

Jan Yager, Purslane brooch, 1999 (from the American Mourning Series) Oxidised sterling silver. (p. 9) Photo: Jack Ramsdale

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## Chairman's letter

At last, the work our committee and subcommittees have been doing over the last few months is having tangible results! After much careful thought and wide ranging discussion, we have drawn up the aims and objectives of a five-year plan (see page 3). This will give us a basis for action and a clear sense of purpose.

Even better, the Arts Council of England has offered us a grant of £10,000 as part of a pilot project to help small, discipline-specific voluntary agencies to develop their support for the contemporary crafts. There is a promise that, subject to the changes which the arts funding sector is currently undergoing, this grant will be extended for the next two years.

This is gratifying for a variety of reasons. Firstly, it will enable us to secure our future, and I am sure all our members will feel the effects of increased efficiency as we develop beyond the point where we are totally reliant on voluntary activity. As you will see from the list of Objectives, there is so much we would like to achieve, which we currently cannot do simply because we do not have time. Already some of our officers are finding they can hardly keep up with the increased workload as our membership expands (we currently have some 420 members, which makes us the largest contemporary jewellery organisation in Europe). Thanks are particularly due to Sally Andrews, the Membership Secretary, Jane McFadyen, Honorary Treasurer, and Muriel Wilson, Honorary Secretary and Editor of Findings (which you will have noticed is now regularly sixteen pages).

Secondly, we should all be proud to have been picked out as a model in this way – one of two craft organisations nationally. This grant is a recognition of the enthusiasm and support of our members, who are the reason the ACJ exists and are the real evidence of its success. It indicates an appreciation not only of the activities of the ACJ, but of all contemporary jewellers and jewellery. This should make us all more ambitious for the future.

I look forward to seeing you at the Annual General Meeting in Islington on Saturday 7 July. Our intention is that in holding it at a nearby venue during New Designers, more of you will be able to attend. Although the main business of the meeting is administrative, it is a valuable chance for us all to meet face to face, and for the committee to get to know members, however briefly, and to get feedback from you.

Particular thanks are due to two long-standing committee members who will be standing down at the AGM. Holly Belsher and Nick Aikman have served since the inauguration of the Association four years ago, and both of them made great contributions, in time, thought and effort, as members of the steering group for last year's conference. In particular, you will remember Holly's aprons, T-shirts and badges. It was Nick who produced the admirable publication 'Feel It Wear It', of papers from the Edinburgh conference. We hope to find two new committee members with as much to contribute.

Jane Adam

## Editorial

"Where have we come from? What are we? Where are we going?" asked Gauguin. Your Committee has been working away at the answer, and on p.3 you will find its Five-Year Plan for the Association, following the Aims and Objectives we determined after a careful and soul-searching reassessment of what the Association could realistically expect to achieve in that time.

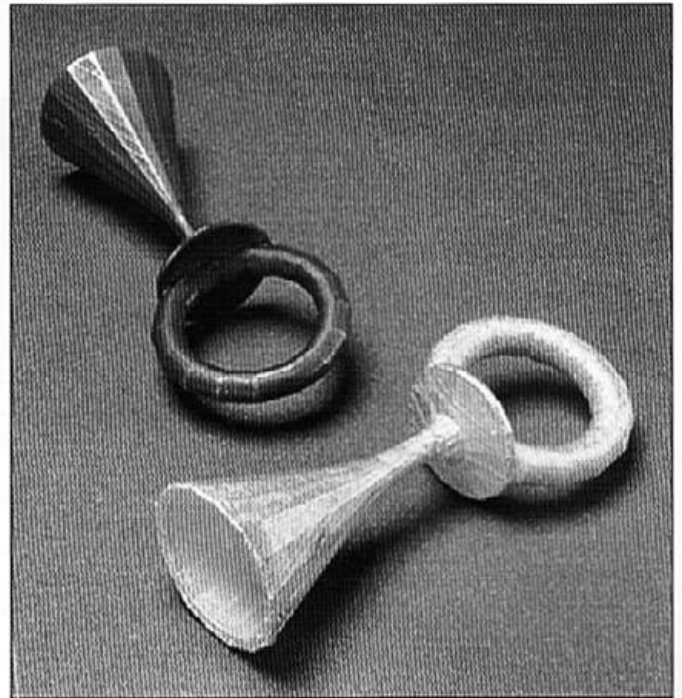
We feel confident we can sustain the impetus of our years of steady growth, with the support of the membership, our greatest asset. Please read it carefully, think how you might contribute, by recruiting new members, organising an event, an exhibition, a symposium, or by proposing new ways for development. We know you're desperately busy all the time, but just take a moment to consider what you can do. We shall expect to mobilize everyone in the North West to become involved in the Manchester Conference 2003, but in the meantime there is now the potential, with the money promised by ACE, for other regional initiatives. Tell us what you want to do and we'll help make it happen.

Back in January we received what was the first reader's letter to *Findings* from the Clerk of the Goldsmiths' Company. Space problems crowded it out of the April issue, but then the people most concerned with 'Passing Out' and 'New Designers' began to respond and the momentum of comment on the rival merits of the two events built up into what has now become a very cogent discussion on the most effective way of presenting graduating students to their future employers and to the public. We are grateful to Robin Buchanan-Dunlop for sparking this ongoing debate.

Several members have complained to us that they never received our April issue (No15). Ironically, the Editor was one of these and there seems to have been a serious glitch in the distribution system. We apologise to those deprived of their quarterly 'fix', and promise to look into ways of preventing it happening again. Ideally your copy should reach you by the middle of the month, barring postal problems these days. Please let us know if you seem to have missed out.

Soon we shall need to think about recruiting a new Editor for *Findings*. I am not tired of it (far from it) but any periodical needs some refreshment after a few years. We can't visualise anyone being trampled in the rush for the (unpaid) job, but you never know. A sensible strategy might be to have someone working alongside the present Editor before taking over, or to offer the chance of a 'Guest Editorship' for a single issue. Let me know if you want to try out your skills. *Muriel Wilson*

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*Stephen Bottomley, 'Debut' pendant, 2001 silver*

## A Grand Day Out

On Saturday 5 May we (Amanda Doughty and Sarah Crawford) set off with our partners on a trip to the seaside. That afternoon the White Gallery in Hove was hosting a talk by Stephen Bottomley about his jewellery, which it was showcasing – a good excuse for a day out and fish and chips on the beach.

Stephen gave a great personal insight into the re-evaluation of his career; the transition from bench-produced work using traditional jeweller's tools to the creation of pieces employing technology as the tool. Listening to another jeweller's thinking, so very different to each of our own, was really inspiring. The event was well attended by makers and non-makers alike, at least ten of whom had travelled down from London especially. It was particularly successful because of the informal atmosphere with cabinets open and work available to try on and handle.

As well as being lively, sociable and thought-provoking for us, the event can only have been beneficial, in terms of profile, for Stephen and the gallery. Such a successful afternoon required relatively little organisation. Heidi Smith at the White Gallery produced the A5 flyer you found in the last *Findings*. Tea, coffee and very nice biscuits were served after Stephen's talk, allowing for some relaxed and friendly chatting – quite unlike the usual gallery private view atmosphere. Let's hope this account will inspire other galleries around the country to highlight their exhibitions and showcases in a similar way, with a jeweller talking and opportunity for questions and discussion. We makers always need an excuse to get out of the workshop (especially if there are biscuits!). *Sarah Crawford and Amanda Doughty*

# The Association for Contemporary Jewellery Five-year Plan

Russell Wright has set out for us the freshly-minted Aims and Objectives for the Association, showing just how ambitiously we view our future, and indicating the priorities we shall be addressing.

**M**ay 1997 was an important month for the Association for Contemporary Jewellery. In that month the Association formulated its constitution, and laid out its aims and objectives. Within a short four years membership has risen to over 400, there have been two outstanding conferences, and the Association has taken on national status and international recognition.

Early this year the Committee took stock of the situation, and decided that the time had come to redraft the aims and objectives into a formal five-year plan as follows:

## Aims

To promote awareness and understanding of contemporary jewellery through:

- Promoting and providing educational opportunities and activities in the field of contemporary jewellery.
- Being inclusive and open to all those associated with, or interested in, contemporary jewellery.
- Providing a means of bringing members into contact with each other, and fostering discussion and interaction.
- Acting as a body representing the interests of contemporary British jewellery nationally and internationally.

