay it was a learning experience for both sides.

The next day the van was packed and we were off to Rathnapura. A gemmologist friend from Colombo had booked our hotel and arranged for us to meet the owner of a gem museum on our first day. We were warmly greeted by the museum owner and his family and shown case after case of beautiful minerals, mostly from Sri Lanka, polished stones next to the rough, an enviable collection and study resource. The owner was happy to spend time talking to us about his collection and answering our many questions. We were then ushered into his private study where he produced a selection of polished stones for us to examine and hopefully purchase. It was here that I learned that a gem museum is not strictly a museum but also a gem shop. It is also a place where no one looks down their nose at you for asking to see something other than sapphire or ruby.

We were met early the next morning by my gemmologist friend and his brother who had driven out from Colombo to show us around and make the all important introductions which would enable us to see things that we would not have had access to on our



Top: Down the mine. Bottom: Stone cutting

own. We parked up in the town centre and walked down a road which was all but deserted. Our first stop was to the office of a colleague of my friend where I was able to see rough as well as cut stones and an unusual twinned sapphire crystal. I learned a bit about stones that had been "cooked" i.e. heat treated to enhance their colour and added another useful contact to my address book.

Our next stop was a visit to a gemstone cutter. We had the opportunity to watch a sapphire being polished and ask questions about the equipment and how it was used. As we headed back to the cars, the road which had previously been deserted was full of men. Word had got out that we were there and they had all brought their stones to sell. As we were engulfed my husband took himself and the boys to one side leaving me in the middle of something akin to a rugby scrum of men pushing stones into my hand asking how much I will pay.

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Once I got over the initial surprise it was actually quite fun to take each stone in turn, examine it and decide if I wanted to haggle for the best price. There was a heart stopping moment when a man who was trying to hand me a large asteriated moonstone was jostled from behind. The stone went flying out of his hand and everyone fell silent and still. Fortunately the stone did not fly far and was retrieved without a scratch. Of course there was the one that got away, a beautiful bi-coloured sapphire which was blue in the middle and yellow at either end. Not knowing enough about gemmology it was either the deal of the century or a complete loss maker. I should have taken a chance.

We then drove a short distance down the main road through the town and up a small side lane. We pulled into the drive to a house and there next to it was a mine. I found its situation completely unexpected. I had been expecting something more industrial, but what we saw was a sight that could not have changed in the last hundred years. The mine was a tidy square hole no more than a metre and a half wide with a timber rail around the top and a corrugated iron roof supported on four timber posts for shade and weather proofing. There was a petrol generator to pump water out and fresh air in, communication from the surface to the miners below was via a plastic drainpipe and access was via a bamboo pole. A simple log winch brought the gem bearing earth to the surface in a sack which was then emptied into an enclosure which would later be washed through and the remaining gravel sorted for the gemstones. The spoil was used to backfill a spent mine works just a few metres away. In time there would be no trace of the mining operations. There is also industrial scale mining in Sri Lanka which we didn't see as well as the traditional river mining which we saw from a distance.

From Rathnapura we returned to Colombo where I had the pleasure of meeting some other gemmologists who graciously offered their time and hospitality. Then it was off again on a tour of the country where we did see elephants and tea plantations, we found the Girls' Home in Badulla founded by twice great Auntie Hettie, and even met a woman who had worked with her before she retired back to the UK in 1933 after 40 years service. Now that is serendipity!

## THE TRAVELLING JEWELLER does what it says on the tin!!

**RUTH FACEY has just returned from teaching 3 one-day courses on St Mary's, Isles of Scilly. This is the furthest she has been with her travelling workshop of tools and equipment for up to 8 people, and the opportunity arose from a chance remark made in conversations during her last visit to the Scillies (that was for the Gig Racing championship weekend in May).**

The idea caught on with Life Long Learning on St Mary's and they have been fantastically helpful in organising the event. The workshops gave everyone a good introduction to basic techniques of working copper and silver. The completed projects for each day (a twisted copper wire bangle, a silver ring with punched/hammered decorations and a silver pendant) allowed everyone to exercise their own individuality as they rapidly acquired new skills and competence.

All the tools were packed into four 35 litre lidded plastic crates, plus a smaller one for oddments, to go over on the Scillonian III from Penzance. A detailed checklist was attached to each lid noting everything, as there could be no dashing back if anything had been left behind. Some things are available on the island so I could omit some of the heaviest items (which might leave room for the wetsuit!) and Cooksons were standing by to send some items direct. It was a very useful exercise in distance organisation, right down to writing the session plan in 'Ofsted speak'.

I enjoyed a fair weather crossing to St Mary's and a walk through Hugh Town to the Life Long Learning centre at Carn Thomas, met the staff and waited for the arrival of the tools. Transport of luggage around the islands is very effectively carried out by Island Carriers. They will deliver to whatever destination is on the labels attached to luggage so that takes care of heaving luggage about. The propane cylinders had been supplied by an island supplier and they were connected up as soon as the tools arrived, so I could anneal the copper wire for the first session, unpack tools and set up the hall ready for the workshops. There were 25 people enrolled so I was going to be busy!

Each day followed the same format but the details of how all the students responded made each day a delight of differences. There was a goody bag for each student that contained notes on the basic processes, suppliers' details, a mini Cooksons catalogue and a worksheet to refer to if they had any spare moments! Some were rather nervous, others had more confidence and experience, but they were all new to annealing, manipulation of metal, hard soldering and surface textures etc. They had great fun getting used to the tools and processes and confidence grew as the morning progressed. They also helped each other and I caught snatches of conversations as they conferred with each other about aspects of the work they were doing.

At the end of each afternoon we had a relaxed discussion and review of the day's progress. Everyone agreed that initial nervousness had given way to a greater confidence and delight, they were genuinely interested in the outcomes from the whole group and, in an email from one of the participants that I have received since returning, 'we are like a little club out here parading our jewellery and still buzzing'. The individual designs that

Work produced in the course. Silver.



appeared for the final project were marvellous. Each student had a 4cm x 3cm piece of 0.80mm silver sheet and could transform this in any way they chose. Hearts, birds, fish, feathers, clouds with raindrops falling, geometric designs and even a cup cake brooch were created with decorative finishes, granules and applied shapes creating greater depth of interest.

During the course of the weekend it became obvious that many of the participants wanted to continue and so we began to sketch in a return visit. It is likely to be in March next year, before the season gets underway, and I have a good idea of how to develop what they have already achieved. There will be some distance

tutoring, the worksheets from the goody bags will be the basis for some winter practice with copper wire, and we should be ready to go when I turn up again. What a result!

I had to pack everything up after the last session – those checklists were invaluable – and return the room to a state of readiness for Mothers & Toddlers the following morning. The return journey was accomplished with the assistance of Island Carriers and Scillonian III, and with quite a bit of meeting and chatting in Hugh Town before the boat sailed, with people proudly wearing their new jewellery. I left with a great feeling that what had been started was likely to

continue, which justified all the hard work.

I didn't even get to walk on a beach, wisely had left the wet suit behind as this was very defiantly a working visit but I have the gig weekend to look forward to next May for more traditional Scillonian pursuits!

*NB: The Travelling Jeweller has experience of teaching to adults and children (Yr 8 +) for one or two day workshops in venues as diverse as schools, village halls and private houses. She can also help you arrange special events for birthdays, hen parties or corporate team building. More details from [studio@ruthfacey.co.uk](mailto:studio@ruthfacey.co.uk)*

## THE JEWELLERY PROJECT

Liz Willis tells us about a pioneering initiative helping disadvantaged people extend their skills.

**The St. Elizabeth's Centre provides positive living and learning for people with epilepsy and other complex needs, and based in Much Hadham, Herts. In 2007, the Centre opened The Cross Gallery in Buntingford, Herts, and following its success a second gallery was opened in Bishops Stortford to provide an outlet for the art being produced at two of the centre's social enterprises, The Jewellery Project and The Drawing Room.**

The Jewellery Project was set up by jeweller Emma Turness and it aims to provide a realistic working environment for adults from the centre with epilepsy and other learning difficulties. Workshops are run every day at the galleries, and are supported by a team of qualified jewellers and artists who assist the clients in producing jewellery to a professional standard, whilst retaining their distinctive identity and style. The clients are initially instructed in basic jewellery techniques and learn to use a variety of tools and materials; these are then developed as they progress.

