

# findings



*The Association for Contemporary Jewellery's quarterly newsletter*



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Front cover: Jane Moore.  
Neckpiece, 2006. Silver, enamel

## editorial

Next May the ACJ will be ten years old. We shall hope to celebrate this landmark in *Findings* and will publish contributions, particularly any from surviving founding members (those with a ten-year record), commenting on our achievements, our strengths and our weaknesses. Please start thinking about what you would like to say, and let us have your thoughts by mid-April, for publication in our June issue.

Autumn always seems the busiest season, with one event after another, a three month succession of fairs and open studios. The Crafts Council's 'Origin' made its debut at Somerset House, where unseasonably hot sunshine blazed through the glass roof of the special pavilion. Makers seemed happy in the new location, and plenty of customers found their way there – and at least no-one switched on the fountains! Just over half the jewellery exhibitors were ACJ members, compared with a third of those at Goldsmiths' Fair. It would have been inappropriate to distract people from sales by trying to recruit them at either event, but clearly there's work to be done there.

In this issue we have lots of reports of summer schools and conferences from the lucky recipients of ACJ Travel Grants. Keen new members of our invigorated Executive Council are already flexing their muscles with contributions on ethical practice and on membership needs. Please spare the time to respond to these appeals – ACJ is for its members, but this needs to be a two-way process in which members look up from the bench and think about what they can do for ACJ. Margaret Woodhead, our CEO, started this ball rolling in our last issue, and we truly need to know your views, your suggestions, your criticisms, and, we hope, your praise. Without this feedback we can't be expected to fulfil your needs. *Muriel Wilson*

## chairman's letter

October has been a sparkling month for selling shows like *Goldsmiths' Fair* and *Origin*. *Origin*, the Craft Council's new flagship fair at Somerset House, displayed 300 selected makers from around 1000 applicants to exhibit over two weeks in the courtyard of the old Admiralty building. It was a stimulating event that was enriched by the breadth and quality of the jewellery on display.

Of the nineteen craft categories listed for *Origin*, two were dedicated to jewellery with one for 'non-precious' and one for 'precious jewellery'. Twenty-seven jewellers were listed under the category of 'non-precious' and forty-three under 'precious'. Why this distinction is made is puzzling to those of us who are accustomed to work reflecting the skilled values of thought and labour above material. Possibly it was felt the majority of the fair's customers needed this categorisation? Sincerest congratulations go to Grainne Morton, a very popular winner, for this year's £1000 ACJ prize and the third straight 'non precious' jewellery winner for this award. Who knows, maybe next year will be the year of the 'precious' jeweller?

Values, materials and our shared directions have been on my mind recently having been invited to speak at an Arts and Humanities Research Board Network Seminar. Two ACJ exhibitions were my chief sources of reference. Firstly *Jewellery Unlimited*, the 2004 membership exhibition organised by the Bristol Regional Group. Secondly, *Heirlooms*, the 2006 ACJ Members exhibition held in London during this year's ACJ *Carry the Can* London conference. There are many differences between the focuses and intentions of these two exhibitions. *Jewellery Unlimited* was a juried and selected exhibition that displayed the work of ninety-seven members at the Bristol City Museum and Art Gallery in 2004 with an aim to promote the contemporary jewellery at its boldest and most innovative in terms of design, concept, materials and technique. *Heirlooms* was a non-selective or 'open' exhibition of rings made by sixty-two members within a context relating to this year's *Carry the Can* conference.

The fact that the catalogue for *Jewellery Unlimited* is still in strong regular demand more than two years later is a testament to its success. The ACJ wishes to support these kinds of projects to promote new ones for its members. An exhibition in print and a membership directory are already in the planning stages, which will not only assist individual members, but also to help build a fascinating archive of what we represent 'here and now'. If you have interesting proposals for other activities please write and tell us. The new directors and executive council would like to hear from you. *Stephen Bottomley*



ACJ Ltd Executive Council as at  
15 July 2006

Chairman: *Stephen Bottomley*  
Vice-Chair/Chair-Elect: *Frances Julie Whitelaw*. Secretary: *Fiona Wright*,  
Chair, Membership: *Ruth Facey*. Chief  
Executive Officer *Margaret Woodhead*.  
Executive Committee: *Matt Benton*,  
*Elizabeth Callinicos*, *Amanda Mansell*,  
*Dr Sarah McAleer*, *Jessica Turrell*,  
*Laila Smith*, *Hazel White*. Co-opted  
Members: *Sarah Kettle*, *Jaimie*  
*McDonald*, *Kate Samuels*.  
Sub-committees:  
Policy: *Stephen Bottomley* (Chair),  
*Frances Julie Whitelaw*, *Fiona Wright*,  
*Jessica Turrell*. PR and Website:  
*Dr Sarah McAleer* (Chair), *Laila Smith*  
Membership: *Ruth Facey* (Chair),  
*Amanda Mansell*, *Dr Sarah McAleer*  
Travel Awards: *Matt Benton* (Chair),  
*Elizabeth Callinicos*, *Jessica Turrell*.  
Ethics: *Hazel White* (Chair), *Jaimie*  
*Macdonald*, *Sarah Kettle*  
Working parties. Conference Advisors:  
*Fiona Wright*, *Kate Samuels*  
Findings: *Muriel Wilson* (Editor),  
*Melanie Eddy* (Assistant), *Lyn Medcalf*  
(Graphic Design)  
Administrator *Sue Hyams*.  
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# Alchemy: Contemporary Jewellery from Britain

*We invited Dana Andrews of the British Council to tell us about this exhibition, specially conceived for export to the Middle East.*

*Laura Potter. Pricey, 2003. Paper, silver*

*Alchemy* presents a range of jewellers, from recent graduates to names well established in the industries of jewellery and fashion. Naomi Filmer, Solange Azagury-Partridge, Lina Peterson, Tanvi Kant, Andrew Lamb, Shaun Leane, Laura Potter and Scott Wilson all challenge conventional parameters of jewellery design by experimenting with materials, references and scale, and by questioning our inherited notions of value, identity and adornment.

The exhibition has been curated by the British Council specifically for the Middle East as part of a wider regional arts program and it has been developed in close partnership with arts managers in the British Council offices in the six countries that the exhibition will tour to. The Middle East is one of 13 regions in which the British Council organises its programme in order to develop relationships and exchange ideas across several countries which share common perspectives. Within the Middle East there exists a rich jewellery heritage and tradition although there is neither a contemporary jewellery scene to speak of nor jewellery design courses. With this rich tradition comes certain expectations of what jewellery should be and the regional taste is very much for fine, 24 carat gold work. It is an ambition of this exhibition to challenge these perceptions and make a strong case – legible and germane to countries in the Middle East – for jewellery as one of the ‘creative industries’ with significant potential for cultural expression and commercial growth.

Jewellery can be approached on many levels – aesthetics, technology, materials, commercial, craft, identity – and the eight jewellers selected for this exhibition draw on these themes. Made from her mother’s saris Tanvi Kant’s recycled and sustainable necklaces and bracelets reference our personal and collective histories. Tanvi herself is challenging her own family’s perceived ideas about Indian jewellery design with its rich heritage. Naomi Filmer’s unconventional positioning of jewellery on the body has continually pushed the boundaries of her discipline and has brought her an international reputation as a conceptual designer. Solange Azagury-Partridge subverts our expectations of how precious stones and metals have traditionally been combined. Drawing on the graphic iconography of pop-art her work combines combination intricate stone in-lay work with the theatrical freedom of costume jewellery. Andrew Lamb’s hand-crafted precious jewellery references the visual experiences and optical illusions that can be found in nature. Viewed from various angles the same piece of jewellery can at one point appear silver whilst at another appear gold.



These jewellers’ work highlights the unique value and desirability of the hand-made, and Judith Clark’s innovative exhibition design responds to each designer’s work creating a scintillating public spectacle. In order to reach a wider audience the exhibition will mainly be held in high-end shopping malls, which attract thousands of visitors per day, and all text will be dual language in English and Arabic. A programme of workshops, lectures and events will be developed for each country.

*The exhibition will open in Muscat, Oman on 13 February 2007 and tour to Bahrain, Saudi Arabia, Qatar, United Arab Emirates and Yemen. A fully illustrated catalogue will be produced to accompany the exhibition.*

Exhibition Curators: Alison Moloney and Dana Andrew. Curatorial Adviser: Simon Fraser.

*The British Council is a government funded organisation which promotes British culture overseas, principally through educational exchanges but also by demonstrating the range and qualities of the arts in Britain. This touring exhibition has a particular resonance for your Editor, who organised a similar exhibition of contemporary jewellery in 1992 while employed by the Council (a project which began my involvement with designer jewellers). The exhibition ‘All that Glisters’ toured worldwide for several years and has recently been presented in its entirety to the Crafts Study Centre in Farnham.*

# Over to You – Membership Initiatives

*An appeal by Ruth Facey, Chair ACJ Membership Sub-committee*

The membership of ACJ is one of its strengths with nearly 700 individuals committed to the position of contemporary jewellery. Since I became chair of the membership sub-committee and began working with Sarah McAleer and Amanda Mansell, consideration as to how to increase the membership profile of the Association has been our priority, so as to give members a more active part in its activities and opportunities. We shall also work with the PR sub-committee to enable our efforts to be coordinated for maximum impact.

The achievements of ACJ have been influential in many areas that affect not only practitioners but also those working in education, museums and galleries as well as in the wider jewellery trade. This has been achieved by the hard work of all involved in the committees over the last 10 years and we have them to thank for the strong showing of ACJ today. Supporting them has been a growing membership which is the strength of the Association, but with its very wide geographical spread throughout the British Isles, and nearly 40 international members in 18 countries, it is quite hard to involve everybody.