## Objectives

The Association for Contemporary Jewellery has the following objectives:

- to ensure the financial stability of the Association and to explore the best options for funding its activities.
- to increase its membership by at least 10%, year on year, for the five-year period, assuming a current membership of 400.
- to carry out a survey of its members.
- to offer a wide range of events including:
  - a conference every 2 or 3 years.
  - 2/3 symposia each year, countrywide.
  - an annual educational programme of local and regional activities, including technical workshops, master classes, seminars and lectures.
- to hold exhibitions of contemporary jewellery
- to produce publications such as technical journals, professional handbooks, catalogues, etc.
- to have a website to promote itself, and to provide a point of contact and professional reference for members and non-members.

- to institute a programme of awards, (eg prizes, scholarships, bursaries and residencies.)
- to generate links with other individuals and organisations, within and outside the United Kingdom, which have similar aims or interests.
- to continue the development and production of *Findings* the ACJ newsletter.
- to increase its public profile through the active use of publicity.
- to represent its members' interests and those of the jewellery community when appropriate.

Two matters stand out as being of primary importance. First, a plan of this magnitude will have a considerable cost. A sub-committee has been formed to assess and generate the necessary funds. Secondly, and perhaps even more important, there is a pressing need to analyse the constitution and needs of the membership in order to confirm that the aims and objectives are indeed appropriate. That will be the initial and urgent action for the Committee, but the quality and value of the survey will depend on the co-operation and response of all members. Do follow progress in *Findings*, and help by returning the questionnaire in due course.

## ACJ Conference 2003

Preparation is already underway for the next ACJ conference.

The theme will be around the concept of **BEAUTY**.

The date will be early **April 2003**

The place will be **MANCHESTER**, based at Manchester Metropolitan University.

Jane McFadyen is taking responsibility for organising the event and managing the team of helpers we are going to need as plans progress. Our Steering Group has begun to outline ideas for speakers, events, exhibitions, etc, but any suggestions, contributions, offers of help, brilliant ideas, etc are more than welcome. Think what you want of a conference (and think how you could help) and let us have your ideas.

Contact us at PO Box 14 Hertford SG14 1WA or E: [acjorg14@hotmail.com](mailto:acjorg14@hotmail.com), marked CONFERENCE 2003 so that it can be forwarded to the organisers.

## New Designers or Passing Out?

Metalwork departments in art colleges have two options for displaying their graduates' work. For some there is a real question of the relative value of each.

**R**obin Buchanan-Dunlop, Clerk of the Goldsmiths' Company (and ACJ member) responds to Heidi Yeo's review of *Class of 2000* which appeared in our January issue. Dorothy Hogg has added her comments, and we asked Jack Cunningham of Glasgow School of Art for his views. Heidi approached NASJDE for a response, and its current Chair, Joyce Palmer of LGU, has contributed a further opinion, and Susie Fortune, who will host this year's *Passing Out* at Farnham, has sent us her endorsement. The question of the most effective showcase for new graduates is an important concern for all art colleges, not only as a mechanism for the launch of students' careers but also in the issue of the best use of financial resources. *Findings* welcomes discussion on this subject, and of course letters about other areas of interest and concern to our members.

### Dear Editor

I was interested to see Heidi Yeo's critique of *Class of 2000* (*Passing Out*) in the January *Findings* as it echoes a debate which is still current here, and which incidentally was initiated by Dorothy Hogg and others some two years ago based on the argument that *New Designers* had overtaken much of the need for *Passing Out*.

As Heidi Yeo points out, the objectives of the two exhibitions are similar yet not the same. The former while a group exhibition by colleges is targeted mainly at business as part of a larger diverse exhibition of graduate designers; the latter is a discrete exhibition which seeks to promote metal work students' work to a wider audience and by contrasting and comparing also acts as a sounding board for the colleges themselves.

Traditionally *Passing Out* returns to Goldsmiths' Hall every five years or so, and 2000 was one of these occasions, prompted by the fact that NASJDE, which normally regulates where it will take place, has been dormant recently – there was no *Passing Out* in 1999. A regional venue is however always likely to be of even greater value to the ethos of the exhibition than London, and it may be that media interest is easier to attract in such circumstances. Nevertheless we were pleasantly surprised by the considerable number of visitors to *Class of 2000* despite the rail travel chaos and its general success has decided us to sponsor *Passing Out* at The Surrey Institute of Art and Design this year.

Finding the optimum time for this exhibition will never be easy. Degree shows and *New Designers* take out the middle of the summer and then there are the doldrums of August and

September. So Autumn has always seemed the most sensible time for this exhibition – if indeed it is still required.

The Goldsmiths' Company has no axe to grind. We sponsor this exhibition for the benefit of both students and colleges. It will be interesting therefore to discover if Heidi Yeo's request for comment from colleges and students produces fresh ideas for the way it should go in the future.

*Yours sincerely, Robin Buchanan-Dunlop, Clerk*

### Dear Editor

I did voice my opinion at a consultation meeting at Goldsmiths' Hall a couple of years ago. The *New Designers* experience is invaluable because it launches the graduates in a professional way, with their work, to galleries and collectors. The exhibitors are there all the time, they meet other students and potential buyers and learn how to deal with a Trade Fair situation.

The major drawback is the expense: of the space, the transportation of work, and display systems, and travel and accommodation for the students themselves. All this comes at the end of their course when debts are at a high point. I try to raise sponsorship as do the students but if we are unsuccessful then the students bear the brunt of the cost.

*Passing Out* on the other hand is inexpensive for the students. I have experience of staging *Passing Out* with the Royal Museum of Scotland in Edinburgh so I know the benefits and the problems. The major benefit is the subject profile within the city where the exhibition is staged – at the Museum we had 13,000 visitors in three weeks. It is of benefit to the department involved, but it is not a great launch-pad for the students. It is a good educational tool if it is possible to transport students from elsewhere to the venue, but this is not always possible because of financial and timetabling problems.

The danger is that if Goldsmiths' Hall withdraws its funding from *Passing Out* but does not redirect the funds to helping *New Designers* be more cost effective for students, then it is a loss to the subject.

*Yours sincerely, Dorothy Hogg, Head of Silversmithing and Jewellery, Edinburgh College of Art.*

### Dear Editor

Within the Silversmithing and Jewellery Department at Glasgow School of Art we allow the final year students to make an informed decision as to whether they will or will not participate in *New Designers*. Their decision is supported either way by the staff. It is the students themselves who have to fund the entire enterprise at considerable personal cost. This year we are not attending *New Designers*.

There is no doubt that for many graduates the experience can be invaluable. However, it is not necessarily the best launch

pad for those who wish to pursue other interests. For example, by this time some of our graduates will have secured employment or places at teacher training colleges, others make take a gap year at this point, and one them this year is the guitarist with Travis (a successful career move by all accounts!).

We are more inclined to focus our attention and limited resources on our own degree show in Glasgow, a popular and well-attended event, more likely to attract sponsorship to the School and with consistently good sales for the students. This in itself creates a problem over showing at either *New Designers* or *Passing Out*, when the best work has often been purchased and is no longer available.

*Passing Out* on the other hand is inexpensive and a good showcase for students and colleges. It now occurs so late after graduation however, that it ceases to be relevant for some of its participants.

Perhaps if *Passing Out* were to become a part of *New Designers* we should have the best of both worlds. If students are unable to meet the costs of *New Designers*, they would be represented at least by the showcase of *Passing Out* through the support of the Goldsmiths' Company. *Jack Cunningham, Jeweller-Lecturer, Dept of Silversmithing and Jewellery, Glasgow School of Art.*

### **Passing Out – past, present and possible future.**

The traditional perception of the Silversmith and Jeweller has been replaced by an understanding that entrepreneurial designer/makers reflect and contribute to the dynamic education of our social culture. Their themes and forms of expression, both commercial and commission based, present a powerful expression of our past present and possible future.

There is increasing evidence that graduates work successfully across professional practice boundaries, are able to transfer knowledge and expertise into a variety of contexts, and integrate technology into design and production. The role, venue and rationale for *Passing Out* requires serious debate if future events are accurately to reflect the radical changes which have occurred with the educational and professional arena. Our prospective audience should come from the cultural industries, including the traditional and non-traditional sectors, professional art/design and industry bodies, and colleagues involved in developing and delivering jewellery and applied arts programmes within Europe and beyond.

If we are to ensure a sustainable future for the discipline we ought to widen our audience to include careers advisors and foundation tutors in addition to potential employers to raise the level and quality of entrant students and to improve the percentage of graduates recruited into top jewellery-related companies. NASJDE has been inhibited through illness, job changes and the increased workload of undergoing QAA, HE and FEFC reviews from hosting *Passing Out* in one of our member institutions, but members have been active in raising

the profile of the discipline in other areas. London Guildhall University recently hosted a highly successful ACE-funded symposium, 'Working on the Edge' offering an opportunity for 130 designer/makers, employers and employees to debate the future of the London jewellery industry and their individual and collective position within it. As Chair of NASJDE I am a member of the Working Party writing the benchmarking document which will establish standards in art design and the crafts within the UK educational sector.