Everyone who attends has individual learning goals that are specific to their own ambitions and abilities, and they work towards achieving these at their own pace. They are encouraged to make their own decisions about their work and to be responsible for getting themselves organised for the session. Individuals' own design ideas are developed to produce different ranges, such as the sterling silver "Seaside" range, and wire and bead heart pendants. We work with a wide range of materials, including silver, textiles, wire and beads, and donated items such as charms, buttons and old jewellery that can be recycled into creating new pieces. Each member of the team participates at a level that suits them as an individual, and is encouraged to take ownership for the success of the project, whether their



The class at work

focus is on making jewellery or for the administration tasks linked to running the gallery.

The galleries have proved a great success and are going from strength to strength. As well as the jewellery produced on site, each gallery also displays a wide selection of contemporary art and covers a range of medium. Every sale raises money for the St. Elizabeth's Centre.

This year, The Jewellery Project will be exhibiting at The Essex Art & Design Show in late September, and at the Jewellery Festival at Christmas at the Artshed, in Ware, on 28 and 29 November. For more information about the Centre, and about these events, please contact [thecrossgallery@stelizabeths.org.uk](mailto:thecrossgallery@stelizabeths.org.uk)

# THE GOLDSMITHS' CENTRE

Peter Taylor of the Goldsmiths' Company outlines for the ACJ the latest developments relating to this major project in support of the craft and industry.

**I am delighted to report that earlier this year the Court of Assistants (Board) of the Goldsmiths' Company approved the capital funding required to re-develop a derelict London Board School site called 'Eagle Court' in Clerkenwell, London.**

The £17.5M project represents the Company's largest ever direct investment in the craft and industry and reinforces its commitment to the future of goldsmithing to which it has been linked for some 700 years.

Founded by the Goldsmiths' Company, the Goldsmiths' Centre will deliver a range of services and activities. At its heart will be the Goldsmiths' Institute, a purpose built, state of the art education and training facility which will have a particular focus on providing training opportunities for young people who aspire to begin careers in goldsmithing.

The Centre will also comprise an exhibition space for the display of artworks, specifically designed to accommodate precious metals; a café which will be open to the public; conference and seminar facilities offered for corporate hospitality in addition to managed workspace and starter studios for the support of creative businesses.

The Goldsmiths' Centre has been set up as an independent charity to manage the redevelopment of the derelict site and to maintain the complex once it is up and running. As part of its charitable activities, the Centre will work to promote goldsmithing to a wide audience, aiming to educate the general public about the artisan skills of the goldsmith through a variety of exhibitions and events.

It is intended that the charity will, through an array of not-for-profit enterprises, seek to ultimately self-fund the provision of education and training facilities that it is hoped will assist in the furtherance of the craft.

In the lead-in to the opening of the Goldsmiths' Institute a range of pilot courses will be offered free of charge to delegates in order to assist with the development and

trial of some of the programmes which may run once it is open. These include an Under-Graduate Summer School for twenty second-year students due to enter their final year of study, a Post-Graduate Professional Design Programme for six recent graduates as well as the established Getting Started course which takes place each January.

Recent on-site activity at Clerkenwell has seen the hoarding erected, the ground cleared and the 1960s annexes demolished to make way for the new four storey building which will connect to the old school via a glass walkway. You may have heard that during the summer the appointed construction contractor went into administration. As a consequence of this, the contract will be re-tendered and hopefully a better price will be achieved as a result, with the new contractor projected to start on-site in January. In the meantime the demolition stage has been completed and archaeologists from the Museum of London have begun their investigation of the areas exposed by the works to date. It is anticipated that the Centre will open in autumn 2011.

John Lyall Architects



*For more information about the Project, the pilot courses and for images of the new centre please log onto:*

*[www.goldsmiths-centre.org](http://www.goldsmiths-centre.org)*

*Alternatively if you have any questions about the Project please email:*

*[info@goldsmiths-centre.org](mailto:info@goldsmiths-centre.org)*

*We are grateful to Rebecca van Rooijen for preparing this feature*

# INNOVATION IN VITREOUS ENAMEL SURFACES IN JEWELLERY

By Jessica Turrell

**In 2007 I was privileged to be awarded a three year Fellowship in the Creative and Performing Arts funded by the Arts and Humanities Research Council and hosted by the Enamel Research Unit at UWE, Bristol.**

The practice-based fellowship entitled Innovation in Vitreous Enamel Surfaces for Jewellery aims to develop new approaches to contemporary jewellery and enamel that stem from my own practice, and to contextualize this by identifying and promoting innovative enamel practice nationally and internationally whilst also seeking to provide an opportunity for professional networking and information exchange.

Underpinning the theoretical aspects of the project is my contention that enamel has huge potential as an exciting, innovative and highly expressive material but that it suffers from its associations with a traditional practice that relies heavily on high levels of skill to produce work that, although beautiful, often makes no reference to contemporary jewellery practice. There is undoubtedly some exciting contemporary enamel jewellery being produced, but these negative associations mean that enamel is not readily considered an appropriate material through which to address contemporary issues and concerns. Where enamel is used in contemporary practice it is often utilized in an experimental and rather crude way that, although having a freshness and immediacy, conveys none of the surface qualities and subtleties of which the material is capable. I believe that somewhere between these two strands of practice lies an approach that is innovative and experimental but that handles enamel with skill and sensitivity.

The fellowship has afforded me the opportunity to research techniques for the creation of three-dimensional

seam-free jewellery pieces and to this end I have investigated laser and fusion welding, three-dimensional printing, rapid prototyping and copper electroforming. Methods for the application of enamel to these forms have involved approaches more usually associated with large-scale and panel enamelling, techniques that I have adapted for use on a jewellery scale.

As I embark on the final year of the project I am moving beyond the pure technical research undertaken in the first two years and am beginning to develop a body of work that reconciles these research findings with my personal practice and individual aesthetic.

Alongside the practical outputs of the project I have plans to curate a significant enamel jewellery exhibition that will show the work of a group of internationally eminent jewellers whose practice strives to innovate and challenge traditional approaches to enamel and whose output demonstrates potential new directions for contemporary enamel practice. In addition the exhibition will feature the body of practical work I have created during the period of the project. In conjunction with the exhibition there will be a series of events including a symposium and a master-class, events that will serve to disseminate the results of my practical and contextual research. I hope that the exhibition and the related events will serve as a catalyst for change, helping to reposition enamel centre stage within the contemporary jewellery arena as a relevant and exciting practice.

*For more information on the project please contact: [Jessica.turrell@uwe.ac.uk](mailto:Jessica.turrell@uwe.ac.uk)*

## HOLITION

Coutts London Jewellery Week in June gave Lynne Murray an opportunity of demonstrating the new online process which she has been developing.

**Holition is a world first application which enables online users to try on and interact with jewellery and watch products online, in real time as though looking through a mirror.**

Holition is a joint venture between Inition, UK leading 3D production company, and Holts Lapidary, Jewellery Retailer of the Year 2008. The company was developed as a result of a KTP (Knowledge Transfer Partnership)\* between Holts Lapidary, Birmingham City University's Jewellery Industry Innovation Centre, (JIIC) and Lynne Murray, the KTP associate, and Head of Design at Holition.

Holition allows users to try on jewellery virtually either online, at events or in-store and offers options to change products at the touch of a button. 3D viewing is possible when the user wears a symbol on their finger and stands in front of a webcam. On screen the technology merges the 3D jewellery into real-time video of the person so that the jewellery can be viewed from all angles as the user moves their hand.