A commendable list of opportunities is available to members – travel grants, conferences, lectures and symposia, regional exhibitions, networking and support – and the regular appearance of *Findings*. Continued support for emerging talent is demonstrated by the awards made at *New Designers* and at *Origin*. The *Members Directory*, which is being published by A&C Black, together with the *Exhibition in Print* in preparation for 2008, show how continuing initiatives will keep ACJ in the forefront of contemporary creative activity.

Regional groups are making grass roots networking more available to some of the outer reaches of ACJ but that still leaves a rather large section of our talented and loyal membership wondering how to participate.

We have been looking at a number of ideas and suggestions and can announce that the March issue of *Findings* will be the 'Members Issue'. The Editor has agreed to give a two page spread (more if necessary) to your contributions – short items of 100 words max will be welcome – so we hope that this will open the door to a regular members' slot. Some of the areas in which it would be valuable to have feedback include: what you get from membership of ACJ, and how you would like to see the Association develop? would you like to see a members' directory of services and suppliers and would you contribute information to this? Have you any suggestions for networking events around the country? and so on. I am sure that response from members will reveal many more topics, so do use this as an opportunity to speak out. Those of you living overseas are more than welcome to contribute, and if we are swamped with contributions, we shall endeavour to print everything eventually.

Already we are working on a suggestion to make a notice (a 'badge') available to members for stand display at shows – it may be a sticker or in downloadable form – which would have an immediate effect of bringing the identity of ACJ to a much wider audience. Watch out for further news of this initiative.

Longer term we hope to develop some real benefits to members by securing discounts with relevant services and to compile a 'best of' list from members' recommendations.

While this short article can only deal in outline plans, we hope that the details will encourage you to begin to take an active part in the future.

*Your contributions for this section in the March issue of Findings should be sent to E: rfacey@waitrose.com. (as Word attachments) by the 8 January 2007*

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## Selling Designer Jewellery in Leeds

*Laura Bairstow is Jewellery Coordinator at the Crafts Centre and Design Gallery, Leeds, which next year will be celebrating its 25th birthday.*

From the day that the Craft Centre's doors opened those 25 years ago, to the present day, jewellery has always played a large part within our exhibition programme, running alongside major Gallery shows to being a solo exhibition in its own right. Only in the last seven years, however, have we been hosting *Alchemy*, an exciting exhibition of jewellery from 15 up and coming and well-established UK based jewellers.

*Alchemy 7* has taken almost a year to research, plan and coordinate. The research element is the most important, as selecting the right jewellers in the first instance makes for an exciting and varied exhibition, in the end showcasing a different range of materials and appealing to as wide an audience as possible – resulting ultimately in recognition and sales. Jewellers are selected by the work they produce, style and quality of craftsmanship being the most influential factors, the cost and the appeal to the audience is also taken into consideration.

Throughout the show being planned, jewellers such as Malcolm Morris, Jane Moore, Guy Royle and Deborah Zeldin O'Neill amongst many others have been keeping in touch with us and vice versa. Good working relationships have been built up over the course of the years with such well-known makers, but for the relatively unknown makers, contacts are only just being forged. Good working relationships between gallery and jeweller are paramount to ensure clear communication and to encourage a friendly and comfortable rapport.

*Jed Green. Ring, 2006. Silver, glass. Shown in Alchemy 7 at the Craft and Design Centre, Leeds Art Gallery.*

For relatively new makers and established makers alike, to ensure a good relationship things that may seem small like clear labelling and well-packaged items really do help us, as does being supplied promptly with up to date cv's and technical statements. The ability to keep us topped up with stock when jewellery sells is also important. In turn, we endeavour to do our best for the jeweller such as displaying the work to the best of our ability, keeping the jewellery and display areas clean, making sure that jewellery is well labelled, making sure that the designer's name is clearly visible and handing out the maker's Technical Statement when a piece is sold. All these points ensure a professional service by us on behalf of the jeweller.

Whilst coordinating *Alchemy 7*, I have spent personal time visiting studios and trade fairs to enable me to meet and converse with *Alchemy* designers. I have found that it really helps to meet jewellers in person and have a bit of a chat to help break the ice, and for both sides to see the working relationship that little bit more relaxed. This way, a professional but friendly approach can be taken.

*Alchemy 7 runs from 4 November until 13 January 2007*

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## The ACJ Ethics Committee Reports

*Presented by Sarah Kettley*

As you may have read in the last issue of *Findings*, a big step forward was made at the ACJ *Carry the Can* Conference.

As a result of powerful lectures, such as that given by Ethical Metalsmiths, and group discussions, a new ACJ Ethics Committee was formed. The founding members of this committee are Hazel White, Jaimie MacDonald and Sarah Kettley. Since *Carry the Can*, we have met for the first time and reported our discussions to the Executive Council in London on the 1st of September.

It has been decided that we will attempt to develop a framework within the ACJ for ethical awareness and practice. This is likely to be a lengthy and complex process, so we will be asking for the opinions and co-operation of other ACJ members.

We intend to begin gathering information, opinions and generating dialogue by developing an ACJ Ethics weblog. This will be linked to the ACJ site and carry links to other relevant sites. We hope that this will provide a way for ACJ members to contribute candidly to the discussion and in turn will keep issues updated. This should also act as community of resources in order to tackle the day-to-day issues of more ethical creative practice, for example, sourcing materials and processes responsibly.

An accreditation system for transparency in practice is under review by the committee, and will be developed through a bid for an ACJ one-day symposium in Scotland next year.



### Call for regional groups to contribute

We need your help to make this association-wide, and to make it meaningful. We believe that our individual practice and our combined voice do make a difference, and urge regional groups to make these issues a priority, timetabling dedicated meetings and agenda space. We will work to visit you and to bring information to your groups in person, towards enabling awareness and informed, responsible practice. We are in the process of developing a crib sheet to help plan meetings on these subjects should any group need it. Regional groups are also encouraged to develop symposium bids around this theme, both for 2007 if deadlines allow, and as a longer term aim.

### Initial thinking about a symposium and exhibition

In conjunction with Bits and Bobs Scrapstore (Edinburgh) and the Scrapheap Challenge (U.S.), the committee is putting together a proposal for a one day symposium that will allow makers to engage directly with re-use and recycling in traditional practice, and in practice engaged with technology. We are developing a related exhibition proposal, which will pilot the accreditation ideas, using a statement of awareness from makers accompanying the physical pieces as a kind of provenance for the work, and the exhibition will be opened up to other creative communities to broaden the impact on ethical practice.

News on the progress of the weblog and the symposium will be sent out to members via future issues of *Findings*. In the meantime, we value your comments and questions, which can be sent to us at E: [s.kettley@napier.ac.uk](mailto:s.kettley@napier.ac.uk), [hazel@calumpress.com](mailto:hazel@calumpress.com) or [jaimgem@yahoo.co.uk](mailto:jaimgem@yahoo.co.uk).

Jae Ko. Wall piece, 2006. Cash register paper, ink 1m x 1m. Photo: Fiona Wright

## Holland Paper Biennial

10 June – 10 September.

Fiona Wright reports

The sixth Holland Paper Biennial was held this summer. Originally organised and sited solely at the Museum in Rijswijk, since 2004 it has been expanded and now also takes place at CODA in Apeldoorn. This year's exhibition showed the work of 28 international paper artists.

The biennial focuses on paper as a material in its own right with the selected work demonstrating its use in many different ways. This year it included delicate incision, random perforation with obscure sharp objects, folding, scrunching and setting in resin, wrapping, weaving (rather like a rag rug), papier maché, and collage. The types of paper used were also varied: ranging from being in its raw fibrous state; fine pulp poured into script; handmade using unusual materials like seaweed; or reused posters, wrappings, newspapers and books.

For me the most stunning pieces were the incredible folding of Jean Claude Correia, large scale pieces each formed from one vast sheet of paper folded in a variety of repeating shapes and patterns creating texture and movement in a reptilian manner; Lucille Moroni's 19th Century church books with meticulously folded pages creating intricate patterns using the folds, gilt edges and coloured borders; and Jae Ko's coiling and twisting wall pieces made from velvet-like coils of cash register paper, blackened with ink and allowed to move into their final form according to how tightly the paper was rolled. Also of note were Tomoko Ishida's delicate installation of floating twisted wrapping papers from gifts left in a Buddhist temple, and the reliefs like lunar landscape of Kwang-young Chun, created by putting together hundreds of small shapes wrapped in *hanji* – his native Korean mulberry paper – from antique books.

Although there was no jewellery at the Biennial exhibition this year, CODA has a dedicated space that was separately showing the work of Nel Linssen, (to be followed by that of Ruudt Peters) and an interesting selection in their shop. In addition on the last day of the Biennial, a paper fair selling a selection of handmade papers, papermaking materials, objects, jewellery, small scale sculpture and books takes place outside the Museum in Rijswijk and in the church opposite.

For further information on the artists taking part over the last 12 years, and the accompanying special publications compiled by paper artist Peter Gentenaar (which provide a catalogue to the exhibition and take a theme for exploring some aspect of paper's use, history or making process) you can visit the new comprehensive website at [www.museumrijswijk.nl](http://www.museumrijswijk.nl)

*Fiona makes jewellery from recycled newspaper and will be showing her work at Electrum's Christmas exhibition in London, Brighton Craft Fair 23-26 November 2006 and at the 'Significance of Paper' exhibition at Walford Mill Crafts, Wimbourne, Dorset from 6 January-11 February 2007.*



## Koru2

*International Contemporary Jewellery, Lappeenranta, Finland. Exhibition: 18 June-20 August 2006*

Lin Cheung reports

I was invited to participate in this event as a delegate, guest speaker, workshop leader and exhibitor all in one – it was a busy week to say the least!

Lappeenranta sits on the edge of Finland's largest lake and for a relatively small town, it is well served by a significant craft, art and design community. Koru2 consisted of a week of workshops and concluded with a 2-day symposium and the opening of an international exhibition of contemporary jewellery at the South Karelia Art Museum in the old fortress area of the town. Alongside the main exhibition were several smaller events celebrating contemporary Finnish jewellery and metalwork. Koru2 provided an important convergence of international makers, students, educators and appreciators of contemporary jewellery and was also the backdrop for the 2006 AGM of the World Crafts Council-Europe.