*Passing Out* exists primarily as a consequence of the generous sponsorship from the Worshipful Company of Goldsmiths and I believe the future of this important event should be decided in discussion with the Company, NASJDE, the Design Council and ACJ. Harnessing the collective expertise of such a body of stakeholders would ensure a lively and timely debate, redefine the role and objectives of the exhibition and present proposals for future venues. *Joyce Palmer, Subject Leader, Silversmithing, Jewellery and Allied Crafts, Sir John Cass Department of Art, LGU*

### **Dear Editor**

*Passing Out* is an opportunity to view work by the new, mainly young, designer/makers of today outside the multi-disciplinary environment of the degree show or *New Designers*. The generous sponsorship of the Goldsmiths' Company makes it possible for *Passing Out* to be held annually at a different college across the country. In this way current and future students, as well as the public, teachers, career advisors and potential local employers, can access the range of ideas and skills that our graduates develop throughout their education. In promoting a quite specific area of the craft industries, it allows the exhibitors themselves to categorise the work that they are showing.

*Passing Out 2001* will be hosted by the Surrey Institute of Art and Design, University College, in Farnham and will be open to the public from Wednesday 31 October to Saturday 7 December. Events are also planned as part of the exhibition to promote jewellery and silversmithing in education. *Susie Fortune, Surrey Institute of Art and Design*

### **Members News**

**Monica Guevara.** In our note on the Goldsmiths' Craft and Design Awards in the last Findings we omitted Monica Guevara as Commended in the Designer Fine/Precious Jewellery section. Monica joined ACJ after the note had been written for publication.

**Wendy-Sarah Pacey** has just completed a successful residency at Reading Museum. The museum has a renowned collection of moths and butterflies, and advertised (in *Findings*) for a jeweller to use these as inspiration for designs and to conduct workshops with local students. On 24 May a well-attended 'Meet the Artist' evening provided an opportunity for the museum to show both Wendy's work and that of the students.

## International News

**Ruth Fisher**, now coopted to ACJ's Committee, has volunteered to edit a regular feature on news from abroad for *Findings*. Her first contribution appears below, plus other items we have been able to collect for this issue.

### News of Corpus

Christophe Burger, Vice-President of Corpus, the French group of designer jewellers, writes about recent events: 'Corpus took part in the weekend of 12/13 May in a presentation organized together with a jewellery secondary school (Lycée Edgar Faure) from Morteau in Eastern France near Besançon and the Swiss border. This event took place in a marvellous setting, the 'Saline Royale d'Arc et Senans' (The Royal Salt Store, a row of houses dedicated to the handling of this unpopular tax) built by the visionary architect of the early 18th Century, Claude-Nicholas Ledoux. The restored buildings have been declared part of the UNESCO World Patrimony and regularly host cultural events. 29 French contemporary jewellery designers showed work between 11 May and 4 June. During the opening on 11 May lectures were given by M Brugger, O Daunay (Corpus President) and C Abrial. The opening turned out to be a great opportunity for those present to exchange views about the future of jewellery teaching in France. At present the concern is about the big changes expected after the replacement of the teacher in charge of the Jewellery Design Department at Strasbourg's Ecole des Arts Décoratifs.'

At the end of May Christophe Burger will join a group of jewellery designers and artists in Arezzo. The Tuscan industrial town will welcome dozens of participants in the annual meeting of the European Parliament of Art Schools for Jewellery and Crafts. M. Burger will speak at a round table discussion about the relationships between Art, Design and Industry, together with Ruudt Peters from the Netherlands and Christophe Zellweger, who teaches in Sheffield.

### Robert Smit Exhibition in Padua

Attentive readers will remember Mark Lewis' review (*Findings* 11) of 'The Empty House', a challenging book by Robert Smit about his work and ideas, published by Arnoldsche. The exhibition of the book, so to speak, is currently on show at the Museo Civico agli Eremitani, Padua, until 1 July. It is promoted by the city authority and curated by Graziella Folchini Grassetto, Gianfranco Martinoni and Mirella Cisotto Nalon.

### Jewellery in Barcelona

Visiting Barcelona in early April (non-ACJ – I do have another life) I paid a visit to the Museu de les Arts Decoratives and discovered there an important exhibition of Catalonian jewellery 'El laboratori de la joieria 1940-1990'. The work on show forms part of the Museum's collections (which have been housed in a succession of buildings since the museum's foundation in 1932; the present building was inaugurated in

1995) and the pieces were donated to the museum by the makers and by collectors – now there's an idea... The exhibition, which now constitutes the permanent collection of contemporary Catalan jewellery, was curated by Monica Gaspar, and her advisory committee included some well-known names: Aureli Bisbe, Joaquim Capdevila, Ramon Puig Cuyas, Xavier Domenech, and Carles Codina.

The 120 pieces, by 32 designers, include work by traditional craftsmen, by art-college trained designer/jewellers (and some of their teachers) and also some work designed by painters or sculptors. The concept, described as 'a reflection on the foundations of jewellery' is represented by four broad themes: Nature, Appearance, Process and the Individual, and each section is further divided into more detailed aspects exemplifying a specific approach, an individual use of material, or a particular interpretation of one of the themes. The categories are intended to be flexible and interchangeable, and several of the makers appear in more than one showcase. The catalogue is not yet available but we hope to obtain a copy after it is published. The exhibition continues until 30 November 2001 and the address for the Museum is Palau Reial de Pedralbes, Av. Diagonal 686, Barcelona. An excellent excuse for a visit to the city, if one were needed.

Additionally, as part of Primavera del Disseny 2001 (VI International Design Festival Barcelona), there have been about a dozen exhibitions of various aspects of contemporary jewellery in galleries in the city during May and June.

Muriel Wilson

Please send any reports of overseas events, news or opportunities to Ruth c/o PO Box 14 Hertford SG14 1WA or E: acjorg14@hotmail.com

## A piece of history in Argentina

Veronica Shaw tells us about her exciting discovery

On a visit to Buenos Aires recently, through my partner's interest in old clocks, I was privileged to be taken to visit the oldest silversmith and jewellers in the city. It was like stepping back two centuries! The family of silver and goldsmiths had emigrated from Barcelona in 1750 and eight generations later Adrian, aged 27 and trained by his father, is continuing the tradition.

The workshop is almost exactly as it would have been in about 1820, with all the silver alloy being made on the premises on a huge forge using charcoal and hand-operated bellows. A concession to progress is the use of electric rolling mills to

form the sheets from the ingots that they make. The very long wire-drawing bench dates from the early 19th century, and the yellowed walls and ceiling (stained from candle lighting) are literally covered with paper patterns and profiles.

The workshop, still in the original early 19th century building, employs about eight smiths/jewellers who make and own all their tools and use very traditional methods. Each artisan is responsible for a piece from start to almost finish; the specialist polisher does all the polishing. Their speciality is repoussé work, with small amounts of cast and applied details (casting is done in a separate building). Spinning and stamping are also carried out on the premises, as is all the polishing and gem-setting. The jewellery they make is in the traditional classical style, highly decorated and very heavy, and can be purchased from their shop on Defensa Street. Besides jewellery the business is mainly repairs and commissions from churches and institutions and even the Spanish Royal family.

Adrian speaks some English, having worked for a time in New York, but was very keen to learn the English technical jargon, which I was able to supply. Argentina does not have a hallmarking system, each workshop has its own name punch with silver and gold punches and quality is taken on trust. "The family name – Juan C Pallarols – is our hallmark" Adrian proudly told me.

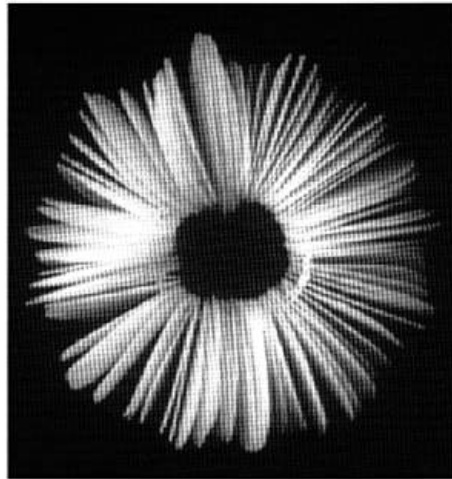
## More than a celebration

Jeanne Werge-Hartley and Shelby Fitzpatrick report on some inspiring activities in Portsmouth.