Holition was launched at Coutts London Jewellery Week 2009, and is now developing projects with global brands wishing to incorporate Holition into their offer. The project was previewed in Japan and has received significant interest from Europe and the US. Holition appeals to brands wishing to increase online sales, reduce shipping and insurance costs, and as a unique marketing application; try on the advert! It is also possible to accurately market test items prior to production. "Holition technology enables the

*continued >*

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customer to browse and wear a whole jewellery collection virtually and is a great way to encourage customers to interact with products before stepping foot in a shop. This is expected to increase conversion to sale and benefit multi-channel retail platforms.”

### About Holition

Holition is a leading provider of online interactive marketing and retail solutions to the jewellery, watch and eyewear markets. Holition has developed a unique virtual reality marketing application for use online, instore and at live events.

Established in January 2008, Holition is a joint venture between pioneering 3D specialists Inition, and Holts Lapidary, UK Jewellery Retailer of the Year 2008.

www.holition.com Email: lynne.murray@holition.com

*\* The Knowledge Transfer Partnership program is Europe's largest graduate training scheme and places a graduate within a Business and a University with the aim of increasing the competitiveness of UK industry. There are a number of KTP's within the UK jewellery industry for further information and opportunities visit: [www.ktponline.org.uk](http://www.ktponline.org.uk).*

## REVOLUTION/EVOLUTION SNAG Conference 2009 in Philadelphia, 20-23 May



Alison Baxter had a wonderful time, and recommends booking for Houston in 2010.

**This was the first SNAG Conference I have attended, and I was interested to see how it compared to the ACJ Conferences, which I have found stimulating and enjoyable.** With nearly 800 delegates SNAG lacks the intimacy found at the smaller scale British events where you can easily meet up and chat with new and old friends. In Philadelphia I saw colleagues I knew fleetingly, chatted with jewellers from all over the States and then they were never to be seen again! Six delegates attended from the UK but most people there were American, with over 300 student delegates – SNAG fundraises to bring as many students as possible to the Conference, and this includes a silent auction during the Conference.

Every SNAG Conference opens with an evening reception and pin swap. In the information pack you are advised to make between 20 and 30 pins to swap with other makers so I made 30 delicate resin flowers that were only 12mm in size. It is a fun way to meet other jewellers but difficult to say ‘no, I don’t want one of your pins which looks like a lump of ‘Fimo’ – oh that’s what it is! - in exchange for one of my beautifully made pins!’ The reality is that it is mostly the students that are the keen pin swappers.

A stunning neckpiece made by Ford + Forlano out of Polymer clay was a highlight of the Gala evening held the following evening in the Philadelphia Museum of Art, which was opened especially for the SNAG delegates. The event started with a fashion show, which used the main staircase to dramatic effect and showcased over 40 works of art worn on the body. We also had the opportunity to see the Cézanne exhibition and other parts of the museum, and a session with Stanley Lechtzin who was awarded the Lifetime Achievement Award. I was interested in his pioneering use of digital technology, but I found this a disappointing opening as for most of his one-hour session we watched a film with bad quality sound about the pioneers of the Jewellery Arts Education in the USA.

Other speakers included individual makers: Myra Mimplitsch-Gray (inspiring, informative and entertaining), Albert Paley (he listed his high profile projects chronologically); Camille Paglia spoke on ‘Art and Sex’ (entertaining but a serial conference speaker); Neri Oxman talked passionately about her practice at the interface of design, computer science, engineering and biology (thought-provoking). Sandra Alfoldy spoke on the ‘Future of Crafts’ (mildly interesting); and there were two panels – the first was ‘Calder in Philadelphia’ and the second, led by Helen W. Drutt, with the Conference title as the subject. There were panellists from Finland (dull), Holland (succinct and knowledgeable) and Germany (tried to speak about every significant piece of jewellery made since 1968 in 20 minutes – he spoke for 40!). So a mixture of the inspiring, the informative, the entertaining and the rather dull!

The strength of this Conference was the number of exhibitions on display around the city in over 15 venues. Sadly I didn’t find time to visit every one but did get to see the juried student exhibition, the Alumni exhibition at the Tyler School of Art (and as an added bonus, their workshops), and shows at a number of galleries in the old town. Philadelphia is a fascinating city, very much focused on the arts, and this conference played to its strengths.

The Conference ended with a grand buffet dinner and a fantastic band where everyone showed off their finest jewels and dance moves! I would recommend everyone to experience a SNAG Conference – next year the venue is Houston – March 10-13 2010.

*Alison is heading the team organising ACJ's 2010 conference at West Dean next July. Details on page 19.*

# STING OF PASSION SYMPOSIUM

Report by  
Charlotte Verity

**Staged in conjunction with the 'Sting of Passion' exhibition on show at Manchester Art Gallery this was a fascinating day-long symposium featuring presentations by ten of the twelve jewellers featured in the exhibition.**

Artists had been invited to make work as a direct response to a specific painting from the Manchester Art Gallery's Pre-Raphaelite collection allocated to them by exhibition curator Jo Bloxham. Some presentations focused solely on the specifics of the commission whilst others set the project within a more general overview of their individual practice.

Due to the international make up of the panel it was occasionally difficult to concentrate on strongly accented English (particularly where the paper was read out), but where this was the case there were plenty of interesting images to keep the audience engaged. I'm not sure if there are any plans to publish the papers delivered during the symposium but if there are I for one would appreciate the opportunity to revisit these talks.

The range of delegates and the relatively intimate venue space was conducive to audience input and there were some lively discussions and debate throughout the day.

I was sorry there was not an opportunity to view the exhibition prior to the symposium as I think this would have made it easier to follow the thread of the presentations. In order to fit in a visit to the show I had to leave the symposium before the question and answer session at the end of the day. This was disappointing as I'm sure it would have proved to be a lively affair; as I was leaving an audience member was asking one of the panel of speakers where he obtained the human ribs that he used in his work. Tantalizingly I didn't get a chance to hear his reply.