Activities began in earnest with 5 workshops taking place over 4 days. The majority of participants were from Finland and the neighbouring Nordic countries but also from China, Taiwan, USA, France, Spain, Portugal, Estonia and the UK; making it a lively international exchange. The presentation of work resulting from each workshop was greatly anticipated by all. 'Traditional Japanese Metal Techniques' taught by Mr. Noboru Ando (Tokyo) suitably caught the imagination of one UK student who enthusiastically relayed to me in great detail the nuances and disciplines associated in achieving the special inlay techniques.

*Sissi Westburg, Installation, featuring 'Pocket' brooch.*

'Cameo Today' led by Finns Helena Lehtinen and Tarja Tuupanen continues the well-established study of stoneware design – encouraged as part of the jewellery programme at the South Karelia Polytechnic – by aiming to give new life to the traditional cameo. 'On Collecting' by the Dutch artist Manon van Kouswijk instilled in her participants the urge to roam, forage and gather from the harbour town of Lappeenranta all manner of interesting items in need of renewed classification, sorting or grouping. 'Jewellery as Adjective' devised by cultural theorist Ted Polhemus (UK) invited his participants to contemplate the relationship between jewellery and specific garments, accessories and hairstyles etc., that culminates as a single "style statement" to say something about our selves through what we wear. My workshop 'Signs of Life' encouraged each participant, via drawing and a silver locket, to rethink the meanings of sentimental jewellery.

The 2-day symposium following on from the workshops began with a robustly intelligent and entertaining presentation from Ted Polhemus, applying his vivid knowledge and interest in anthropology to the role of personal adornment. Jewellery and its precious meaning was sensitively explored by writer and art historian Liesbeth den Besten (The Netherlands) whose presentation included a fascinating account of the three lives of a single piece of jewellery. Of the 16 guest speakers, half were Finnish and each spoke eloquently of their motivations for making. The Finnish landscape and wilderness, personal histories and nostalgia, material concerns and issues surrounding the body were just some of the inspirations. It is apparent that contemporary Finnish jewellery is regarded as a natural extension of fine art and not just a continuation of the tradition of jewellery. The remaining speakers were: Manon van Kouswijk (The Netherlands), Tanel Veenre (Estonia), Florence Lehmann (France), Sissi Westerberg (Sweden), the Scottish silversmith David Taylor, resident in Sweden, and myself.

The selection of work for the exhibition showcased 34 artists from Europe and Japan; each with a distinctively individual approach, and pushing the boundaries between fine and applied art. Amongst some of the more established makers; Hans Stofer (UK), Mikiko Minewaki (Japan), Marc Monzo (Spain) and Dinie Besems (The Netherlands) were young talents such as Sebastian Buescher (UK), Jiro Kamata (Japan), Sari Liimatta (Finland) and Bruno Lillemets (Estonia). The display was thoughtfully and beautifully designed, with simple, low surfaces for substantial and sculptural pieces while the walls were reserved for items of a more delicate structure alongside photography and installations. The resulting effect was of two long rooms of visually striking and intriguing jewellery linked by a sea of red carpet that set a modern edge firmly next to the tranquil environment of the town.

This blend of the contemporary rubbing shoulders with the traditional, and a profound reverence of nature, typifies Finland and indeed my entire experience of Finnish culture during my short stay will be warmly remembered. Needless to say that everything for Koru2 was impeccably organised and we were all



very well taken care of. In true Finnish style, all would not be complete without the levelling experience of a traditional sauna in a forest just outside of Lappeenranta. From an old hunting cabin next to a small lake, one could easily picture the characters in the poetic national epic Kalevala who famously inhabited this rich wilderness.

Finnish contemporary jewellery remains a self-contained community with a far-reaching and firm grasp on the wider, international perspective of contemporary jewellery. I very much look forward to attending 'Koru3' and hope that many more of you will care to join me.

My thanks to Eija Mustonen, Antonio Altarriba, Eeva-Kaisa Hakulinen, and the ACJ for a stimulating and rewarding experience.

*Catalogues are available from Sonia Collins at Chrome Yellow Books. E: SoniaandMichael@aol.com.*

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## Escaping from the Day Job

*Norman Cherry went to Oregon this summer*

July has always been the month for winding down. Once the degree shows and New Designers are over and done with, staff begin to relax, review the year past, start planning for the new academic year, while dreaming of azure skies and ultramarine depths. Well that's the idea. Reality is usually somewhat different and the manic pace continues pretty well to the end of the month before anyone has time for relaxation.

This year saw a dramatic departure from the norm for me. Having missed the ACJ Conference due to Management Awaydays I flew out to Portland, Oregon on the 8 July. For the next three weeks I was to be Senior Artist in Residence (sounds a bit grand, don't you think?) at Oregon College of Art and Craft.



*The workshop at Oregon College of Art and Craft*

Spending my working life running an inner city campus of around 500 students, I encountered something of a contrast at this private institution. Situated in an 11 acre orchard in suburban Portland it has almost unimaginable space available. Each department of the college has its own separate building, the gallery is spacious, and the independently run "Hands On Café" an unexpected culinary delight. And all this for only a couple of hundred students, who equate to something like 160 full time equivalents. A contrast indeed.

The contract was to teach a special five day class in week one and thereafter have the run of the campus and a dedicated private studio space. Teaching a very small group of committed and excited students is always rewarding but the true benefit of this residency for me was the uninterrupted period in the studio. Although I was never entirely out of touch with the day job, courtesy of a triband cellphone and e-mail, I had the freedom to concentrate exclusively on creative work for most of each day, and the real luxury of plenty of time for experimentation and reflection. At the time of writing, a body of work either made during the residency or as a consequence of it, has been shipped back out to OCAC for the biennial Artists in Residence Exhibition. I am looking forward to reactions to it.

My residency was made all the more pleasurable and effective by Amy Johnson, a final year student assigned by Head of Metals Professor Christine Clark to be my special assistant. Besides looking after technical and resourcing matters, and being an excellent facilitator, Amy also introduced me to the local Bod Mod community. Some of them attended a public presentation I made of my lecture on angiogenetic body adornment. One of them, Carolee, has sparked off a great deal of animated discussion on her blog – not only flattering but very encouraging as a proof of the validity of the work I am doing in that area. Quite a bit of new material has been added to my research notes as a result and, in addition, I was introduced to the decidedly un-dulcet tones of the Dresden Dolls. If you like your music raw and explicit – think 1930s Berlin cabaret updated to the 21st century – this duo hits you squarely between and behind the eyes. Their November performances in London are a must.

## Jewellery – Reference to the Body

*A Course in Jewellery Design by Johanna Dahm. Nunzia de Feo received an ACJ Travel Grant to attend.*

The Salzburg International Summer Academy of Fine Art is a summer art school vibrant with energy and creativity. It was founded by the painter Kokoschka in 1953, and since then every year more than 400 people, art students, artists and art-lovers young and old have met in Salzburg's Fortress or in an old building in Hallein (a small village 20km from Salzburg) to attend its various courses. There are courses in media, sculpture in stone and other materials, installation and performance, painting, architecture, graphic art and jewellery design. In the evenings students can attend several conferences directed by artists, art-teachers and art historians, and participate in the openings of several exhibitions in Salzburg and in Hallein. Each evening was introduced by the charismatic director of the Academy, Dr Barbara Wally.

Thanks to the financial support from ACJ and a partial grant from the Friends of the Summer Academy I was able to enjoy the course in jewellery design given by the artist Johanna Dahm, 'Jewellery – Reference to the Body'. The course lasted five weeks and was in English with some German. It was attended by 12 students: German, Austrian, East European, Italian, Japanese and Chinese.

Johanna Dahm challenged students with her coherent and innovative approach to jewellery. The course started with a long series of lectures (2 or 3 a week for the first three weeks) that students could use to find inspiration for their projects. In addition there were very inspirational lectures by Caroline Broadhead, and the artist Manfred Nisslmuller spent an interesting Saturday with us presenting his innovative work. These lectures were followed by continuing group discussions about personal ideas, methods of working, and issues related to the students' projects that might encapsulate strong political and socio-cultural connotations.

Grainne Morton. Brooch, Tree life, 2006. Mixed materials. Photo: Sussie Alburg. Grannie was the winner of the ACJ Award at Origin.

The starting point for each student was very easy and at the same time very challenging: jewels cannot exist without the body and the body needs jewels. What can jewellery be, if we want to look at it with a fresh mind uninfluenced by past tradition? Well, the answer can be very interesting and can offer lots of new possibilities to be discovered. Jewellery can be anything that has an influence on the body and can interact with it. I decided to use this space to investigate the relationship between body and jewellery: how jewellery interacts with the body. How does the body hold a jewel? Can jewels have three dimensions – why do they usually tend to be flat and to look more like a flat sheet on the body? Can we look at a piece of jewellery as a vibrant entity that interacts with the body? How can I change my way of thinking and making jewels?

In conclusion, the time spent at the Summer Academy was very interesting and very rich in inspiration and ideas that I would like to carry on with in the future. What is more, thanks to this experience I feel more confident and able to define my boundaries and personal way of being a future jewellery maker.

I am very grateful to ACJ for its support.



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## Clasp – A Convergence of Jewellers

Alan Phillips reports on a conference in Nashville, USA, 15-17 September 2006

An awful lot of thought and planning had gone into making this first Clasp conference a success, by an impressive list of organisers: Rio Grande, Ganoskin, SNAG and Bench Media.

Independent jewellers were encouraged to take advantage of networking opportunities in a casual, non-commercial setting and energies were focused on interaction, education, inspiration and growth. Speakers mixed freely with delegates for the 3 days and much information was exchanged in a vibrant atmosphere.

Benches were set up for informal demonstrations, authors signed their books and there was an ongoing CAD suite available for one-to-one advice. An arts marketing expert was also available for individual consultation.