The Designer Jewellers Group has ended its touring exhibition, 'Celebration', with a large and impressive display at the Portsmouth Museum and Art Gallery. Members of the Group were invited to enhance the core exhibition with additional jewellery as well as working drawings, finished paintings, and larger pieces not usually shown. Altogether over 800 extra items were displayed.

The Art Gallery staff and three members of DJG, led by the Gallery's exhibition designer, Debra Richards, mounted the exhibition to fill the very spacious gallery, with imaginative lighting, specially constructed perspex displays and a wonderful use of freestanding cases and walls to create a space of which most jewellers could only dream. Large composite frames on each jeweller were composed to give an overview of the makers and their design development, with additional panels presenting a cv and photo of each maker. Many visitors commented on how much they had enjoyed seeing the origins and evolution of the jewellery designs.

The exhibition enjoyed unusually high attendance, with the gallery offering special lectures, slide shows, demonstrations and a childrens' workshop by DJG members to complement



*Mikala Djørup, 'Oval' bangle, 2001. Silver, acrylic. Mikala is starring in the annual 'New Faces' exhibition in the Craft Council Shop at the V&A, 21 June-29 July.*

it. Faith Chapman gave an illustrated talk about her 'Influences and Inspirations' and the events which have shaped her life and her jewellery. A talk and demonstration of repoussé, 'Made to be Worn', was given by Alison Richards and very well received. 'Rethinking Rings' was an illustrated talk by Shelby Fitzpatrick who very bravely allowed the audience to handle her pieces as she explained the various ways they worked and intrigued everyone with her inventiveness. Jeanne Werge-Hartley and Sarah Macrae taught over two hundred small children over four days in a series of workshops. The children were asked to look carefully round the exhibition and bring back to the workroom a drawing of their favourite piece. They were then guided to interpret their drawings in recycled industrial waste - gold and silver card, and foils from the local craft bank. The initial observational drawings were superb and each child left proudly wearing at least four pieces, most of which identified very closely with their chosen jewellery.

Such an imaginative, full package has been a boost for the museum and for the jewellers, and by attracting a large public, it has helped to create an atmosphere of accessibility to a craft which has its own particular mystique.

### FUSION 2002 – a DJG Exhibition project

The Group is preparing a collaborative exhibition in which a textile artist is 'paired' with each of twentyfive DJG members. Each pairing will produce work stimulated by the partner, to form an exhibition which it is hoped will be launched next year at a major London venue and subsequently tour overseas. Many of the textile partners are from continental Europe or USA.

#### ACJ Officers and Committee

Chairman Jane Adam, Vice-Chair Heidi Yeo,  
Treasurer Jane McFadyen, Secretary Muriel Wilson,  
Membership Secretary Sally Andrews, Nick Aikman,  
Holly Belsher, Jennifer Barker, Ruth Fisher,  
Elizabeth Goring, Jacqueline Mina, Wendy-Sarah Pacey,  
Alison Richards, Frances Julie Whitelaw, Russell Wright

Exhibition Reviews



Bronwen Tyler-Jones, *Queen of Hearts' brooch*, 2000. Oxidised silver. Photo: the artist.

## A Feast for the Eyes: Three Alloy Jewellers

Contemporary Craftsman Gallery,  
Monmouth, 8 January-10 February

Saffron Williams, who is a professional journalist, has sent us a review which is also a profile of this gallery.

Surprising...inspiring...humorous...beautiful... A lot to ask from just one exhibition, but the latest show from the Herefordshire group Alloy has accomplished it with ease. Housed within the medieval walls of the Contemporary Craftsman Gallery, the gentle historic atmosphere perfectly complements the energy and vibrancy of the work on view.

Kathleen Smillie's pate de verre and silver jewellery reflects the icy cool beauty of glaciers in New Zealand and incorporates the unique shapes of sand-worn shells washed up on the beaches of Australia. Duncan Hill takes his inspiration for gold and silver pieces from patterns such as delicate leaf skeletons, curving grooves of bark or smooth surfaces of lichen, etched, embossed or stamped into his jewellery, combined with cabochons. Meanwhile, Bronwen Jones' work varies the pace of the exhibition by focusing on the lighter side of life. Using clever twists on modern design classics like television sets, rockets, even submarines, her pieces display characters of their own which are further developed by the personality of the wearer.

The Alloy display forms part of the gallery's latest Showcase exhibition, and is actually the second mounted by the Group. The first proved so successful that gallery owner Jacqui Trefgarne decided to schedule more of their work into her

2001 programme. Each Showcase focuses on jewellery and runs for 5 to 6 weeks, standing alongside all kinds of craft and fine art, varying in price and quantity. Regular features on different craftspeople also highlight the techniques, skills and influences of several makers each month. "The pieces we show and sell are carefully selected for quality, and can be beautiful decorative objects or those which are functional" says Jacqui. The gallery takes 40% plus VAT commission on sales from exhibitions, and Jacqui prefers to buy the pieces on sale in the gallery shop from the makers, rather than on sale or return.

The Contemporary Craftsman is also part of the CollectorPlan Scheme (originally set up by the Arts Council of Wales) – an interest-free credit option allowing customers to pay for pieces in 10 monthly instalments. "It's very good for jewellers" said Jacqui, "because it encourages people to buy more. You can get people buying a collection – necklace, earrings, rings, all at the same time".

She added: "We also try to have a close relationship with our artists and jewellers". Information on the exhibitors is always freely available and gallery staff are happy to discuss special requirements for individual commissions, and to put clients directly in touch with makers. The gallery also publicizes its exhibitors' work by sending reviews and slides to specialist publications such as *Crafts* magazine, and by displaying posters locally to advertise exhibitions.

The gallery opened in spring of 1998 and was quickly hailed as a great success. Still growing, it has established a reputation for quality and creativity by being the only gallery in the county selected for the Crafts Council's Craft Guide 2001. Ideally placed in Monmouth – gateway to Wales – the Contemporary Craftsman is within easy reach of Cardiff, Bristol and Cheltenham and only 30 minutes from Chepstow, Newport, Ross on Wye and Hereford.

"The Wye Valley is very inspiring. There are an awful lot of talented artists and craftspeople in this area", said Jacqui, "and a lot of buyers wanting to purchase their work, too."

For more information please contact Jacqui Trefgarne on 01600 714527. Further details on Alloy Group obtainable from Mike Gell on 01432 278226

*Katherine Smillie tells us she has been selected to show work in the international glass bead exhibition 'Strung Out' at the Bullseye Connection at the Bullseye Glass Co based in Portland, Oregon, from 11 July to 28 August. Findings would like to profile other galleries specializing in jewellery, please send us your nominations for future issues.*

Advertise in *Findings* for the things you need or want to sell – you could be doing a fellow member a favour. Call Alison Richards on 020 7267 4881.



## Jewellery by the Top Ten

Contemporary Applied Arts, London W1  
2 March-14 April

The gallery introduces this exhibition thus: 'The ten jewellers exhibiting have been nominated by the public who have placed their votes in the ballot box marked 'till'.'

There are too few exhibitions of contemporary jewellery that make me want to applaud and put pen to paper. There are many that impress and inspire and even a good number that disappoint and annoy me. This exhibition at Contemporary Applied Arts excited me even before I got there. The makers in this group are familiar to all of us and I've got to know the majority quite well during my years at Electrum Gallery. So, although the content of this show came as no surprise, it did confirm once again that what has now become the commercially successful face of this field is varied, vibrant and exciting. And, for once, an exhibition that unashamedly celebrates the choices of the buyers.

I'm not sure if it was Yvonne Kulagowski's intention, but it has ruffled a few feathers. The role of any gallery in this field, subsidized or not, is a very complex matter. The people who run these businesses do so primarily on sheer commitment and dedication. They truly believe that what is being created by contemporary jewellers should be presented to a wider public and sold – yes, sold – in direct competition with the 'crap' available on the High Street.

In certain quarters, commercial success appears to be two very dirty words. As if it's inconceivable that should the masses actually part with money, then the piece or the collection is without a certain amount of integrity or artistic merit. That to have the requisite conceptual validity, it must be ugly and unwearable, and indeed, dare I say it, unsuccessful in its function as jewellery.

The institutional cushion certainly spawns highly emotive debates and challenging displays of cerebral offerings, but at the same time appears to have an urge to distance itself from

the completion of the circle, ie making pieces that non-jewellers want to buy and wear. Don't get me wrong, I fully support the work of anyone who is devoted to pushing the boundaries, and I defend the right to use any medium as a means of self-expression and social comment. But let's not lose the plot here; jewellery is and should be functional. It should sit well on the body and fulfil its role of enhancing the wearer, both aesthetically and spiritually.