## STING OF PASSION

Manchester Art Gallery  
11 July-25 October 2009

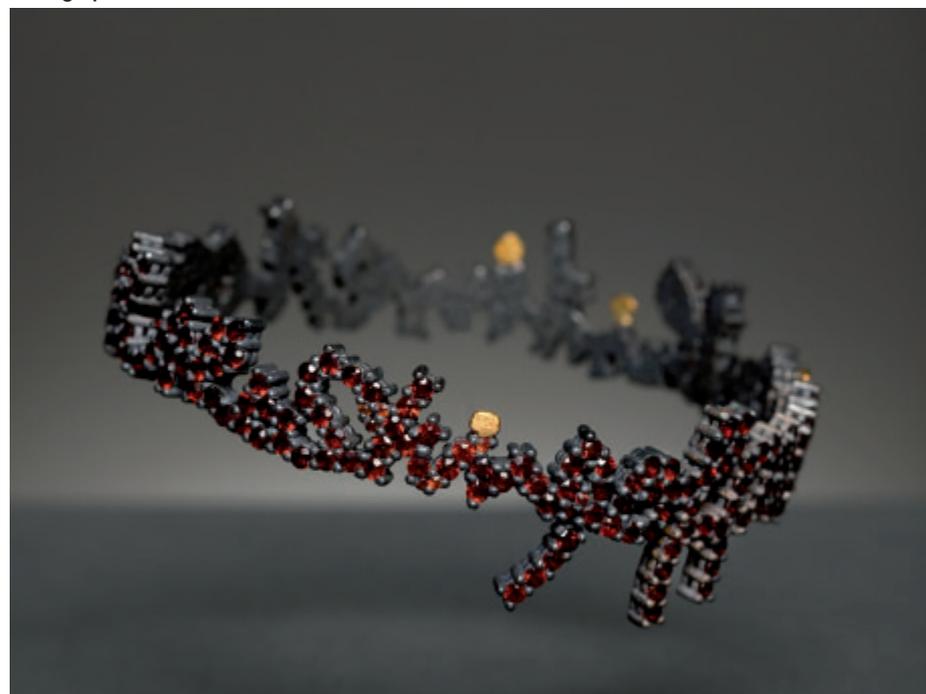
Reviewed by Elizabeth Moignard

**Pre-Raphaelite paintings are an important feature of the civic collections of a number of the big Victorian industrial cities in this country – there was something about them which evidently appealed to the wealthy burgher's cultural aspirations, and suggested cutting-edge taste in a manufacturing environment.** Ted Noten's virulent green 'Sting' tacks, reflecting the Manchester bee icon used in the publicity for this show, stands for some of that heritage. The paintings still exercise fascination: J.W. Waterhouse was enjoying a solo show at the Royal Academy as his Hylas and the Nymphs figured here. Jo Bloxham curated this exhibition, a contribution to Manchester's International Festival, as a reaction to twelve Pre-Raphaelite and late-Victorian paintings in her home city's Art Gallery, and to their portrayal of a group of women from myth and literature. Her view and choice of the paintings is characterised in her observation that 'They are not just aesthetically pleasing and beautifully painted; they all depict women in various guises. Be it the woman portrayed as the Temptress, Seductress, Femme Fatale or purely as an icon of beauty, there can be no doubt – these women are dangerous. They appear to have a hypnotic power over man, which serves to highlight and expose his vulnerability.' The title of the exhibition comes from a line of the Lesbian poet Sappho's hymn to Aphrodite, the ancient Greek goddess of sexual love; the paintings are all (virtually necessarily) by male artists. I leave that thought with you.

The invitation to the twelve contributing jewellery artists, some of them working on the very edge of their medium, was a deliberate move towards expression of a reaction

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Jivan Astfalck . Bangle. Fine gold, sterling silver and garnets. The garnets form a quotation from Sappho, 'The sting of passion', inspired by the painting 'Sappho' by Charles-August Mengin. Photograph Jonathan Keenan



Jorge Manilla, large brooch, 'Only out of conscience' Hylas: shibu-ichi silver, bone and wood. Nymphs brooches: silver and bone. Photograph Jonathan Keenan

> continued from previous page

to the content as well as the presentation of the chosen paintings; they belong, after all, to a style which is often now discarded as a last gasp of a superficial and often melodramatic romanticism. Part of the undoubted success of this exhibition must come from the contrast of idiom between the paintings and many of their commentators, which operate at a distinct tangent. Approaches varied from a meditation on a detail of the picture, often extending its function as a visual signifier, to a narrative fantasy on the possibilities of the depicted scene, to a thought about the heroine's fate or psyche, to the effects of chance or a single momentous wrong decision. C.-A.Mengin's dark 'Sappho', melancholy and bare-breasted, contemplating a watery suicide in a sulphurous light, wears a double string of red stones on her pale right forearm. Jivan Astfalck, who also provides a striking translation of the Hymn to Aphrodite for the catalogue, turns those encircling red stones into a garnet sting of passion statement-bangle, bleeding its lettering down the wearer's arm. Jorge Manilla translates Waterhouse's unfortunate Hylas, tempted by a team of nymphs from St. Trinian's to a watery fate, into a dark oval, accented by a bone head-profile, surrounded by seven pale silver twig and bone female hieroglyphs. Anya Kivarkis links Burne-Jones' jewel-free 'Sibylla Delphica' via the notion of envy with Rossetti's suggestively adorned 'Astarte' by manipulating the latter's hands and the loot they hold to form an elaborate multi-surfaced white silver brooch for the Sibyl. Nanna Melland views Astarte as much more sensual and cruel, envisaging the naked body under the clothes in the painting, wearing an erotic and interventionist gold chain girdle looped round and through her privates. Arek Wolski responds to Stanhope's 'Eve Tempted', a dreamy redhead listening



to her satanic iPod and reaching for the apple, by creating an elegant white t-shirt for her, not laundered quite long enough to wash out the message 'last forever' corrected to read 'lust forever'; when temptation comes, we give right in. Bettina Speckner reflects Sandys' 'Vivien', the trapper of Merlin via his own magic, in a pair of dark watery and woody ovals over which she gazes, framed by dark emerald beads. Marianne Schliwinski interprets Rossetti's 'Joli Coeur', with her flirtatious tempting gaze and the rich dirty reds of her clothes, jewels and hair as the deliberate seduction it is, and gave us a pendant which turns upside down the one worn in the picture, and a brooch which links the face of the woman, a beautiful but potentially poisonous orchid, and a rococo frame into a beautiful but toxic image.

Not all the women in the pictures control their fates, of course: Hughes' 'Ophelia', at the edge of the brook, a driven and despairing figure, prompted a brutal imprisoning concrete and glass-shard neckpiece from Kepa Karmonia. Peter Hoogeboom reflects on the future of Hacker's 'Syrinx', escaping from rape by Pan by turning into a reed – his mysterious necklace of white reeds and red extrusions carries the silver silhouette of the nymph, and the space from which

she disappears. Leighton's 'Last Watch of Hero' shows us both the already devastated girl, whose lighthouse lamp blew out in the storm which drowned her swimming lover Leander, and the death she fears in a predella footnote. Christina Filipe focuses on the significant objects, a candlestick and snuffers which symbolise both their love and their fate. Benjamin Lignel reacts with amusement and disgust to the overblown erotic fantasies of Rossetti's 'Bower Meadow' by creating two snowstorm souvenirs containing a comb, hairpin and ring 'stolen from his girls' dressers, suspended in the pink serum of his repressed passion'; pity we couldn't shake them. Sarah O'Hana, using some of the laser technology from her research project, has suggested a way forward for the Foolish Virgin Prinsep depicted 'At the Golden Gate', depressed and excluded – she has a keyhole to peer through, and an adjustable prism help her manipulate what she sees, and overcome her frustration.

It was an extra privilege to be able to go and look at the featured pictures themselves, with other contemporary paintings, and perhaps see them rather differently, which was one of Jo Bloxham's objectives; she and her makers realised another, which was to crystallise a profound emotional reaction in a provocative piece of their own work.

# SOUTHERN STARS NORTHERN LIGHTS: SOUTH AUSTRALIAN JEWELLERS

Bluecoat Display Centre, Liverpool, 8 August - 26 September

Reviewed by Norman Cherry

**This compact exhibition offered a tantalising glimpse of some of the current creativity in and around Adelaide, Southern Australia, a city that since the 1970s has developed a well-deserved reputation as a major antipodean centre of visual arts activity.** Like Seattle in the USA, it has a vibrant jewellery scene, undoubtedly largely due to the collective presence of The Jam Factory, Gray Street Workshops, and the metals department of the University of South Australia.

In this show, curated by Margaret Hancock, Gallery Manager of Jam Factory, seven artists represent the internationally renowned, the established, and the emerging.

In the latter category, and also representing the international dimension of contemporary Australian visual arts, is the Korean Sun-Woong Bang, who undertook a residency at the Bluecoat Centre prior to the exhibition. Belying his origins as a student of Biochemistry, the work on show used filigree-like techniques and multiple repetition of motifs which imply minute life forms harnessed together to make larger statements. In many respects this was the least arresting or mature work in the exhibition but some examples of what he had been developing during his residency, utilising the kinetic energy of body movement, seen on his own person at the Preview, suggested much more promising jewellery in future and underlined the professional developmental value of residencies integrated with exhibitions.

Of the internationally known artists, Julie Blyfield and Catherine Truman showed work which was both visually captivating and of great subtlety. Blyfield's Scorched series is a result of her ongoing study of international museum collections of flora and especially a response to the current drought conditions experienced in the Murray River area of South Australia.

Her brooch forms used her established techniques of drilling, sinking, colouring and oxidising silver to stark effect, especially in those where colour is much more sparse and limited, evoking scorched vegetation.

Catherine Truman's current output is made from somewhat more prosaic material: styrene tubes which are manipulated by heat and mouth-blowing in the style of the artisan glassblower. Overtly organic, these could represent flora or fauna. In fact, they are the latest manifestation of her continuing interest in the anatomical, her wish to understand the human body, her work as a Feldenkrais Method Practitioner, and her research into historical anatomical collections.