Three themes were explored: Muse, which dealt with creativity and inspiration, Method, which looked at technical matters, and Money, which offered essential business advice. The programme included keynote speeches of general interest, panels of experts to question, and a menu of talks and demonstrations to choose from. From 'breakfast with the experts' through to 'dinner with friends' there were plenty of chances to network and to learn from others.

From the many highlights, I really enjoyed a hilariously funny opening presentation by Joel Zeff, who urged us to have more fun in order to re-energise the creative spirit. Then there was the very informative demonstration of diamond setting from Blaine Lewis, projected onto a large screen while he answered questions.

An expert panel presentation, '60 Bench Ideas in 60 Minutes', had panel members trying to outdo each other with ingenious tips and ideas. A few examples:

- A cheap rawhide mallet can be made from a dog chew drilled and a shaft attached.
- A magnetic strip can be attached to the top of the bench to hold burrs or a stone tray in place temporarily
- Holes may be drilled into the edge of the bench to store tools, eg burnishers, and plastic tubes could be attached underneath the benchtop to retain files
- Corks with hooks can float and suspend rings, etc, in ultrasonic cleaning tanks
- It is possible to put a strip of tape around a drill bit like a little flag, to blow off swarf when drilling wax.

My particular favourite (though I'm unsure of the health and safety aspects as yet) is to use the red dot of light from a laser pen to mark out the point of contact on a stake for perfect planishing!

Finally, the conference in 'The Music City' was rounded off appropriately by the jazz bassist Michael Gold, who with the aid of his sextet 'Jazz Impact' demonstrated that an understanding of the creative process in jazz is a powerful resource holding great potential for the world of art, business and society.

Thankfully, all sessions were recorded and a DVD is to be sent to delegates to enable us all to catch up on anything we missed. Look out for Clasp no 2 next year.

# Inside Out – Ars Ornata Europeana

Manchester 5-8 July 2007

This major European conference is set to offer the liveliest programme of exhibitions and networking events for contemporary jewellers in the North West next year. The Ars Ornata Europeana's 11th event will be held around Castlefield, in the heart of Manchester, against a backdrop of beautifully restored industrial architecture and canal towpaths to explore.

Ars Ornata Europeana is traditionally an event that attracts jewellers, artists, curators and speakers from across Europe and further afield, making it the perfect venue to establish new contacts and network in an enjoyable and friendly atmosphere.

The theme for 2007, *Inside Out* brings into focus all that is most hidden in the world of the jeweller as well as the search across disciplines for new and fascinating inspiration. Through an exciting programme of presentations, exhibitions and workshops the event will offer a forum for dialogue and discussion around the following points:

- Exposing the Seams
- Listening to the Inner Voice
- Information from the Inside / Outside
- Reaching new audiences
- Nurturing new talent
- Developing a dialogue between makers and gallerists
- Interaction within Europe – are we doing enough?

## Conference programme(subject to change)

### Thursday 5th July

14.00-17.00 Registration

18.00-21.00 Opening reception/Romancing the Stone exhibition launch/event

### Friday 6th July

09.30-17.00 Presentations/interactive workshops

18.00-20.00 Visits to exhibitions/Jewel in the City competition

Evening event

### Saturday 7th July

09.30-17.00 Presentations/visits to exhibitions

Evening – partying into the small hours Manchester style!

### Sunday 8th July

Visit to the Walker Art Gallery in Liverpool: Peter Chang solo exhibition



This programme, along with details of satellite events, workshops and exhibitions will be frequently updated on the Inside Out website at [www.arsornata.org](http://www.arsornata.org) so please keep checking.

### Jewel in the City Student competition

**CALLING ALL FULL TIME STUDENTS!** Where is the new talent? Here is a chance to show what you are made of by submitting a piece, having it exhibited at a major European conference and winning substantial cash awards. Entries will be juried by a panel of professionals and by conference delegates. Details can be obtained from the website at [www.arsornata.org](http://www.arsornata.org)

### Romancing the Stone

A unique exhibition showcasing the work of international artists across 20 different countries invited to make a piece of jewellery in response to the beautiful white marble sculptures in Manchester's Town Hall.

### In and Out of Styal

A very rare opportunity to see the results of a six-week workshop in non-precious jewellery carried out with offenders from HMP Styal women's prison, Cheshire.

### Walking with Scientists

What is it like for a jeweller to work among scientists and engineers?

### The Benchmark Delegates exhibition

All delegates will be invited to submit a piece of their own work for exhibition during the conference. Details of this will be issued on registration.

### Other Information

Symposium rates are: £150 (early registration £130 ) students £110 (early registration £95 ). Early registration is up to and including April 1st 2007.

These rates include refreshments throughout the symposium as well as a dinner and party on the last night.

Special rates have been negotiated with the University of Manchester for accommodation in halls of residence.

For more information on accommodation, payment methods and calls for papers please visit [www.arsornata.org](http://www.arsornata.org) or email [sarah@arsornata.org](mailto:sarah@arsornata.org) or [jo@arsornata.org](mailto:jo@arsornata.org)



*Peter Bauhuis. Ring 2006. mixed metals.  
Shown at Lesley Craze Gallery*

## imiteight

*Pennybank Chambers (Clerkenwell Green Association), 4-10 September*

**Reviewed by Melanie Eddy**

Following the success of their premier exhibition Pieces of Eight, Studio 399 hosted imiteight. The group has continued on the eight theme, echoing their number, in a clever word play. A brave if not risky theme for an exhibition.

Each of the jewellers was set the task of creating a piece of work that mimics the style of another member of the group, the resulting collection being auctioned to raise money for The Prostate Cancer Charity. Text was once again used to great effect, giving insight into members' perceptions of commonality or juxtaposition between works and highlighting the challenges faced by those who embraced new making techniques.

The most successful pieces were those that captured the spirit/style of fellow makers' pieces while retaining the identity of the maker. Jo McAllister's piece paid tribute to the style of Sarah Stafford's pieces while maintaining the delicacy and honesty that has come to be associated with her own work. Amanda Doughty's piece was cognizant of her and Sonia Cheadle's shared influences of geometric form and diamonds. Amanda constructed a bangle, a type common to work by both makers, and emphasized her own style by doubling it.

The show, which raised £1,930 for The Prostate Cancer Charity was an opportunity to get a preview of the members' new collections in the intimate venue of Pennybank Chambers before they went on to Goldsmiths' Fair, Origin or Designer Crafts @ Chelsea.

The success of last year's Pieces of Eight was the demonstration of the members' strong individual identities deftly confirmed by their transformation of identical bags of silver bullion. A success in fact indicative of the strength of the group itself.

I am sure that this exhibition served to increase understanding amongst this relatively new group of each others work. In fact, a few pieces were truly physical manifestations of this increased understanding. However, I couldn't help thinking that perhaps it was not the best use of this group's varied talents.

I am curious to see what further contemplation on the number eight leads to. After all if you turn it on its side the possibilities are infinite.



## Contemporary Jewellery from Munich

*Lesley Craze Gallery, 29 September-28 October*

**(Reviewed by Muriel Wilson, because no-one else had the time to spare)**

Once again Lesley Craze has brought us an exhibition of European jewellery, this time from Germany. The six jewellers are not a group, but all happen to be working in Munich, a longstanding important centre for innovative design. All of them display the technical confidence inherent in the German tradition of rigorous apprenticeships, and each has developed a distinct personality.

In most, metal is the dominating theme, and Michael Becker, Christa Luhtje and Kerstin Becker opt for gold as their primary choice. Michael Becker constructs classically composed geometries, in which the apparent solidity of the piece is belied by its revealed hollow box-like form. The brushed surface provides a satisfying finish. Kerstin Becker works in gold and silver on an uncompromisingly bold scale in her sculptural bangles, and includes austere silver lidded pots in her collection here. Weight and solidity are again emphasised in her long neck-chain built of strung silver cubes.

Also working principally in gold is Christa Luhtje, whose work plays on the repetition of units, many of them reminiscent of Islamic motifs, reinforced by her use of enamel and lapis.

The other three makers in this selection explore alternative metals, combined with other materials. Peter Bauhuis (whose talk at the RCA in 2005 some members will recall) experiments with a variety of alloys to create subtle colours in his cast rings, working with texture and 'organic' forms evoking funghi, berries and nuts.

Doris Betz' work combines plastics with oxidised silver, using fine networks of wire to create an ambivalent stitched effect set in strong colours of black and white.

Finally Christiane Forster's work is in this group the most informal, using acrylic and silver in flat brooches incorporating found objects and nacre, providing surface detail and depth. The effect is almost that of peering into a murky pond to see mysterious half-submerged objects floating or sinking below the surface.

The exhibition provided a valuable opportunity for us to see the recent work of some prominent German artist-jewellers.



*Dot Sim. Chain and bowl, 2006. Silver, frosted glass.*

## Dot Sim

*The Scottish Gallery, 11 September to 4 October*

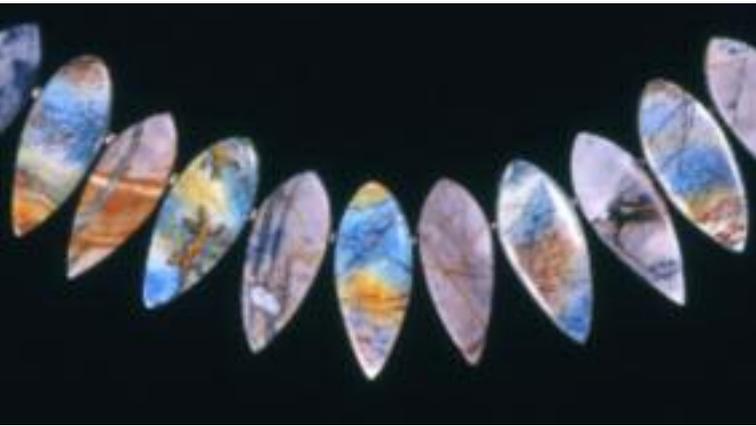
**Reviewed by Kathy Vones**

After completing a masterclass with Australian jeweller Susan Cohn and a subsequent residency at Northlands Creative Glass in Lybster, Dot Sim is now exhibiting the fruits of her labour for the first time at the Scottish Gallery in Edinburgh. Perceived to be a departure from Sim's minimalist exploration of the Scottish landscape, her current work investigates the themes of jewellery as an heirloom and intimate container of memories. To this end Sim has combined pieces of her jewellery with mouth blown glass vessels, the production of which doubtlessly formed a major part of her residency at Northlands. Anyone who has ever tried their hand at glassblowing will know that it is not something to be picked up overnight, requiring practice as much as skill, so the results presented by Sim here are very adept indeed.