This exhibition is very important. It hasn't been curated by an individual or a panel, it's a selection made by the buying public. It directly reflects the success of all of us. I for one believe this is very encouraging and should be celebrated.

Now, someone pass me that ladder– I need to get down. This horse is rather high. *Janice Hosegood*

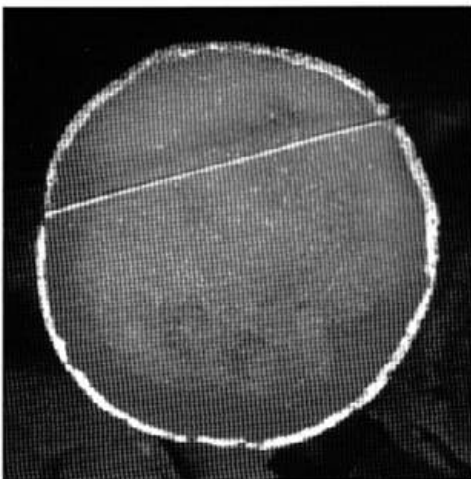
## City Flora/City Flotsam Jewellery by Jan Yager

Victoria and Albert Museum  
4 April-3 August

Chen Zhen the Chinese sculptor when asked for a definition of art replied "Art as such is not all that important. What matters is giving meaning and thought to what one does and relating it to life itself". This, to me, is what Jan Yager does. Her jewellery goes beyond aesthetics and the 'giddy pleasure of the eyes' to comment on what we are doing to one another and to the earth on which we depend.

Recognizing that creativity, as her most valuable asset, needs nurturing and protection from the power of commercial pressure, Yager took a sabbatical in the early 1990s. Closing shop on the crest of commercial success could be professional suicide, but for her it was a rebirth. For a year, she explored the history of jewellery, herself and her environment, beach-combing the area in which she lived and worked and literally putting what she could under a microscope. Her adopted Philadelphia revealed the Founding Fathers and native Indians who in their time had tilled and gathered for their livelihood and cultural expression. Now she, in the same place, was gathering street debris and studying the flora sprouting in the cracks of the city.

Returning to her bench, she began to blend her discoveries with her years of creative and technical experience. The resulting work forms two distinct but closely linked groups, reaching deeper and wider than anything she had achieved before. With her booty of crack vials, bullet cases and other flotsam, she has woven and strung pieces that question our notion of culture. These are her 'statement' pieces, which although wearable 'are too emotionally charged to be worn by any one person, as they speak to serious and complex issues and can stir up heated conversation...' They work on many levels, commenting critically and joyously on a gamut of the human condition through time. *American Dream*, a breastplate constructed from the detritus of drug abuse, has



*Katherine Smillie,  
Brooch, 2000.  
Pate de Verre,  
silver, white-gold  
leaf.*

significance in its use of colours and numbers: a wampum belt in which vials in primary colours replace the shells which made up original Indian belts, and like them tells a story. Vials in delicate colours and playful markings belie the destructive nature of their erstwhile contents and explore the relationships of tradition and hope in the form of rosaries, and cartridge cases as worry beads. These pieces are saturated in comment on the state of America and of humanity in the 21st century.

In the exhibition, these 'statement' pieces sit comfortably with the essentially wearable and more personal jewellery. The necklaces based on Victorian guard chains are at first sight simple, short cylindrical beads threaded on chain interrupted by details of plant forms using silver (mostly oxidized), 18ct gold and copper. But they are in fact beautifully articulating 1930s 'dumbbell chain' which Yager originally bought from a chain manufacturer, whose machinery she took over after its close, making her the only jeweller still using this. She has further developed the technique by which she can attach decorative elements directly to the chain while retaining its fluidity. The large and beguiling silver silhouette brooches of city flora are embossed and patinated to reveal a depth of meaning and enquiry belied by the delicate forms and seductive surfaces, and together with the chains reflect on city development and the tenacity of nature.

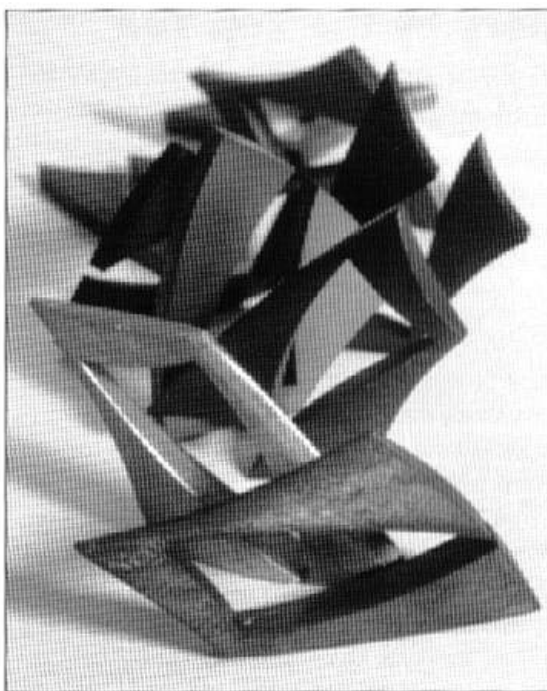
The work is clearly displayed allowing each piece enough space to declare its nature. There is an interesting text panel, sufficient labelling and I liked the large but understated photographs subtly conveying pertinent background information. For any one interested in jewellery with meaning beyond its physical presence, this exhibition is a delight and should not be missed. *Syann van Niftrik*

## Turning Point, Contemporary Jewellery from Austria

Millennium Galleries, Sheffield,  
5 April-2 June and Electrum Gallery,  
27 April-19 May

We first noted this exhibition in its larger form when it was shown in Austria from late 1999 in the Modern Art Documentation Centre in St Polten and subsequently in Klagenfurt and in Vienna. The Craft and Design Gallery at the new Millennium Galleries in Sheffield chose it as the inaugural show, recognising its quality and scope as a survey of the last 40 years of Austrian jewellery. Barbara Cartledge of Electrum made a selection of work by 11 of the original 41 artists in the exhibition to present as a tantalising sampling of the show in London.

The impetus behind the exhibition concept was the desire of Susanne Hammer and Fritz Maierhofer to demonstrate the strength of contemporary Austrian jewellery design and the tradition from which it has come. The last survey exhibition, in



*Katja Seitner, Rings. 2001 Aluminium and acrylic  
Photo: Manfred Seitner*

Vienna, was in 1980 and the curators judged it time for a new assessment of developments since then.

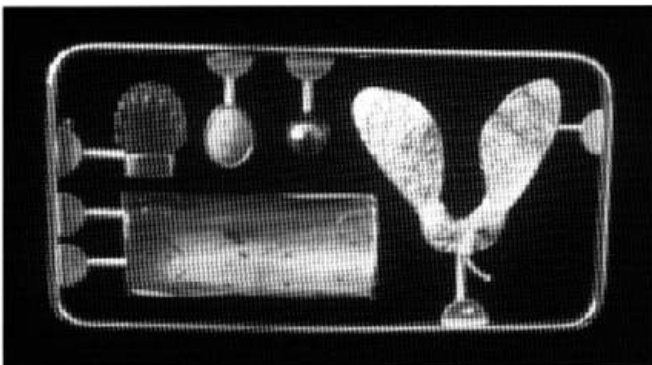
Sheffield's display uses pyramidal stands in the cases, with each maker taking one of the four sides so each is to some extent seen in isolation yet in comparison with their neighbours. In addition there are wall displays, photographs of Florian Lädstätter's pieces in wear, rayograms by Margit Hart and computer drawings by Fritz Maierhofer.

Three generations of designers are shown, between them exemplifying the diversity of thinking in jewellery design in Austria. Fritz Maierhofer and J E G Defner are the best known, and their confidence and refinement set the pace for their less-known compatriots. Forms range from the Secession tradition, in the work of Ulrike Zehetbauer, through the austere minimalism we perhaps associate with classic mid-European work, here displayed by Alois Bauer, and the exquisite craftsmanship of Jacqueline Lillie. Artists maturing in the late 70s show a willingness to experiment with materials and narrative elements appear in the pieces by Johannson and Wolfgang Raas. Peter Dvorak combines silver and acrylics, and there are whiffs of conceptualism in work by Pamperl and Hoke. Cancola and Lädstätter owe an obvious debt to popular imagery and 'punk'.