An equally quotidian material, PVC, is handled by Kath Inglis on a different level of subtlety. Carved and dyed rich colours, these necklaces and bracelets have a jewel-like appearance and qualities at first glance perfectly capable of tricking the unsuspecting viewer into imagining they are made from something altogether more precious. Jane Bowden's two themes were interrelated but profoundly different in visual effect. The Square and Circle series is bold and in some respects almost crude in the wrapping technique used to bind the various elements together, whereas the Woven series based on Indigenous Australian eel-fishing creels are delightful examples of arresting forms created out of immaculate technique. Michelle Taylor's painted and scraped-back wood, bamboo and steel pieces had the timeworn and weathered quality of pebbles found on the shore. Close inspection reveals more depth in technique and appearance than an initial first glance might elicit.

Christian Hall who, like Blyfield and Truman, was one of the participants in the 2003 HaT exchange project, uses industrial techniques in a non-industrial manner. Combining silver and stainless steel, his work utilised photoetching to create multiple units making forms reminiscent of many of the technological appurtenances of contemporary life. Unlike the satellite dishes, mobile phone masts, etc which they tended to evoke, these highly-engineered pieces were not at all unpleasant or invasive; rather their precision and limited colour palette had qualities which makes the viewer all the more curious and tempted to touch.

Indeed, one of the great attractions of this show was that it eschewed the all-too-normal locked glass showcase, instead laying the jewellery out on white shelves attached to the walls. Although securely attached, each piece could be handled sufficiently to satisfy the viewer's haptic curiosity and sense of wonder.

The Bluecoat Centre is to be congratulated in hosting this exhibition and giving us a glimpse of contemporary jewellery activity in Adelaide. The only pity is that it could not have been seen more widely.



Catherine Truman. Brooches,  
Striped Tree 1 & 2. Heat formed styrene,  
paint, sterling silver, steel.

## KEVIN COATES: A NOTEBOOK OF PINS

Ruthin Craft Centre, 20 June-6 September 2009; Harley Gallery, Welbeck, 24 October-23 December 2009.

Reviewed by Elizabeth Moignard

**This exhibition, like its predecessor, *Fragments: Pages Stolen from a Book of Time* (2000), is the product of a creative imagination which thrives on the links it makes between myth, history, music, mathematics, antiquity and its reception and surviving remains, animals, monsters, and more.** The earlier exhibition, also curated by Elizabeth Goring, used a collection of ancient objects, largely fragmentary, to reflect on the place of time and chance in an underlying narrative, presented on a slate page displaying the fragment re-constituted as a piece of jewellery, often with an additional commentary supplied by the setting. The Notebook concentrates deliberately on a single jewellery form, and shows us the contributory objects or images and thoughts lying behind the pins displayed on its pages. An important element of this show is indeed its focus on the creative thinking and practice of the maker, as much as on the wearable element of its outcome. Kevin Coates contributes to the handsome catalogue a characteristically pointed and staccato reflection both on the history, purpose and users of the pin, and on the evolution of this particular manifestation of his working process.

The Ruthin display, rather as its Edinburgh predecessor did, assembled the leaves of the notebook in a corridor, in this case the long narrow gallery looking onto the central courtyard, illuminating much of it with strong natural light, and concentrating the viewer's attention on the imagery and colour juxtapositions of each page. Concentration is the watchword: there is a complex, layered process behind each pin, of which we are shown the highlights and some of the

connections. A few of the pins began with a found object which is incorporated, and elaborated, such as the Persian wound-glass bead which forms the body of the 'Fire Serpent'. More of them reflect on thoughts raised by paintings or items of decorative art, some of them in the Wallace Collection, of which Coates is currently Associate Artist. Some do both: as a classical scholar, I was particularly taken by 'Weenix's Snail'. This is a meditation on the coiled volutes of the Ionic column, both as a mathematical construction by which the maker designed and carved the volute which appears on the brooch, and as a derivative of a natural organism – the gold snail with a real shell sitting on the abacus of the capital. The notebook page shows us that the formal methodology was derived from Durer's exposition of the geometry, and the snail as a natural exemplar inspired by Jan Weenix's 'Flowers on a Fountain with a Peacock', in which the snail provides a quietly subversive counterpoint to the noise and colour of the major players. And the 'Lunar Hare', very much alive, unlike his counterparts in the Wallace Collection, trundles a mother-of-pearl crescent moon across a dark sky.

Occasionally a beautiful stone or form gains by association: 'De forti Dulcedo' reflects on the virtually identical honey colour of a citrine and a sapphire, and links them with Samson's lion, and his appearance, complete with bees, on the classic Tate and Lyle syrup tin. The pin, topped by bees, embeds the stones in the grasp of a formidable claw. 'Between Dusk and Dawn' enfold an anthropomorphised bat between an enormous twilight-grey star-sapphire and

the pink glow of a dawn sapphire gripped by his toes. 'Newton's Apple', in glowing coral engraved with his gravitational algebra, is held in his golden hand.

As Elizabeth Goring says in her catalogue overview of this remarkable exhibition, 'Kevin Coates creates visual poetry'. It sings – the maker, the curator and the viewer form a very potent trio.

*'Kevin Coates: A Notebook of Pins' will be showing at the Harley Gallery, Welbeck, until 24 December. [www.harleygallery.co.uk](http://www.harleygallery.co.uk)*

Kevin Coates: Working sketch for 'Lunar Hare'. Mixed media



# ARTICLES OF HOPE, ADORNMENTS FOR JUSTICE

Royal Exchange Mezzanine Gallery, Manchester

2nd July-21st August

Reviewed by Charlotte Verity



Caroline Royal: Bangle, 'Shackle', Article 29. Silver, copper, brass, found and reclaimed materials. Photograph Jonathan Keenan.

**'Articles of Hope' is the fourth non-commercial exhibition from the Manchester Jewellers Network, and was inspired by the 60th Anniversary of the adoption of the Universal Declaration of Human Rights (UDHR) by the United Nations' General Assembly in 1958.** The catalogue begins by explaining the intentions of the exhibition, and giving a brief history of Campaign Jewellery, from campaigns such as the Woman's Social and Political Union's implementation of the three colours, purple, white and green, worn as ribbons or badges, in 1908, to the red poppies, launched in 1919 and worn every November to this day as a tribute to war veterans. These campaigns, and others, have all fought for the rights, freedom and dignity of man through the medium of body adornment and this exhibition follows the tradition.

Eleven jewellers from the MJN participated in the exhibition, and each jeweller selected one of the thirty UDHR Articles to interpret. Though the UDHR is now over 60 years old, the fundamental themes and issues addressed are perhaps more poignant today than ever before. For example, the brooch 'Represented' by Tara Kirkpatrick is an interpretation of Article 21, 'Everyone has the right to take part in the government of their country...'. This is a right which women fought for in many countries, including this country, over a century ago, and a right which is currently being fought for in Afghanistan.

The brooch by Rowena Golton, 'A Prayer for Tibet', was inspired by Article 15, 'Everyone has the right to a nationality...', and has a similar global significance, as it highlights the plight of the Tibetan people under China's rule. Other jewellers chose Articles with more personal significance, for example, 'Working Class Hero', a medal by Samantha Mills, is an interpretation of Article 23, which sets out human rights with regards to employment, and is dedicated to 'those who have died from an industrial disease'; her father died from asbestosis.

My personal favourite piece is 'Apothecary Ring' by Anne Hawley, an interpretation of Article 27, 'Everyone has the right freely to... share in scientific advancement and its benefits'. The piece is designed around the concept of balance; a green cross on one side of the ring represents the pharmaceutical industry, while a red cross on the opposite side represents access to essential medicines for all. Along the top of the ring, figures representing the people of the world slide one way or another, tipping the balance.

All the pieces on display were well designed and crafted with in-depth explanations, showing great understanding of the subject matter. A central feature of the exhibition was the life size photographs by Jonathan Keenan, which showed the jewellery in context, being worn. The jewellery pieces themselves were on display in purpose built stands, created by Lazerian, from breeze block, steel rod and Perspex.