Most of the vessels exhibited are gently curved containers and undulating 'cushions' made of both coloured and clear glass, and each vessel is paired up with a piece of jewellery to either enclose or display. In some cases, the rounded pendant of a necklace acts as a stopper or lid to the vessel, its chain dangling inside the container, tantalisingly obscured by the sandblasted texture on the outside. Particularly successful in that respect is Sim's Necklace in a blue bowl, which allows a glimpse inside the container with its shiny interior reflecting the chain contained inside, while the light blue colour of the vessel permits the shadow of the chain to leave a ghostly imprint on the outside. Rings placed carefully on indentations in gently curved glass cushions are reminiscent of baroque presentation cushions at wedding ceremonies, whereas a grouping of coloured vessels with necklace lids is visually evocative of a cluster of beautiful, plump mushrooms.

However, not all of Sim's pairings are equally successful. Wavy pins which have simply been placed halfway inside the glass vessels resemble bamboo sticks in vases, such as can be seen in countless interior design magazines. The Wavy Bangles, which seem to have been arbitrarily hung over the rims of their containers, inspire the question why the pairing of vessel and jewellery is necessary at all. Sim's concept of jewellery as heirloom and container of memories is hardly new, and the main problem with this recent body of work is that the jewellery, other than being placed in conjunction with the glass vessels, does not truly reflect this concept. Not differing much in style nor execution from Sim's previous work, it almost feels like the concept was attached to the work as an afterthought in order to unite the two very different elements of jewellery and glass.

There is no doubt that Sim's jewellery is beautifully executed and technically sophisticated, and that her understated aesthetic will appeal to a great number of people, but the spark of excitement hinted at in some of the pieces utilising coloured glass is lacking in her white and clear glass vessels, which form the majority of pieces in the exhibition, and sometimes make the work tasteful to the point of predictable. This exhibition may not represent as dramatic a departure from Sim's previous work as anticipated, but it is nevertheless interesting to see this talented jeweller's endeavour to expand her visual vocabulary by exploring the possibilities of blown and kiln formed glass in conjunction with her jewellery.



Joan MacKarell. necklace, *Homage to the Gecko*, 2003. Painted enamel on silver, agate beads. Photo: James Austen

## Enamelling

By Ruth Ball. A&C Black, London 2006. £14.99.  
ISBN 0-7136-6882-2.

### Reviewed by Joan MacKarell

Ruth Ball begins the introduction to this informative book with the statement "Enamel is the reward of patience. It is an intensive process with immensely satisfying results" This is a sentiment I would applaud. The journey through learning to be an enameller can indeed be a long and arduous one but it has the possibility of achieving a unique identity in your metalwork

This small softback is one of the latest to be published in the Jewellery Handbook series by A&C Black and is a welcome addition to the very few contemporary books written about enamel in the past few years. It has an A5 format with 128 pages and although it is aimed primarily at beginners, it could also be useful to those with some experience. The layout is clear and well presented and the sections on various techniques are amply illustrated from an experienced, diverse group of contemporary enamellers both in this country and worldwide.

The chapters which describe both traditional and non traditional processes of enamelling have a step by step element but thankfully avoid the dubious practice in beginner's books of setting projects to copy.

There are the usual chapters on equipment, health and safety issues, and concluding pages carry the glossary, bibliography, suppliers directory and index. Unfortunately in such a small format book, there was not enough space to discuss design content and how to express ideas in enamel - perhaps another book waiting to be published?

At the price of £14.99, the Handbook for Enamelling should be a welcome Christmas present for any person interested in the art of enamel.

## Wire Jewellery

By Hans Stofer. A&C Black, London 2006. £14.99.  
ISBN 0-7136-6634X

### Reviewed by Disa Allsopp

It was a pleasure to be asked to review this book. It starts with a historical perspective of metals, which I found very informative and interesting. The book then gives examples and descriptions of wire jewellery today, and the tools and techniques used. It is beautifully illustrated with examples of wire jewellery from all over the world and the last chapter looks at wire artists whose work depicts the techniques and designs Hans Stofer describes.

I found the "Historical Perspective of Metals" very interesting and enlightening, including such facts as "Metal work started simultaneously throughout the world between 5000-4500BC". Gold was always considered a precious metal, with gold and silver traditionally having healing and spiritual qualities. The book looks at the importance of these metals in different civilisations: Hans Stofer points out that the Ashanti peoples believed that gold symbolised immortality, as did the Chinese, Japanese and Egyptians, who embraced its medicinal qualities.

The technical part of the book explains how a beginner can start working in wire and the tools that are needed: precise images of tools follow, together with diagrams and tips on how to prepare different metals. Many diagrams actually give vital information on how to make loops and chains. There is a concise look at what tools are needed and the importance of good quality tools for saving time and making the task easier. I found this book a very inspirational read, especially the way it encourages makers to buy and adapt second hand tools. Limiting oneself to just a few tools can be challenging and creative.

There is very useful information on working in metal, using techniques such as soldering, surface treatments and finishes, chain-making, and etching. One can always refer to these chapters for good technical advice.

The book ends with a look at various artists from around the world, who have used and are still working in wire. There are excellent images showing just what can be made with wire in different metals. These wire artists illustrate the varied pieces and objects that can be made with wire, from the classic to the contemporary. They exploit the materials and each maker handles wire in a different way. Today we are increasingly encouraged to embrace modern technology, such as computer-aided design to realise work. This book is valuable as it encourages designers to learn about the inherent material qualities and techniques of jewellery making.

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



*Hans Stofer, Cherry, ring, 1994. Steel, welded and blackened.  
Collection: Danner Stiftung, Pinakothek der Moderne, Munich.*

#### **Herman Hermsen: Jewellery, Light and More.**

Publ. Arnoldsche, September 2006. £35. ISBN: 3-89790-252-4.  
An in-depth survey of work over 25 years by this Dutch jeweller, with essays by Barbara Maas on the jewellery and Peter van Kester on design. English and German texts.

**Helfried Kodre.** Publ. Arnoldsche, September 2006. £25.  
ISBN: 3-89790-239-7. Essays by Ellen Maurer, Karl Bollman, Wolfgang Prohaska, in German and English.

The book focuses on Kodre's work of the last 15 years, after his break from jewellery from the mid-1970s to the early 1990s.

*We should welcome offers to review either of these books for the March issue of Findings. Please be in touch as soon as possible: murielwilson@tiscali.co.uk.*

#### **The Jeweller's Directory of Gemstones.**

Publ. A&C Black 2006. £16.99. ISBN-10: 07136 76566;  
ISBN-13: 978 0 7136 7656 3.

On the ethical front: At July's conference the ethical emphasis was on gold, but **Conflict Diamonds** are equally hot potatoes. The Government Diamond Office has published leaflets about conflict diamonds, obtainable from the office on T: 020 7008 6903, or from the British Jewellers' Association on T: 0121 237 1110.

As always, **Sonia Collins** keeps an extensive stock of specialist and art books on jewellery. You can contact her on E: SoniaandMichael@aol.com, or T: 01787 281112.

Sonia recommends: **No Body Decoration: Research Jewellery as a redefinition of the human body**, the catalogue of the Preziosa exhibition held in Lucca at the Villa Bottini in September and October, is available at £18 plus p+p. The exhibition included Gijs Bakker, Naomi Filmer, Bruno Martinazzi, Ruudt Peters, David Watkins and Christoph Zellweger. ISBN 88-7246-767-5

Radiant, an exhibition celebrating 30 years of Galerie RA in Amsterdam, was held in October, and the Celebratory book, **Radiant: 30 Years RA**. Describes the history of the gallery 1976-2006. £20 plus p+p. ISBN 9070-2830-34

**Koru 2**, Catalogue, 2006. £20. ISBN 952-5155-87-0.

## *news & events*

#### **Kath Libbert Jewellery Gallery – Ten Years On**

It seems astonishing that Kath Libbert has been showing and selling jewellery in Salts Mill, Saltaire, for ten years. The list of exhibitions is impressive, and we have been able to review many of the more important shows over the years. Notable among these have been 'Distinto/Distinct' (2002), a collaboration with Galeri Hipotesi in Barcelona, and 'Czech it Out' in 2004, which gave Kath a chance to show exciting work from the Czech Republic, home of her mother's family. Also in 2004, 'Material Girl' showed artists exploring textiles in jewellery. 'Follow Me' traced the progress of seven makers whose work Kath had first shown when they graduated, an opportunity eagerly taken up.

There have been plenty more shows in recent years, alongside an ever-renewed stock of work by gallery artists and newcomers. Kath is particularly keen to encourage recent graduates and is always to be seen at New Designers, where she has picked out fresh talents each year. Early on Kath combined managing the gallery with her day job as a psychologist with the Community Mental Health Service Trust in Leeds, but the growing success of the gallery – and the hard work involved – gradually meant that Salts Mill absorbed all her energies.