Alongside is a strong thread of concern with the reworking of organic forms, in pieces by Margit Hart using membrane stretched over wire, Gertrud Pölzl's use of raw crystals or Rea Multhau's real almonds and tomato stalks deftly strung on gold wire. The youngest generation owes a lot to its awareness of international trends, as with Baumgartner-Blin's neckpiece of fur hearts. Katja Seitner, currently at the Royal College, makes uncompromising rings in aluminium and acrylic.

The handsome catalogue for 'Turning Point', with full information on all the participants, contains short essays by distinguished Austrian and German writers, from the differing viewpoints of Curator, Gallerist, Maker, Collector, Wearer, and others who share an interest in jewellery. The catalogue is available at Electrum, at £19.99. In addition at Sheffield, the exhibition included a formidable shelf of reading matter, consisting of catalogues of past exhibitions and a rack of heavy lever-arch files with cvs, statements and images of more work by each maker. During the showing an evening 'performance' had taken place before about 60 people, organised by Fritz Maierhofer with Christoph Zellweger and Wolfgang Raahs, including an allegorical enactment and a catwalk parade.

In *Findings* we attach great importance to exhibitions of jewellery from other countries. As a chance to assess stylistic differences and ideas, and to compare with what is being produced in Britain, and to broaden the knowledge of students, they are a valuable source of information, even inspiration, and deserve to be seen and studied. It was sad then to hear Electrum say that hardly any jewellers had been to their exhibition and that only one college group had been brought along. An opportunity missed. *Muriel Wilson*



*Jack Cunningham, Nature Kit, Brooch, 2001. Whitemetal, amber, pearls Photo: Andy Stark*

**Jack Cunningham** showed recently in the Crafts Council's shop at the V&A (3 May-17 June). Many of the motifs were familiar from his touring exhibition last year (reviewed by Ann Marie Shillito in *Findings* 11) and showed him further developing and refining themes from personal preoccupations, using stones, cast sycamore seeds, bones and found objects. The same sensibility in the choice of materials and in the technical mastery was once more apparent in this appealing exhibition.

#### Encourage your friends and colleagues to join ACJ

The Association welcomes as members everyone with an interest in contemporary jewellery. Annual subscription rate is £30.00 and £10.00 for students and those one year out of college. For an application form send sae to the Membership Secretary, Sally Andrews, PO Box 14, Hertford, SG14 1WA

## Books

### Ellis Palmer: Brooch-sculptures

Garrick Palmer, with contributions by Alistair Gill and Jeanne Werge-Hartley. Garrick Palmer, Horndean 2001. £12.75 plus £1 p&p.

Jeanne Werge-Hartley writes: Ellis Palmer was a personal friend of mine from the early seventies and I was saddened by her untimely death from cancer in April 1998. This book, produced and published by her photographer husband Garrick, contains many beautiful images of Ellis's jewellery which he had recorded over the last few years. Many jewellery designers will remember her magical use of bleached exotic fish bones and imaginative involvement of discarded pieces of ancient metal in her jewellery and miniature sculptures. This book is not only a special dedication to Ellis, but an inspirational series of photographs for anyone.

*Obtainable from Garrick Palmer, 'April Cottage', 38 Rowlands Castle Road, Horndean, PO8 0DL, Hampshire.*

### Recent and Forthcoming Publications

#### Brooching it Diplomatically: a Tribute to

**Madeleine K Albright** Wendy Steiner and Helen W Drutt. Arnoldsche 2000 £25. ISBN 3-89790-152-8

**Peter Skubic** by Helen W Drutt and others. Arnoldsche 2001 £45. ISBN 3-89790-156-0. We hope to carry a review of this important publication in the October issue of *Findings*.

*Arnoldsche's current list includes the following recent books on contemporary jewellery:*

**On Jewellery and Gems: contemporary jewellery and object design by students and graduates of the Idar-Oberstein Polytechnic** £45.

ISBN 3-925369-62-7

**Schmucken – The Art of Adornment Jewellery and Tableware 1965-95** Jewellery made by a new generation of artists at the Pforzheim Hochschule fur Gestaltung. £45.

ISBN 3-925369-50-3

**David Watkins Artist in Jewellery** Anna Beatriz Chadour-Sampson. £45. ISBN 3-925369-96-1

**Robert Smit Empty House** Folchini Grassetto/Staal/Drutt. £45. ISBN 3-925369-92-9

#### Contemporary Applied Arts Book Service

CAA's travelling bookstand with its extended specialist selection of books and catalogues on jewellery is available for conferences and seminars. To book, contact Sonia Collins on 020 7436 2344.

For mailorder/booklists, ring Sonia or visit [www.caa.org.uk](http://www.caa.org.uk)

*Contemporary Applied Arts, 2 Percy Street, London W1T 1DD.*

## Events

### ACJ Evening at 'Top Ten'

On 27 March Contemporary Applied Arts in Percy Street, W1 kindly arranged an evening opening for ACJ members to view the exhibition 'Jewellery by the Top Ten'. The evening was well attended, 25-35 people braving the monsoon conditions prevailing at the time. CAA's top ten best selling jewellers are: Jane Adam, Malcolm Betts, Katy Hackney, Bryan Illsley, Nuala Jamison, Susan May, Catherine Mannheim, Marlene McKibbin, Noon Mitchelhill and Joanne Thompson.

The highlight of the evening was the opportunity for the visitors to handle and try on the jewellery. Jane Adam and Susan May were on hand to talk about their pieces, which gave everyone a wonderful chance to ask technical questions, and revealed just how painstaking, well thought out and skilled their methods are. So often jewellery becomes something quite different when it is taken out of the case and worn. For example Bryan Illsley's necklaces look so weighty, whilst in fact each silver bead is hand made and light, so that they are actually very comfortable. Rounding off the ACJ evening, Mah Rana gave an interesting talk about her current work. *Alison Richards*

### Talking About Talking – another ACJ evening

Cockpit Arts was the venue for a discussion evening on 10 May in which Jivan Astfalck, Heidi Yeo and Laura Potter debated how the articulation of ideas about jewellery could shape the messages to be conveyed. They discussed the lack of serious debate in the crafts, and the role of education in encouraging makers to learn how to convey their ideas effectively. The 30 or so audience joined in afterwards with some lively contributions from the floor.

### Hatton Garden Jewellery Centre

Several ACJ committee members attended the Business Plan launch given by the Hatton Garden Jewellery Centre Partnership on 15 May – indeed ACJ Chairman Jane Adam acted as chair for the evening's proceedings.

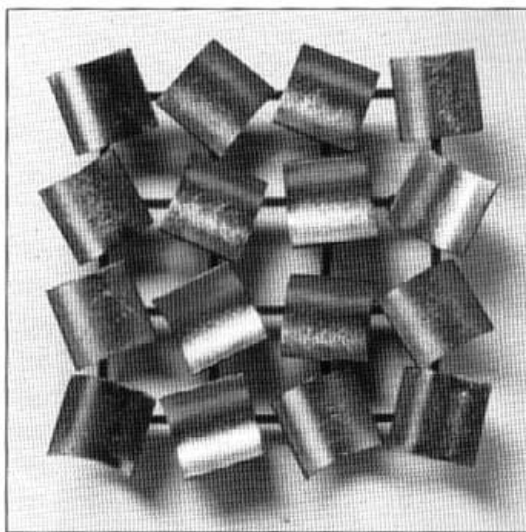
The partnership is working to establish a major centre in the Hatton Garden district, which will be founded on the principles of learning and information sharing, both within the trade and with consumers. It will draw together the wealth of talent and innovation of the contemporary Designer Maker Industry and the traditional experience and skills of the Jewellery Industry.

The Centre will offer a one-stop information service for the industry; exhibition space; incubator workshop space to bring new innovative designer makers to the Garden; training workshop space; a base for community, employment and schools projects; a visitor centre. The next stage of this ambitious initiative will be the development of the Business Plan by the Partnership to secure financial viability, the acquisition of a suitable building, and setting up the Centre.

### The British Are Coming

Elleard B Heffern Gallery, St Louis  
29 June-31 July

This exhibition is curated by Gail Brown (who needs no introduction to ACJ members) and concentrates on jewellery in precious materials - gold, platinum and stones. Several members are among the exhibitors: Disa Allsop, Norman Cherry, Alan Craxford, Emma Gale, Daphne Krinos (who told us all about the show), Susan May, Elizabeth Olver and Mah Rana, and many more of the country's finest will be on show in St Louis. Daphne, Catherine Mannheim, and Catherine Martin were all invited to attend the opening and talk about their work.



*Anna Gordon, Sail Brooch, 2001. Oxidised silver, goldleaf. Photo: Shannon Tofts*

### 100% Proof

A Distillation of New Work in Jewellery and Silversmithing from Scotland.