Though the exhibition does not seek to collect funds to donate to any specific cause, it does encourage the viewer to question her or his own allegiance and support any of the many Human Rights organisations who work to make justice, fairness and freedom a reality. The exhibition will be touring nationally and internationally in venues to be confirmed, for the next two years. After this time, the intention of the MJN is to auction the pieces of jewellery from the exhibition, and donate the proceeds to charity.

## JEWELLERY USING TEXTILE TECHNIQUES

By Sarah Keay. A&C Black 2009, Design and Make Series. £16.99. ISBN 978-1-4081-0107-0  
**Reviewed by Anne Lindsay**

**This book gives an insight into the historical, technical and aesthetic aspects of textile techniques in jewellery. Informative and inspiring, the wide range of illustrations, together with the step-by-step projects and knowledgeable text create an interesting and lively read.** Throughout the book, a fascinating gallery of work is presented, relating to each section on textile techniques, covering everything from French knitting and smocking to felt making and weaving. Usually 'galleries' are at the end of how-to books, but here they are interspersed with the step-by-step projects, making it much more encouraging to use and adapt to your own style. There is an emphasis throughout on contemporary makers and most of the pieces have been made since 2007, giving the book a really up-to-date feel, but there are also references to interesting historical uses of textile techniques, giving added depth and showing that Sarah Keay has thoroughly researched this subject.

The choice of makers is quite random and varied, demonstrating the vast potential of textile techniques as a vehicle for personal expression. Work comes from all over the world, including the Netherlands, Germany, Greece, Korea and USA and reflects the diversity of approach. It ranges from fun and novel ideas like 'My friend is a chicken' brooch by Jimena Rios to darker pieces, such as the work of Hanna Hedman, which is inspired by grief and death. One of the stranger and more innovative ideas explained in a step-by-step project is an intriguing necklace designed by Sarah Kettley, made from conductive yarns and ink. The yarns and ink conduct electricity, which activate switches in the collar to play sounds of crickets and frogs that come out in the rain through speakers mounted in the collar. There are plenty of illustrations from new makers alongside more established names and additional text on the intentions behind their work, useful with the less familiar work.

One of the step-by-step projects shown is a bangle by Vicky Forrester using the technique of binding. This project appealed to one of my 16 year old pupils and she was able to follow the steps to create her own version of the bangle. Technical information and illustrations are clear and additional information in the introduction discusses the properties of different wires, together with recommendations on how to avoid difficulties, which are helpful. There is a useful directory at the end giving lists of suppliers, further reading, websites and even places to visit. There are lots of stimuli for ideas and it is refreshing to see innovative ideas and unfamiliar names presented through beautiful illustrations, showing the sheer variety of textile techniques used today.



Lilia Breyter. Bangle, 2007. Silver, twill zig-zag. Photo © Paula Breyter



Katy Hackney. Three brooches, 2006. Plywood, formica, bamboo, other materials. Photo: Sussie Ahlberg.

## NON-PRECIOUS JEWELLERY

By Kathie Murphy. A&C Black, Design and Make Series, 2009. £16.99. ISBN 978-0-7136-8729-3  
**Reviewed by Jessica Turrell**

**This is Kathie Murphy's second book for A&C Black, after her highly successful 'Resin Jewellery', focusing on the material that has dominated Murphy's practice for many years and in which she has gained the highest level of technical expertise.**

With this latest book Murphy tackles a much broader subject area. She has taken the decision to clearly demarcate the materials and not to include too many examples of pieces that would fall into the category of mixed media. There are individual chapters on Rubber, Plastics, Wood, Paper & Leather, Textiles, Metals, and Stone, bone & others. Where appropriate chapters are further sub-divided into material headings, such as in the case of Textiles into Felt, Fibre and Cloth. Each section includes an overview of the material, basic technical information, tips and 'creative ideas' and gallery pages featuring the work of a range of prominent contemporary jewellers to inspire the reader and demonstrate the broad spectrum of possibilities.

The book is illustrated with numerous colour photographs showing the processes that relate to the various materials, alongside examples of finished pieces. The text is clear and well written and leads the reader logically through each section. Each chapter provides enough technical information to introduce the various materials and to inspire the reader to further, more detailed, research. Murphy should be praised for her endorsement of the use of journals and sketchbooks and her clear and straightforward inclusion of any relevant health and safety issues.

Instead of the more usual step-by-step projects the technical information is supplemented by a final chapter of five design briefs illustrated with simple line drawings. Each brief is written so as to be open to interpretation using any of the materials covered by the book. Finally the reader is provided with a useful glossary of terms and a comprehensive suppliers list.

The book is a pleasing size, noticeably larger than the earlier Jewellery Handbooks series and this increase in size allows for the welcome inclusion of larger photographs. My only argument with the layout is the corner and page-edge colour and pattern, that is obviously intended to make navigation of the book easier, but which in my opinion makes the page layout rather cluttered, a problem compounded by some rather strange typographic choices. On the whole however this is a good book with much to recommend it to a target audience of students and jewellers who already have some skills and are looking for further inspiration and to expand the range of materials in their repertoire.

## SUSTAINABLE JEWELLERY

By Julia Manheim A&C Black, 2009, £16.99. ISBN: 978-0-7136-8344. **Reviewed by Ruth Facey**

**‘Sustainability’ has crept into usage at a time when concerns for the planet’s resources are being stretched by profligate demands of the consumer.** Very often the concerns are for the major resources of food, fuel and water but for the artist and designer close examination of their working practices have given rise to ingenious and radical solutions.

To question how we work and what we work with can be uncomfortable but it can also enliven our awareness and bring subtlety of comment to serious issues. In Julia Manheim’s own practice she addresses many of these concerns and now, with this survey, she shows us work by other practitioners whose concerns have been finding a voice through jewellery for over 30 years.

This is not a book with technical details and step-by-step instructions, which may disappoint some people, but is an open and inviting selection of work in an eclectic mix of materials from discarded and distorted found objects, everyday plastics, curious as well as conceptual and ephemeral manifestations. In this way traditional values associated

with jewellery, of cost, durability and manufacturing, are challenged but bring us to contemporary viewpoints that are at ease with transience, with impermanence and change. Some of the pieces featured are apparently simple, and everyday objects such as ring pulls and plastic cap closures reappear as brooches and necklaces with very little done to disguise their origins. Other pieces are the result of many processes, reworking and altering the original to create new works that contain fresh energy and comment.

Evident in much of the work presented is the amount of thought and careful planning that goes into even an apparently simple idea. Best demonstrated by the inclusion of ephemeral pieces such as Millie Cullivan’s Lace Collar, a dusting of talc through lace onto the neck, they show a determination to realise a concept to a high level.

Chapters that focus on work exploring the potential of materials include both established and emerging designers: Verena Sieber-Fuchs’ knitted collars, using cork, sweet wrappers and film, date from the late 1990’s while recent Middlesex

University students Claudie Fenwick, Rachel Darbourne and Kristina Kitchener transform mundane plastic carrier bags into dynamic and surprising ornamental pieces. The inclusion of student work gives this study an extra dimension, allowing us into the energetic and vibrant enquiry of radically experimental work characterising study to degree level. It is exciting to see these enquiries, which form part of an individual’s journey of development as a designer, as they can remind us too of the potential to think laterally within the scope of our own practice.

I shared this book with a friend, an experienced weaver and university tutor, who was also excited by the sheer potential for her own practice that I had recognised. We were encouraged to find concerns that resonated with us, about technologies, approaches to materials and ultimate resolutions that can be accessed through reading such a study.

So find time to reflect, collect and explore the daily minutiae with which we are surrounded and make your own journey of discovery...who knows where it will lead but that is the point!

Millie Cullivan. Lace Collar, 2004.  
Talc. Photo: Caroline Broadhead.