**Ten Years On – the Mill in Miniature** is a celebration of the past decade, and takes the form of a juried competition in which gallery artists have been invited to make a piece evocative of the Mill itself and its history between opening in 1853 and its closure as a working mill in 1985. Salts Mill is a magnificent Victorian textile mill built by Sir Titus Salt in the centre of Saltaire, the model village he built to house his workforce. It was awarded World Heritage status in 2001, after its rescue and restoration by the late Jonathan Silver. Now a popular 'destination', it houses a large collection of work by local lad David Hockney, a restaurant and a wide range of clothing and household retail outlets. The jewellery gallery fits well into this mixture, and the Mill draws crowds particularly at weekends.

It will be fascinating to see how the makers respond to this rich history, and there has been an encouraging response so far. We shall be reviewing the exhibition in our March issue.



*Kathy Libbert and her staff celebrate 10 years of Kathy Libbert Jewellery at Salt Mill, Saltaire*

**The Jerwood Applied Arts Prize** for 2007 will be awarded for jewellery and the shortlist was announced in October. The selected artists are **Susan Cross, Nora Fok, Yoko Izawa, Grainne Morton, Adam Paxon** and **Mah Rana**. The panel of judges, Jaqueline Mina (winner in 2000); Christine Rew, Keeper of Applied art at Aberdeen Art Gallery and Museum; Paul Derrez, maker, collector and Director of Gallerie Ra in Amsterdam; Carol Woolton, Jewellery Editor of Vogue, and Geoffrey Munn, curator and writer. They looked at a total of 87 entries, and commented 'The judging process raised very interesting questions about the balance between practicality and personal expression, the traditional and the contemporary.'

The award, now £30,000, is made to each craft discipline in rotation, and this is the third time jewellery's turn has come up. In 1995 the prize was shared between Charlotte de Syllas and Peter Chang, and in 2000 it was won outright by Jackie Mina.

An exhibition of work by the shortlist will be hosted at the Jerwood Space (fairly near Tate Modern) from 5 June to 22 July, before touring throughout UK, and the winner will be announced on 25 June 2007.

**Contemporary Applied Arts** is closing its gallery in Percy Street at the end of the year. This will be another blow to craftspeople in all disciplines, after the demise of the Crafts Council earlier this year, and the new policies in the V&A shop. Clearly rising overheads in central London means difficult decisions, and the Trustees of the CAA have bitten the bullet.

There are now very few dedicated galleries and showrooms for the crafts, at least in London, and we're left hoping that those surviving outside the metropolis are given positive support, and publicity. *Findings* can advertise galleries but needs to have details of what's out there. Contact details are on the Opportunities page.

Meanwhile CAA's Christmas finale will include Jo Pond, Hidemi Asano, Naoko Yoshizawa, Jennie Hancox, Sarah Keay, Benjamin Lignel and Sebastian Buescher.

**Hans Stofer** has been appointed to succeed David Watkins at the Royal College of Art as Professor and Head of Goldsmithing, Silversmithing, Metalwork and Jewellery. Prof. Stofer has plenty of teaching experience, at Camberwell College of Arts (University of the Arts) as Subject Leader in Silversmithing and Metalwork Design, and Lecturer for the MA in Applied Arts at the Sandberg Institute in Amsterdam. He trained in Engineering in Switzerland and gained a Masters qualification in Jewellery and Design from Zurich School of Art and Design. He has exhibited widely in UK and Europe and most recently took part in Koru2 in Finland. GSM&J students will be showing work in progress at their Interim Exhibition in January 2007 in the Upper Gulbenkian Galleries at the College.

**London Rocks** was the title of a selling exhibition of contemporary jewellery held at Sotheby's in Bond Street, 18-24 October. Blink and you missed it, but a glittering show in such a prestigious venue is always to be welcomed. It was given expansive space in one of Sotheby's larger showrooms and all the makers were stationed behind well-lit stands in their best clothes, and apparently doing excellent business. 17 designer jewellers were involved, including some prominent glamour names, and showing expensive pieces. Only a few – Mark Nuell and Yen, were ACJ members but if the show (in aid of the Breast Cancer Haven) is repeated another year we hope more of our membership will be invited. The organiser, Sotheby's Director Jewellery Joanna Hardy was quoted as saying 'Through London Rocks, I hope to fulfil my ambition to create awareness and appreciation of how exciting contemporary jewels can be'. So we recruited her as an ACJ member straightaway.

**New Craft – Future Voices** Duncan of Jordanstone College, University of Dundee is hosting the first international conference, 4-6 July 2007. The conference will encourage the discussion surrounding the future of craft. It seeks to expose and articulate craft issues currently being investigated via doctoral research, post-doctoral research and craft practitioners, and to document new ways of questioning and disseminating the dialogue of craft practice. 'New Craft – Future Voices' will explore the relation between skill, intellect and culture within the individual vision of crafts practitioners. Under this banner, a number of listed themes could serve as areas for discussion and exploration. More details in our March issue.

**COSMIMA** is holding a quick exhibition at Showcase in Pennybank Buildings in Clerkenwell, 7-9 December. The following metalworkers will be showing: Grant Braithwaite, Chris Carpenter, Ulla Hornfeldt, Daphne Krinos, Louise O'Neill, Olivia Schlevogt and Ane Christensen.

**Lady Gibberd** (died September 2006). For most of us who knew her, Pat Gibberd was an important figure in the promotion of crafts through her tireless work on committees such as Eastern Arts and on the Crafts Council (chairing its Purchasing Committee until 1996) and as a passionate collector of jewellery. She married Sir Frederick Gibberd, the architect of Harlow New Town, a pioneering concept in the postwar regeneration in housing, and their own house in the town was packed with their collection of every kind of art and crafts. Pat created a magical garden full of commissioned sculpture, which she opened to the public on a regular basis. She was always at Chelsea and other fairs, talking to makers and buying generously. In later life her health made her less mobile, but her enthusiasm and concern for the crafts was undiminished.

The following are tributes which Jane Adam has gathered for us. Her own thoughts begin the list:

I first heard of her shortly after I graduated from the RCA, when I had the feedback from an exhibition that a 'lady' (I missed the capital L) had bought a ring and a bangle and said my work was 'too cheap'. I met her soon afterwards and made several pieces for her which she was nearly always wearing when I saw her, which I found very gratifying. We both liked it when these pieces became polished and dented with age and wear, and the exhibition of her collection of non-precious jewellery, 'A Lady's Collection' at Cleveland Crafts Centre in the late 1980s included some well-loved pieces (Louise Slater, Alison Baxter, Marlene McKibbin, Jane Kennard spring to mind). She was a regular visitor at Chelsea Crafts Fair, though less so after she became wheelchair bound. I last saw her there in 2003 or 04. *Jane Adam*

Lady Gibberd was a great admirer of my work, and she encouraged me to keep making what I want, even if at most times it was very hard to sell. She was the first person who said that my way of using stones was different and showed how sensitive I was to the materials I use. So I feel I owe her a lot for all her kindness and support. *Daphne Krinos*

She bought a piece from Chris before he went to do his BA at Sheffield. I know he will be sad to hear the news. *Maria Hanson*

I served with Lady Gibberd on the Council of the Crafts Council. Working with intelligent objective and altruistic people is an uncommon pleasure, and she was consistently so. *David Poston*

Lady Gibberd bought a piece from me at Chelsea a while ago. She was an exceptional advocate of jewellery and the crafts.

*Jan Hinchliffe-McCutcheon*

She was a real stalwart, and likewise, she helped me to get going. *Vicky Ambery Smith*

## members news

In early September, at the time of IJL, the Business section of the Observer featured a whole page, headlined 'Shining examples of the latest bling', in which the writer, John Windsor, went 'in search of the best in 'studio' jewellery'. He found work by a lot of familiar names on the gallery circuit and discussed the work of over 20 makers, many of them fairly new on the scene. Sadly only five (**Alena Asenbryl, Yoko Izawa, Hannah Lamb, Lina Peterson and Kate Wilkinson**) turned out to be ACJ members, although some others may not have renewed their subscriptions – yet. It was a rare case of a national Sunday paper taking innovative jewellery seriously, and on its business pages rather than under fashion.

**Emma Gale** alerted us to a new gallery in Japan, Contemporary Art JARFO in the Museum of Culture in Kyoto. She is one of a group of UK jewellers scheduled to exhibit there, and we report on this programme in our **International News** section. Our Kyoto correspondent will be reporting in due course. Emma is also exhibiting at The Open Eye Gallery in Edinburgh until 24 December, showing work produced with the help of a Creative Development Grant from the Scottish Arts Council.

**Nicola Hurst** opened her own gallery in Plymouth at the end of October, to show not only her own work but also ceramics, glass, fashion accessories and other designer jewellers, including **Ruth Gordon**. We wish her every success in the venture.

Additionally Nicola has been selected to showcase her work on a new website W: [www.WhereDoI.co.uk](http://www.WhereDoI.co.uk), an online gallery developed by Simon Sanders and Karon Roberts using the medium of video to allow the browser to meet the artist and see their work. More details of this from Nicola on E: [nicola@nicolahurst.co.uk](mailto:nicola@nicolahurst.co.uk).

**Tanvi Kant** (W: [www.tanvikant.co.uk](http://www.tanvikant.co.uk)), reports her news: winning the Berryman sponsored prize for craft at the Nottingham Annual Open Exhibition, 7 October -5 November at Nottingham Castle; new work at Electrum Gallery; selection for the new British Council touring exhibition that we report on p.3; and a solo exhibition at the Leicester City Art Gallery next April.



Emma Gale. *Floral necklaces 2006. Kid mohair, 18ct yellow gold, pearl, silk ribbon, citrine beads. Collaborative work with Sallie Temple.*

**Sian Elizabeth Hughes**, the UCE graduate who won the New Designers Contemporary Applied Arts Award in July, will be showing with the Designer Jewellers Group at the Barbican this Christmas.

**Zoe Arnold** was at Goldsmiths' Fair in October, where her strange jewellery combining oxidised silver and found objects, glass and paper was selling well. She was also selling a beautiful little book of her poetry.