Flow Gallery, London W11, 4-30 July

Flow Gallery is on, or rather just off, fashionable Westbourne Grove in West London (see Listings), and carries a regular stock of designer jewellery ranged along the windowsill showcase, while other craft objects are displayed within the main room. Much of this Scottish jewellery will be familiar to those of us who saw the exhibition last winter in the late lamented Oxford Gallery, and many of the same artists will be showing new work. Three of them were shortlisted for the Jerwood Prize last year, and between them all the exhibitors have an impressive track record of prizes. The exhibition is curated by Dorothy Hogg, head of Jewellery and Silversmithing at Edinburgh College of Art, and a total of 12 jewellers and 6 silversmiths are taking part. After Flow, it will tour to Boston, New York and San Francisco, returning for a final showing at the Scottish Gallery in Edinburgh in January 2002. We shall hope to review the exhibition in our next issue.

**Yasuki Hiramatsu**

Lesley Craze Gallery 6-28 July

This is a special exhibition of new work by the revered Japanese master, a pioneer of contemporary jewellery in Japan who has explored and reinterpreted traditional working skills to create modern art. The Professor's work radiates simplicity, purity and strength. Concentrating on textures, form and light, his pieces capture an inner beauty and warmth that seems to come alive as light gently reflects across the surface. This exhibition should trace the developments and achievements of his many years as an artist and teacher. He was a Professor at the Tokyo National University of Fine Arts and Music and the Director of the Japan Jewellery Designers Association. It will coincide with the Japan 2001 Festival.

**Events to come****International Jewellery London**

This year's event takes place at Earl's Court 2 from 2 to 5 September, with 500 exhibitors from 24 countries. In addition to the fine jewellery, gold and silver jewellery and the Design Pavilion, there will be tools, packaging and supplies, as well as stands for gemstones and pearls. This year the Jules Award will be launched, including categories for the 'Best New Design' and 'Best New Collection'. As well as the opening night spectacular, the Theatre of Jewellery will host a glamorous programme of events, with fashion shows presenting the latest in fine jewellery, sparkling gemstones and exciting silver designs, with clothing by Moschino and Versace.

**Goldsmiths Fair**

Goldsmiths Hall, Foster Lane EC2 1-7 October

For the first time, the Company held a Press preview at the Hall, on 10 May, to publicize its annual autumn Fair. Newspaper and glossy magazine journalists (and *Findings*) were invited to learn more about the event, and half a dozen or so exhibitors (including some ACJ members) stood behind tables of their work, ready to talk about it and to enjoy the discreetly lavish buffet. A selection of up to five up-and-coming designers will be made, for a number of stands offered by the Goldsmiths Company. As in previous years, space in the showcases on the ground floor will give other designers an opportunity to show and sell work. The Fair will be open 11-7 Monday to Friday, 11-5 on Saturday and Sunday.

**Models of Excellence**

A one-day symposium at the School of Jewellery in Birmingham, 3 November 2001

Organised by Designspace 2000 with the School of Jewellery and in partnership with ACJ, the event is intended to provide the opportunity of promoting all parties to a wider West Midlands and national audience.

The objectives include:

- Bringing together an exciting and creative group of designer makers to listen to selected speakers talking about their work and business.

- Promoting Designspace 2000, which provides business support for the creative industries in the West Midlands.
- Promoting ACJ to a West Midlands audience to increase awareness and membership numbers.
- Encouraging makers in the region to become aware of available support and potential new opportunities.

Planning is still being finalised and *Findings* will carry more details of timetable, cost, etc in the October issue. In the meantime more information is obtainable from Charlotte Langridge, Designspace 2000, School of Jewellery, UCE, Vittoria Street, Birmingham B1 3PA. T: 0121 248 4696  
E: charlotte.ds2000@virgin.net/the-team@designspace.org.uk

**More Contemporary Japanese Jewellery**

Simon Fraser writes: "The contemporary jewellery world of Japan is gradually becoming better known as exhibitions such as those at Lesley Craze Gallery and the National Museum of Scotland show us glimpses. Opening in November, the Crafts Council's 10-year retrospective of Japanese Jewellery will be showing work by familiar names like Yasuki Hiramatsu and Sakurako Matsushima, and introducing a host of others from the 'Living National Treasure' to students only just graduated. A total of 50 jewellers in all!

Jewellery in Japan is a relatively new area for artists and traditional skills and materials are still very important. New jewellers however are exploring and adventuring amongst the possibilities that our practice can allow."

'Contemporary Japanese Jewellery' will be on show at the Crafts Council Gallery, 44a Pentonville Road, London N1, from 15 November to 13 January 2002. Simon has been working with the Crafts Council as its curator. It is organised within the framework of the ongoing 'Japan 2001' festival, and will subsequently tour to Leicester and elsewhere. We hope to collaborate with the Crafts Council in arranging a special ACJ evening during the London showing – details in the October *Findings*.

**RSA Student Design Awards**

The Royal Society for the Encouragement of the Arts and Sciences has announced a review of the Jewellery category of its annual programme of awards. This will examine other competitions and awards in the jewellery area; will research further funding sources, and will look at the range and suitability of prizes offered by the RSA. The Society has decided to 'rest' the jewellery category for 2001/2, until the review is completed.

**Stop Press**

- Dorothy Hogg was made MBE in the Queen's Birthday Honours. Congratulations!
- Chris Walton has taken early retirement from the Goldsmiths' Company. We look forward to knowing who is to replace him.

## Opportunities

Information is correct on going to press. Readers are advised to check by phone before sending off any work, slides or money. If you want to tell fellow members about opportunities, please be in touch with Muriel Wilson on 020 7289 6105. Entries are free, and while we include as many as possible, we cannot guarantee insertion. For Classified or Display advertisements please phone Alison Richards on 020 7267 4881 for rates. Copy date for the next issue is 13 August 2001.

### **Sandra Bosanquet introduces her gallery:** Excitement • Challenge • Elegance

Bosanquet is a new gallery specialising in the presentation and sale of jewellery by contemporary designer-makers in the UK, providing an opportunity to see a wide range of work in many different materials under the same roof.

The love of jewellery in all its varied forms has always been a part of my life and the hunt for quality work prompted me to ask myself "Why not a specialist contemporary jewellery gallery in Wales?". Influenced by all these considerations, the idea for Bosanquet was born.

The gallery will be opening its doors on 14 July. Situated in Haverfordwest, Pembrokeshire's county town, the gallery is set in an ancient lane linking the main pedestrian shopping street with the busy quayside area. Selecting work for the gallery will be an ongoing process and my aim is that the name will become a byword for work that is exciting, challenging and elegant.

If this describes your work, send details, a cv, slides/transparencies and a trade price list to me at: Bosanquet, Hole in the Wall, Bridge Street, Haverfordwest, Pembrokeshire SA61 2AD

### **Another new gallery, in Leamington Spa**

Jane Moore, well known and respected for her own enamelled silver jewellery, has used her specialist knowledge and association with other leading designer/makers to bring together an exciting collection of the very best contemporary jewellery.

The Gallery is right in the heart of Leamington Spa and easy to find, in a row of beautifully renovated specialist shops beside the Town Hall. It offers a serene and spacious environment for the display of a continually changing collection of work. Jane will be making her own work to the rear of the gallery and Michelle Wood, an exciting young protégée, will be providing an additional service making bridal and wedding gift jewellery to commission.

Jane has already stocked up with work by some well known names but will be looking out for other jewellery designers for

the future. Send her your slides, cv, etc to: Jane Moore Contemporary Jewellery, 16 Denby Buildings, Regent Grove, Leamington Spa, Warwickshire CV32 4NY  
T/F: 01926 332454 E: jane@janemoore.co.uk

### **Foot and Mouth Epidemic**

The Crafts Council is looking into the impact of the current epidemic in order to formulate a response to the Government on behalf of the Crafts sector. If you are a maker, craft fair organiser or craft gallery and your business has been seriously affected by the epidemic, please contact the Crafts Council in writing, marking your correspondence 'Foot and Mouth' to: The Resource Centre, Crafts Council, 44a Pentonville Road, Islington, London N1 9BY  
E: reference@craftscouncil.org.uk F: 020 7833 4479,

### **2001 International Craft Exhibition, Japan** The Museum of Arts Crafts, Itami 3 November-2 December

#### Osaka Municipal Craft Park 7-24 December

This annual competitive exhibition is sponsored by Itami City and Itami Craft Association, with a range of cash prizes. The closing date for registration is 16 July but applications may be accepted if they are faxed straightaway. Work must be posted in time to arrive in Itami by 8 August. Registration fees (for up to 3 pieces of work) are 8000 yen or 4000 yen for students.