## BANGLES & BRACELETS

By Amanda Doughty. A&C Black, 2009. £15.99. ISBN 9780713679298  
**Reviewed by Rowena Park**

**This accessible and well thought-out book is a useful addition to a library of jewellery techniques.** In the initial section there is an introduction which gives a general outline of the purpose of the book followed by an illustrated guide to basic jewellery making tools, interspersed with tips about the tools that are gleaned from use and practice – invaluable to beginners and to those looking to expand their skill base. The photographs of the tools are clear and helpful, with cheaper alternatives suggested where possible. A simple project to make a silver bangle takes you through the necessary processes, from choosing the metal to the final finish, demonstrating how various tools should be used, again with tips and clear photos of the work in progress and in situ showing variously how to cut the metal, file, solder, clean, shape and size. Suggestions aimed at making the work professional explain what you might do to speed up the process with references to the suppliers list at the back.

This format is then repeated through eight bangle projects by different designers chosen for their varied practices and choice of materials, some of which use very limited tools and techniques through to highly complex projects that would require a good level of technical ability. Whether simple or complex, each project is thoroughly and clearly explained with good visuals, tips and tool advice as well as raising good practice for health and safety. Using different makers to devise and then show how to make each bangle illuminates how differently we all work and that there is often more than one way of working. A beginner would find some projects they could complete and some they would aspire to, and an experienced maker would almost certainly find enough variety in the scope of the work to learn something new to them.

Also included is a small bibliography about each maker with contact details so



**Hyungyung Park. Bangle, 'Elastic Gold'. 18ct yellow gold. Photo: Studio Munch.**

one could find out more or even ask for advice if stuck. Interspersed between each of the projects are more images of bangles from a wide variety of designers with very brief details, enough to whet your appetite and to show more possibilities in the use of all kinds of materials.

This book gives you plenty to think about and illustrates what can be possible as well as helping to broaden one's view of the purpose of jewellery and what it is made from. It shows you how to make it and where to find your suppliers and finishes with a useful glossary of terminology for reference. It does not claim to be all you will ever need to know but it certainly will help.

## MIXED MEDIA JEWELLERY

By Joanne Haywood. A&C Black 2009. Design & Make series. £16.99. ISBN 978-0-7136-8867-2,  
Reviewed by Laila Smith

**A&C Black have brought out a new range of lavishly illustrated material-focused books.** 'Mixed Media Jewellery' by Joanne Haywood is one of the first to be published. This new series has a slightly different format to other A&C Black jewellery books to date and each of the 3 published so far have somewhat differing chapter headings. A short introduction into the history of mixed media jewellery and adornment is followed by chapters on materials, basic techniques, designing, projects and 'meet the makers'.

I was most interested in the design and 'meet the makers' sections. The design section is wonderfully illustrated and explains many design processes commonly used by makers today. This is a great addition to a 'how to' book and the inclusion of sketchbook pages and technical notebooks of a number of jewellers add depth to a subject that is often neglected in jewellery publications. It serves as inspiration to students of jewellery and a spur to jewellers who find that the design process often takes second place to other work in the studio.

'Meet the makers' was the other truly fascinating chapter for me. 16 jewellers reveal their inspirations, motivations and working process alongside images of their work and designs and many reveal a glimpse of their workshops. I can't be the

only jeweller intrigued by other makers' spaces so this section is really compelling and a wonderful inclusion that I hope will be carried on in many such publications to come.

The Materials and Techniques chapters are a good introduction to their subjects and are well illustrated and informative.

The Projects section is the largest in the book and is given over to 12 projects, all well described with step-by-step photography, tips and health and safety advice. For the most part the projects are aimed at the beginner jeweller, but tips and tricks will be useful to more seasoned jewellers too. Materials covered in these projects include polypropylene, wood, wool, beading and more.

Most chapters close with a 'gallery' section showcasing a huge range of

jewellery pieces from around the globe. These galleries help demonstrate the rich variety of work encompassed by the term mixed media jewellery being produced in workshops today.

As a jewellery tutor I can see that this book will be of great interest to students of jewellery making, opening their eyes to what jewellery can and should be. The mix of contributors works really well and serves to widen the appreciation of mixed media jewellery produced today. The book will also have great appeal to the more established maker who will almost certainly be fascinated by the work of the many acclaimed international jewellers alongside pieces by less well known makers. They will almost certainly also be enthralled by the fantastically voyeuristic Meet the Maker section.



Robin Kranitsky and Kim Overstreet. Brooch, 'Distress' 2005. Brass, acrylic, copper, acetate, paper, lead foil, insect parts, decorative tin scrap, balsa, postcard fragments, metal Bingo game card, metal jar lid, metal box, beetle legs, feather. Photo Robin Kranitsky.

## JEWELLERY FROM NATURAL MATERIALS

By Beth Legg. A&C Black, 2008. £15.99. ISBN: 978-0-7136-8276-2  
 Reviewed by Sophie Honeybelle

**The book begins with an introduction to the origins of natural materials in jewellery and discusses the geographical context of early jewellery, looking at examples from Africa, the Pacific, the Americas and the Victorian era in Europe and how the people of these places made, wore and experienced their adornments.** Legg discusses the importance of belief, symbolism and culture which has informed jewellery, its materials and creation since humankind first strung snail shells on a thread.

The book then fast-forwards to our modern-day approaches to the use of natural materials and it is understandable that Legg writes “contemporary art that concerns itself with nature has become burdened with guilt”, a statement which resonated with me as a human being and as a designer-maker. As creators of objects almost certainly derived or taken directly from nature – how do we deal with these current issues? Will our work become a celebration of or a memorial to nature?

In Chapter 4 Legg introduces the reader to the tools of the trade and begins to offer a practical guide to making, including health and safety tips. In the chapters that follow she deals with stone; shell and coral; bone, antler, horn and tooth; wood, vegetable ivory, jet, amber and latex; hair, hides, feathers and wool, occasionally giving advice and step-by-step tuition on how to use certain materials, such as felt and how to prepare and work with bone. Contributing designer-makers from round the world have enabled Legg to include interesting photographic examples of each material to illustrate its quality and meaning.

She includes a relatively large chapter on the processes and uses of cold connections, including uses of riveting, setting, inlaying, adhesive bonding and sewing. The chapter entitled Other Applications mentions ways of casting metal using cuttlefish, charcoal-block and centrifugal methods as well as discussing electroforming, electroplating, roll-printing and pyrography.

The final chapter contains the Contemporary Artists' Gallery showcasing 24 international designer-makers including Legg

herself. Each maker has a body of text explaining their backgrounds, methods and ideas and includes two images of their work.

Speaking from my personal experience of reading a few books about the uses of materials in the creation of jewellery, I would say ‘Jewellery From Natural Materials’ is a book for the intermediate and/or student maker who has some experience of working with materials, tools, ideas and forms, and for the seasoned maker if they want to branch out into new ways of working. This is a small book that contains a lot of information, but doesn't cover a topic or material in depth. It's a good basic overview of natural materials, however I do believe Legg could have delved deeper and gone further to create a more comprehensive handbook.

Terhi Tolvanen. Necklace, 'Ronde Stipjes'. 2006. Silver, wood, paint.  
 Photo: Eddo Hartmann



## RECENT PUBLICATIONS

**Inspired Jewellery.** Ursula Ilse-Neuman. 200 works from the collection of the Museum of Arts and Design, New York. Antique Collectors Club, £29.95 hb. ISBNs 9781851495788/1851495789

**Glass Wear.** Ursula Ilse-Neuman, Cornelia Holzach and Jutta-Annette Page. 2008 Exhibition catalogue, Museum of Arts and Design, New York and Schmuckmuseum, Pforzheim. £35. ISBN 978-3-89790-274-9

**Glass Jewellery.** Yvonne Coffey. A&C Black, Jan 2010. £15.99. ISBN 9780713679403

**Ceramic Jewellery.** Joy Bosworth. A&C Black, April 2010. £15.99. ISBN 9781408106372.

**Introduction to Precious Metals (new edition).** Mark Grimwade. A&C Black, Jan 2010, £35. ISBN 9781408122031

**The Essential Guide to Business for Visual Artists,** Alison Branagan. A&C Black, £16.99. ISBN 9781408119037

**Medieval Jewellery, 1100-1500.** Marian Campbell. V&A Publications, £19.99. ISBN 9781851775828.

**Contemporary Jewellery: The Padua School.** Graziella Foldini Grassetto. Arnoldsche. £39.50. ISBN 3-89700-202-8

Chrome Yellow books Ltd, Specialists in Contemporary Art & Craft Publications.