**Andrew Lamb** was deservedly the winner of the Best New Merchandise Award at Goldsmiths' Fair.

**Jane Adam** reports her successful exhibition in Santa Fe, New Mexico during September, at the Patina Gallery 'dedicated to the exhibition of an international roster of museum calibre artists working in contemporary craft and art jewellery'. Jane's new work in silver was attracting attention at 'Origin'.

**Alan Craxford** has become the first Chairman of the new Hand Engravers Association.

**Michael Carberry**, currently artist-in-residence at Buckingham County Museum in Aylesbury, is working on an exhibition of his own and friends' work at the museum.

**Prof. Dorothy Hogg** was awarded an Honorary Fellowship at the RCA in July. She has also won an award for Craft and Technique at the exhibition *Cutting Edge* in Aurora, Colorado, USA, and the Museum of Arts and Design in New York has purchased a piece for its collection.

*Findings always welcomes news from paid-up members of their special achievements.*

**Anne Marie Shillito** sends the following news of her ongoing research project:

The 'chain' made for the Interface Exhibition at the Devon Guild of Craftsmen Touring Exhibition that opened on 23 September is an entirely new piece of work. It was the first work to be designed and produced on our haptic system using our new conceptualisation software. The digital data was transferred directly into a format for producing it by rapid prototyping in ABS plastic by Laserlines. To finish the piece the ABS was painted with acrylics and the magnetic catch inserted.

My ideas come directly from the challenges presented by the constraints of materials and processes that I use and these I discover through immersion in the process from conceptualisation to finished work. It is the question 'What if?' that motivates. In early 1990 it was the

potential of the digital medium – computer aided design – and laser cutting, in combination with the properties of titanium and steel, that spawned not only a new range of work but also a new direction into the 3D potential of rapid prototyping.

The frustrations of using conventional CAD has now focused my energies into the research and development of haptic (virtual touch) and stereovisual systems and applications as a route to creating a more intuitive and easy-to-learn system. The goal of our HandsON project is to enhance the creative process for designers and applied artists who work in 3 dimensions.

Some ACJ members will remember the Tacitus Project at Edinburgh College of Art developing computer applications where you can touch your virtual model – haptics. Tacitus became the HandsON project with a Proof of Concept Award from Scottish Enterprise and, continuing with a very user-centred approach, our now aim is to commercialise the technology to provide an application which, for the first time, enables designers and applied artists to explore their ideas in 3D using a computer in a way that is entirely intuitive.



Anne Marie Shillito. *Chain, 2006. ABS plastic, acrylic.*



Sally Simpson. Brooch, silver, fabric. Jewellery Showcase in The Royal West of England Academy Gift Shop Autumn 2006. Pilot scheme of the RWA with ACJ-Bristol that culminates in ACJ-Bristol Exhibition in New Gallery until Dec 23.

It's been fascinating to see and hear about individuals' work and practice as ideas have developed from the set theme of 'Transformation'. The final meeting takes place in November, when work will be submitted for selection and each participant will vote on the work of everyone else. By the end of that meeting we should have a clear idea of what the exhibition will look like.

The only predictions I'm prepared to make are that each individual's responses will be diverse, and not necessarily reflect their usual working practice. I can't wait to see it all on display!

For venue details, opening times etc. please visit [www.rwa.org.uk](http://www.rwa.org.uk)

## ACJ Wessex

*Ruth Facey reports:*

The newly formed group in the central southern region will be known as ACJ Wessex. Covering Hampshire, Dorset and Wiltshire the name reflects this geographical spread. We have about 20 members, meet bi-monthly and have established a core base for meetings at Salisbury Arts Centre. In November we will be going for a beachcombing day in Dorset to explore the potential of a different environment for creative opportunities. A report on this will appear in March edition of Findings. For enquiries from ACJ members in the region contact [rfacey@waitrose.com](mailto:rfacey@waitrose.com)

*Edited by Melanie Eddy*

## ACJ-Berkshire

There is a newly formed group based at South Hill Park Arts Centre in Bracknell. Members interested in finding out information on this group contact Hannah Bedford E: [hannahdenby@yahoo.co.uk](mailto:hannahdenby@yahoo.co.uk) or Cathy Newell Price E: [cathynewellprice@yahoo.co.uk](mailto:cathynewellprice@yahoo.co.uk)

## ACJ Bristol

*Matt Benton reports:*

Our latest group venture, 'Transformation', draws ever closer. This exhibition, billed as work by members of ACJ-Bristol, will occupy the New Gallery, within the Royal West of England Academy, Bristol, during December 2006. In order to provide a forum for debate and development, all of the local membership was invited to take part in series of peer group review meetings, to discuss proposals for the exhibition and the subsequent development of the work.

## ACJ Manchester

*Colette Hazelwood reports:*

The Manchester Jewellers Network will continue their run of success with a new exhibition of work at the Royal Exchange Craft Shop, Manchester. Christmas Wishes Jewellery Show will run until 6 January 2007.

## ACJ NI

*Dr. Sarah McAleer reports:*

Gold-Digger 79 is hosting *The Ring Project: Additions I*: An exhibition of rings from the Bristol regional group which will be incorporated into the gallery's own permanent *The Ring Project* exhibition. The exhibition will run until Christmas. This exhibition follows *Limited Edition II*, which ran from 26 Sep–24 Nov. The jewellery exhibition featured work from the Manchester and N. Ireland regional groups. Each jeweller created 'limited edition' pieces based around the theme of colour.

Encourage your friends and colleagues to join ACJ. The association welcomes as members anyone with an interest in contemporary jewellery. Annual subscription rate is £40, and £15 for students and those one year out of college. For application forms send sae to PO Box 37807 London SE23 1XJ.

## Portugal and Italy

### *Four Points of Contact between Lisbon and Rome*

Christina Filipe in Lisbon has sent us details of this enterprising collaboration between AGC, the Italian contemporary jewellery association, and PIN, its Portuguese equivalent, which took place during November.

The four points were elements in an ambitious series of simultaneous events in the two cities, as follows:

1. Exhibitions: In Lisbon, Tereza Sabra at the Joias de Autor Gallery showed 19 Italian artists (30 October-24 November) and in Rome, Rita Marcangelo at Alternatives presented 17 Portuguese jewellers, (6-25 November).
2. Workshops: In Lisbon Fausto Maria Franchi, working in Ar.Co, used Fellini's 1972 film 'Rome' as a subject for analysis and discussion by the participants, resulting in jewellery reflecting personal responses to the film. Over in Rome Christina Filipe, using Fausto's workshop, chose the film 'Snow White' by Joao Cesar Monteiro of 2000, starting from the idea that a film may be more important to listen to rather than to watch – '75 minutes of visual silence', listening to dialogue and background sounds.
3. Conferences and debates: On 29 October five speakers in Lisbon debated 'Views on Jewellery in Portugal and Italy' and six speakers in Rome talked about 'The Language of Jewellery' on 5 November.
4. Finally, 'Project', in which members of both associations were invited to choose objects representative of their own culture and send them to a participant in the other city, who then made a jewel based on the object. The results were made into a DVD, which was projected during the events.

## Japan

In Kyoto, the Museum of Culture opened a jewellery gallery, CAJ-JARFO, in July. Not many people know that Kyoto is twinned with Edinburgh, so it is not altogether surprising to hear that an invasion by Dorothy Hogg and her 'girls' is being prepared. From 31 October to 12 November Sato Michihiro and Naoko Yoshizawa, who is based in Edinburgh, started the ball rolling, then Grainne Morton and Keiko Mizoguchi took over from mid November, to be followed by a mixed exhibition over Christmas.

## opportunities

ACJ's website, [www.acj.org.uk](http://www.acj.org.uk), now regularly carries notices of opportunities of various kinds, for employment, competitions, events, selected exhibitions, awards and others. The site is less vulnerable to the just-missed-the-closing-date fate that faces some contributions to a quarterly newsletter. Have your membership number at hand to access the information.

## Getting Started

### *Goldsmiths' Hall, 15-19 January*

The Goldsmiths' Company's annual graduate business course will once again take place at Goldsmiths' Hall. Now in its 19th year this highly popular course, which is offered free to delegates, is designed to provide recent graduates of jewellery, silversmithing and allied trades, with an introduction to the industry and the career opportunities on offer.

Whether the individuals are planning to work for a company or to establish themselves as a self-employed designer-maker, the course is equally relevant. Places are limited, contact the Technology and Training Dept. T: 02076067010 E: [heather.ferguson@thegoldsmiths.co.uk](mailto:heather.ferguson@thegoldsmiths.co.uk)

The opening exhibition in 2007 will be a small group of work by Dorothy, accompanied by that of some of her students – full list not available at the time of writing, but Ruta Noreika in Edinburgh is working hard to build up the event. We shall hope to have a full report in March. Later in 2007 Grace Girvan, Jane Adam and Yoko Izawa will continue the campaign, and we may of course get to see some work by new Japanese jewellers eventually in Edinburgh.

## Top Drawer Spring 2007

### *Earls Court One, 14-16 January*

Janet Fitch writes: The designer jewellery area, which I am organising for the third year, promises to be an excellent selling opportunity at the first prestigious show of the year. I am hoping to showcase as wide a selection of innovative and beautifully crafted jewellery as possible, and this is a last call to anyone who may be thinking of exhibiting next year to join us there. Discounted rates apply to the area, especially for first-time exhibitors. The area will look and feel unique and special and will benefit from extra publicity. Please contact me at E: [janet@janetfitch.com](mailto:janet@janetfitch.com), T: 02072091701 or Neil Gaisford at Clarion Events Ltd on T: 02073708133 E: [neil.gaisford@clarionevents.com](mailto:neil.gaisford@clarionevents.com)

## Desire

Craft in Focus have been organising contemporary designer craft events for the last seven years and are now inviting applications to exhibit at their new event, Desire – a jewellery and silversmithing show to be held at Queen Charlotte Hall, Richmond Upon Thames on the 3rd and 4th March, private viewing on the 2nd March. For more information consult their website at W: [www.craftinfocus.com](http://www.craftinfocus.com) or contact: Robert Chapman at Craft in Focus, P.O. Box 942, Maidstone, Kent ME15 0YB. For an application pack telephone T: 01622747325 or email your details to E: [info@craftinfocus.com](mailto:info@craftinfocus.com).