Contact Muriel Wilson T/F: 020 7289 6105 for a copy of the entry details, or address enquiries to: 2001 International Craft Exhibition-Itami-Executive Office c/o (The Museum of Arts Crafts Itami) 2-5-28, Miyanomae, ITAMI, HYOGO 664-0895, JAPAN T: 0081-727-72-5557, F: 0081-727-72-5558  
W: www.hp-ad.net/mac-itami

### **Call for Entries**

#### **Material Explorations: wearable objects of non-traditional materials**

The Munson Williams Proctor Arts Institute invites entries for "Material Explorations," an international exhibition of wearable jewelry objects featuring non-traditional materials, alone or in predominant combination with precious/semi-precious elements. This exhibition will challenge conventional ideas of value and the precious in jewelry, pushing the limits of what is considered aesthetically pleasing on the body. Works will be exhibited at the School of Art Gallery.

Curator: Tacey A. Rosolowski. Jurors: Chris Irick, Tacey A. Rosolowski. Show dates: 29 March through 20 April 2002. Deadline: submissions must be postmarked by 2 November 2001.

Request a prospectus from Chris Irick for. Material Explorations, c/o Chris Irick, Munson Williams Proctor Arts Institute School of Art, 310 Genesee Street, Utica, New York 13502 USA. T: [001] 315.797.0000, ext. 2122.  
E: sly16stone@msn.com



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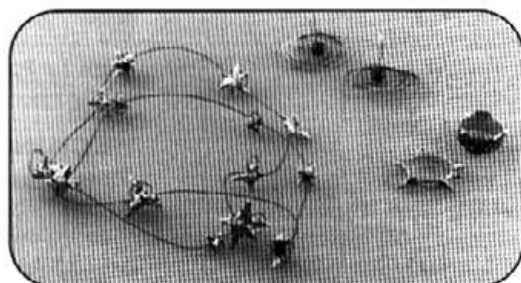
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Contact Bonny Cantor at Silver Alchemy,  
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Fax: 020 8455 5296  
E: [bonny@silveralchemy.com](mailto:bonny@silveralchemy.com)

Silver Alchemy are the sole UK distributors of PMC.

**Listings**

Information is correct on going to press, but readers are advised to check opening times, etc. If you are organising or taking part in an exhibition or event, please phone or fax Muriel Wilson on 020 7289 6105. Entries are free but we cannot guarantee inclusion. Copy date for the October issue is 13 August 2001.

**BRIGHTON**

**Turning Heads**

52 Meeting House Lane T: 01273 772645  
Jul Nick Hubbard, Sarah Tomlin, Michael Carberry, Miranda Sharpe, Erica Marks, Latham and Neve  
Aug Nick Hubbard, Latham and Neve

**White Gallery**

86/87 Western Road, Hove  
T: 01273 774870  
1-26 Aug Laura Baxter  
2-30 Sep Sarah Tomlin

**CHELTENHAM**

**Art Gallery and Museum**

Clarence Street T: 01242 237431  
4 Aug-23 Sep Venerable Beads, the Narrative Necklaces of Eleyne Williams.

**CWMBRAN**

**Llantarnam Grange Arts Centre**

T: 01633 483321  
To 21 Jul John Dunn  
28 Jul-8 Aug Gill Forsbrook  
15 Sep-20 Oct Felicity Denby

**DARTMOUTH**

**Facets**

14 Broadstone T: 01803 833534  
14 Jul-8 Sep Summer Show: Lisa Dyer, Linda MacDonald, Sally Napier, Julie Lawrence

**EDINBURGH**

**Open Eye Gallery**

75-79 Cumberland Street  
T: 0131 557 1020  
23 Jun 9 Aug Natalie Vardey  
10 Aug-22 Sep Julia Parkes

**The Scottish Gallery**

16 Dundas Street T: 0131 558 1200  
27 Jun-14 Jul at Thomas Goode, 1  
9 South Audley Street, London W1: Studio  
Visions: Corvaja, Mina, Ramshaw, Ryan  
2-29 July Andrew Lamb  
3 Aug-3 Sep Catherine Martin  
10 Sep-3 Oct Wales/Scotland, incl  
Anna Gordon

**ETON**

**JaM**

58b High Street T: 01753 622333  
July Suzanne Potter  
Aug Grainne Morton  
Sep Dorle Patzold

**FARNHAM**

**New Ashgate Gallery**

Wagon Yard, Lower Church Lane,  
Downing Street T: 01252 713208  
To 30 Jul Summer Rarefind  
4 Aug-29 October Autumn Rarefind: Holly  
Belsher, Ruta Brown, Poppy Dandiya,  
Jeremy Hicks, Guy Royle, E&M Jewellery,  
Katie Clarke, Helen Smythe, Christine  
Savage, Miranda Sharpe, Syann van  
Niftrik, Catherine Hills, Deborah Edwards

**GLASGOW**

**Roger Billcliffe Gallery**

134 Blythwood Street T: 0141 332 4027  
To 24 Jul Focus on 2: Jan Hinchliffe  
McCutcheon, Katzie Hughes

**HECKINGTON, LINCS**

**The Pearoom**

Station Yard, Station Road  
T: 01529 460765  
8 Jul-19 Aug Hitec-Lotec, incl Julia Keyte

**LEEDS**

**Craft Centre and Design Gallery**

City Art Gallery, The Headrow  
T: 0113 2478241  
To 28 Jul Accessorize, incl Lynsey Jane  
Nicol, Anna Lewis, Kate Wilkinson, Lin  
Cheung, Kayo Saito, Jessica Bailey,  
Angela O'Kelly, Angela Buchan, Wendy  
Jane Marshall  
1 Aug-31 Oct Inspired by Nature: incl  
Fiona Cameron, Gail Harding, Rebecca  
Ricard Elbek, Gillian Blum, Lucy Sylvester,  
Sarah Henrys, Tanja Ufer.

**LINCOLN**

**Midas**

31 Steep Hill T: 01522 532299  
To 28 Jul Elizabeth Crawford, Anna de  
Ville  
1 Aug-27 Oct Penny Williams, Nicola  
Becci, Corcyra Nash

**LLANTRISANT**

The Model House  
Bull Ring T: 01443 237758  
To 15 Jul Spotlight on Sally Pirkis  
4 Sep-14 Oct Spotlight on Gail Ferriman

**LONDON**

**Aurum**

12 Englands Lane, NW3 T: 020 7586 8656  
To 22 Sept Shiri Zinn: Totem and Taboo

**Contemporary Applied Arts**

2 Percy Street W1 T: 0207 436 2344  
To 21 Jul 'Wabi Sabi' incl  
Alistair McCallum, Catherine Martin  
Showcase: Michael Carberry  
27 Jul-8 Sep Showcase: Adam Paxon

**Crafts Council Shop at the V&A**

Victoria and Albert Museum, SW7  
T: 020 7589 5070  
21 Jun-29 Jul New Faces, incl  
Mikala Djörup

**Flow**

1 Needham Road, W11 T: 020 7243 0782  
4-30 July 100% Proof. A distillation of new  
work from Scotland: Susan Cross, Jack  
Cunningham, Emma Gale, Anna Gordon,  
Katy Hackney, Dorothy Hogg, Andrew  
Lamb, Ann Little, Grainne Morton, Angela  
O'Kelly, Adam Paxon, Joanne Thompson

**Lesley Craze Gallery**

34 Clerkenwell Green, EC1  
T: 020 7608 0393  
6-28 Jul Professor Yasuki Hiramatsu

**Studio Fusion**

Unit 1:06 OXO Tower Wharf,  
Bargehouse St T: 020 7928 3600  
5 Jul-5 Aug International Quartet: Robert  
Ebendorf and Deborah Lozier (USA), Jane  
Short, Elizabeth Turrell (UK)  
9 Aug-9 Sep Rising Stars: recent enamel  
graduates  
13-14 Oct Automata: Lisa Rae Hansen  
and Mark Hartung

**Thomas Goode**

19 South Molton Street W1  
See The Scottish Gallery

**SAWBRIDGEWORTH**

**Gowan Gallery**

3 Bell Street, T: 01279 600004  
To 17 Jul Noon Mitchelhill, Kate Wilkinson  
19 Jul-11 Sep Holly Belsher, Nuala  
Jamison  
13 Sep-6 Nov Yen, Gail Klevan

**WELBECK**

**Harley Gallery**

Workshop T: 01909 501700  
6 Jul-26 Aug Cynthia Cousens

**WITNEY**

**We Three Kings**

19 Bridge Street T: 01993 775399  
To 28 Jul Alison Baxter