Tel/Fax: +44 (44) 1787 281112, Email: soniaandmichael@aol.com.

*The firm carries a huge range of books on jewellery. It is not a mail order service, but runs a stand at university events through the year. Check event dates by email.*

# ACJ Conference 2010

**CROSSINGS – a convergence of ideas, materials and technologies.**

**ASSOCIATION FOR CONTEMPORARY JEWELLERY CONFERENCE 2010**

**WEST DEAN COLLEGE, WEST SUSSEX, ENGLAND, JULY 19-21**



**This conference will explore the crossing points, intersections and collaborations that feed and stimulate exchange, debate and the development of new ideas and directions within contemporary jewellery practise.**

- How do collaborations, partnerships, and interfaces between differing practices and approaches feed into individual practice?
- How do cultural and geographical cross-overs influence ideas?
- Can the material and technological constraints imposed by cross-disciplinary practice lead to new thinking and novel solutions?
- What happens when disparate practices and approaches intersect?

## CONFIRMED DETAILS:

### KEY NOTE SPEAKERS:

#### **WENDY RAMSHAW & DAVID WATKINS – A LIFE'S PARTNERSHIP**

Wendy and David will talk in conversation about the crossovers throughout both their long careers and explore why there have been only three collaborations.

### DELEGATE FEES:

**ACJ MEMBERS** - before March 31 £180  
from April 1 £198

**NON-MEMBERS** - before March 31 £230  
from April 1 £253

### FULL-TIME STUDENT

work exchange programme (limited number available)  
before March 31 £100  
from April 1 £110

### WORKSHOPS:

An exciting opportunity for all delegates to participate in two hour sessions led by a diverse range of international practitioners,

**EXHIBITION:** There will be a delegate exhibition.

**BOOKING:** From January 2010 – if you would like to register your interest, please email [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk)

### CALL FOR ABSTRACTS

We are calling for conference papers on the conference theme of Crossings. Both Individual and collaborative presentations would be welcomed.

If you would like to submit a proposal please send a 500-word abstract describing the content of your presentation and its relevance to the subject of the conference. Please submit your abstract as a Word document, also include a brief CV and a link to your website or relevant online images to Alison Baxter at [alisonbaxter@westdean.org.uk](mailto:alisonbaxter@westdean.org.uk) by the deadline date of 30th November 2009, or as soon as possible thereafter.

### CALL FOR WORKSHOP PROPOSALS

Proposals are also invited from artists to lead two-hour workshop sessions as part of the conference programme. These sessions should be thought provoking and encourage experimental thinking. Sessions might explore materials and processes, the generation and development of ideas, or issues such as wearability and scale. It is not expected that these sessions will take the form of a technical teaching style workshop. Any exciting proposals will be considered. Please outline the nature of your workshop proposal, its relevance to the conference theme, and any special requirements you might have in terms of materials and facilities.

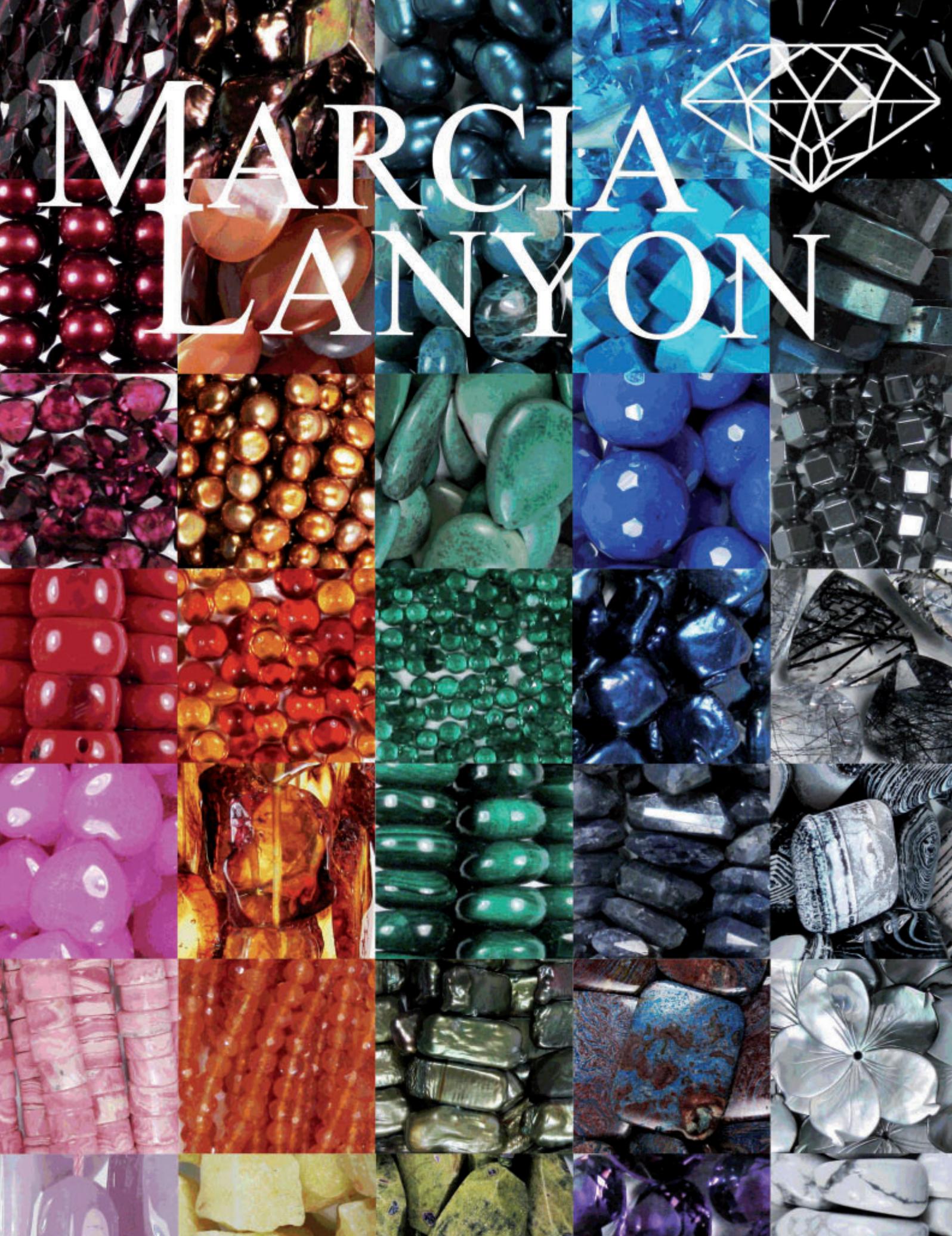
Please send workshop proposals as a Word document plus a brief CV and, if appropriate, a link to your website or online images to Alison Baxter at:

[alisonbaxter@westdean.org.uk](mailto:alisonbaxter@westdean.org.uk) by 30th November 2009, or as soon as possible thereafter.

## DRAWING FIRST

**Do you want to improve or develop your design drawing skills? Are you interested in using drawing as a tool for pushing the boundaries of creative thinking? Drawing First may be able to help.**

This is a drawing and creativity consultancy established by Mark Lewis, who has over 30 years of teaching design, drawing and presentation skills to students of jewellery and silversmithing. Services include bespoke workshops, tuition and consultancy to individuals, groups, colleges and commercial organisations. Interested? Then visit: [www.drawingfirst.co.uk](http://www.drawingfirst.co.uk) for further details, or email: [pharos@sketchbook.wanadoo.co.uk](mailto:pharos@sketchbook.wanadoo.co.uk).



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