## 4th Contemporary Craft Fair at Bovey Tracey

The Contemporary Craft Fair, presented in association with the Crafts Council, is the largest of its kind in the South West, dedicated to craftspeople of the finest quality and accommodates up to 160 exhibitors. The event also includes family workshops, demonstrations, masterclasses and exhibitions by regional and national craft and design organisations. For further information go to W: [www.craftsatboveytracey.co.uk](http://www.craftsatboveytracey.co.uk) To receive an application form please email E: [craffair@craftsatboveytracey.co.uk](mailto:craffair@craftsatboveytracey.co.uk) or telephone T: 01626830612. The deadline for applications, which has been extended for ACJ members, is 7 December.

## Goldsmiths' Craft and Design Awards 2007

These annual awards are part of the Goldsmiths' Craft & Design Council's programme to promote excellence amongst all engaged in the trade.

Anyone in the United Kingdom involved in silversmithing, jewellery and the allied crafts may enter. This is a long established event, offering recognition of skills over a very wide range of categories, covering design proposals and finished work.

Generous sponsorship from well-known names and firms in the industry provides significant prize money. Entry forms may be collected from The Assay Office, Goldsmiths' Hall, Gutter Lane, London EC2V 8AQ and other Assay Offices (Birmingham, Sheffield and Edinburgh).

Telephone enquires to the Secretary, Brian Marshall, T: 01895420052, F: 01252719004. For information and to download an application form log on to: W: [www.craftanddesigncouncil.org.uk](http://www.craftanddesigncouncil.org.uk).

Closing date for flatwork design entries is 17th January, for craft 3D it is the 25th and 26th of January.

## ACJ Travel Awards

ACJ has funds reserved for the purpose of assisting members to attend national and international events, where they will be representing the Association. The panel meets twice a year, in August and February to consider applications. For more information and an application form, please contact the Administrator on [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk) or write to PO Box 37807, London, SE23 1XJ. Deadlines for applications are 31st January and 31st July.

## QEST

The Queen Elizabeth Scholarship Trust (QEST) was established in 1990 to celebrate the 150th anniversary of the Royal Warrant Holders Association and the 90th birthday of HM Queen Elizabeth The Queen Mother.

The Scholarships are awarded to fund further study, training and practical experience for makers who wish to improve their craft skills, and are worth between £2000 and £15,000. Candidates must live and work in the UK, have developed a high level of skill and show a firm commitment to their craft. The deadline for spring 2007 scholarships is the 19 January. Apply to The Secretary, The Queen Elizabeth Scholarship Trust, No.1 Buckingham Place, London SW1E 6HR for an application form (enclose an A4 sae with a 47p stamp) or download a form from W: [www.qest.org.uk](http://www.qest.org.uk)

## Crafts Council Development Award

The Crafts Council Development Award is for makers who are about to set up their business, or who are within three years of doing so and offers a £2500 maintenance grant, equipments grants up to £5000 and a range of support and benefits. It is aimed specifically at small creative practices. The next deadline is 1st March (subsequent deadlines on the 1st of June, September and December). For further information go to the Crafts Council website W: [www.craftscouncil.org.uk/guide](http://www.craftscouncil.org.uk/guide) or E: [reference@craftscouncil.org.uk](mailto:reference@craftscouncil.org.uk)

## Next Move

Next Move was developed by the Crafts Council and Arts Council England, North West and provides, to successful applicants, rent free studio space, access to specialist equipment, a maintenance grant of £6000, a business/equipment grant of £1000 and training and promotion opportunities within the supportive environment of a college host over a two year period. The essence of these placements is that of a beneficial two-way relationship between the makers and their host colleges.

The next round of Next Move will only be open to MA or BA 2006 applied arts and 3D design graduates for placements commencing between July and September 2007. To add your details to the mailing list to receive an application pack, please send your name and contact details to E: [makerdev@craftscouncil.org.uk](mailto:makerdev@craftscouncil.org.uk) or call the Maker Development Team on T: 02078062504.

## New Designers Online

[newdesignersonline.co.uk](http://newdesignersonline.co.uk) was built on the success of New Designers, which has been running for 21 years bringing together the design industry and emerging design talents. It has been established to celebrate new design and encourage communication between up-and-coming designers, the creative industries and a design-conscious audience throughout the year and is the largest online directory of new design talent, offering an unrivalled resource for the design industry.

Directory members can create their own mini website to promote their work with images, a profile, press releases etc. and benefit from regular access to event opportunities, competitions, advice etc. in addition to developing contacts with potential buyers, employers, manufacturers, retailers, the press and others. ACJ members interested in becoming a directory member should visit W: [www.newdesignersonline.co.uk](http://www.newdesignersonline.co.uk) or telephone T: 02072886455.

Information is correct on going to press. Readers are advised to check before sending off any work, slides, etc, or money. If you want to tell members about opportunities, contact Muriel Wilson on T: 020 7289 6105, E: [murielwilson@tiscali.co.uk](mailto:murielwilson@tiscali.co.uk) or alternatively Melaine Eddy at E: [mne\\_eddy@yahoo.co.uk](mailto:mne_eddy@yahoo.co.uk). While we include as much as possible, we cannot guarantee inclusion. For Classified or display advertisements please contact Muriel Wilson, as above. Copydate for the March 2007 issue is 8 January.

Edited by Melanie Eddy

## Dazzle

E: tonydazzle@aol.com  
W: www.dazzle-exhibitions.com  
To 31 Dec – Manchester Town Hall  
To 13 Jan (except Sun) – NT, London

## Craft in Focus

T/F: 01622747325  
E: info@craftinfocus.com  
W: www.craftinfocus.com  
1-3 Dec – Queen Charlotte Hall, Richmond  
9-11 Mar – Kings Hill Centre, nr W. Malling

## East London Design Show

T: 02085109069  
E: info@eastlondondesignshow.co.uk  
W: www.eastlondondesignshow.co.uk  
1-3 Dec – Shoreditch Town Hall, London

## Designer Crafts 2007

T/F: 02077393663  
E: info@societyofdesignercraftsmen.org.uk  
W: www.designercraftsathelsea.org.uk  
10-21 Jan – The Mall Galleries, London

## Top Drawer Spring

T: 02073708133 E: topdrawer@eco.co.uk  
W: www.topdrawer.co.uk  
14-16 Jan – Earls Court 1, London

## Rock 'n' Gem

T: 01628621697 E: info@rockngem.co.uk  
W: www.rockngem.co.uk  
6-7 Jan – Dulwich College, London  
20-21 Jan – The Hop Farm, Beltring  
27-28 Jan – Chepstow Racecourse  
3-4 Feb – Newton Abbot Racecourse  
24-25 Feb – York Racecourse  
3-4 Mar – Cheltenham Racecourse

## Gem 'n' Bead

From the organisers of Rock 'n' Gem a series of shows dedicated to beads.  
T: 02073708133 E: info@gemnbead.co.uk  
W: www.gemnbead.co.uk  
27-28 Jan – Chepstow Racecourse  
3-4 Mar – Cheltenham Racecourse

## Spring Fair

The UK's largest retail exhibition, with 4,000 exhibitors. Jewellery, with 700 exhibitors, is one of four core sectors alongside gift, home & garden, and greeting cards.

T: 08450512610 E: info@emap.com  
W: www.springfair.com  
4-8 Feb – NEC, Birmingham

## Collect

T: 0207 806 2512  
E: collect@craftscouncil.org.uk  
W: www.craftscouncil.org.uk/collect  
8-12 Feb – V & A Museum, London  
The international art fair for contemporary objects, presented by the Craft Council.

## Desire

New event by the organisers of Craft in Focus exclusively for jewellers and silversmiths.  
T/F: 01622747325  
E: info@craftinfocus.com  
W: www.craftinfocus.com  
2-4 Mar – Queen Charlotte Hall, Richmond

## And don't forget...

### Clerkenwell Green Association

T: 02072510276 E: claire@cga.org.uk  
W: www.cga.org.uk  
1-3 Dec – Pennybank Chambers, London

### Cockpit Arts Open Studios

T: 02086924463 E: info@cockpitarts.com  
W: www.cockpitarts.com  
1-3 Dec – Deptford, London

### Designer Jewellers Group

T: 02077393663  
W: www.designerjewellersgroup.co.uk  
To 1 Jan – Barbican, London  
To 28 Jan – Barbican Art Gallery

### Hidden Art

T: 02077293800 E: info@hiddenart.co.uk  
W: www.hiddenart.co.uk  
2-3 Dec – (contact Hidden Art for details)

## Recent Fairs

### International Jewellery London 2006

International Jewellery London celebrated its 50th Anniversary this year and had a series of event features to commemorate the occasion. The Goldsmiths' Craft and Design Council showcased their award winners as part of a unique partnership

with IJL.

As a special patron of the Goldsmiths' Craftsmanship and Design Awards in 2007, in celebration of 50 years, IJL is sponsoring an award for fashion jewellery in their Design category. The winning entrant will receive a prize of £1,000 and the opportunity to have their work showcased at the IJL 2007 event.

ACJ member Ruth Tomlinson was chosen as one of the Bright Young Gems, an initiative recognizing new talent. Bright Young Gems are nominated by an independent panel of leading editors and offers new jewellery designers the opportunity to showcase their work.

The Design Pavilion has continued to increase in prominence as a feature area, and there seemed to be an increased focus on contemporary designer makers. The show is all-encompassing and also provides areas on packaging, display, gemstones, tools and services.

### Goldsmiths' Fair

ACJ was once again well represented at Goldsmiths' Fair with over 20 members exhibiting at the highly regarded annual selling exhibition of contemporary designer jewellery and silverware. Zoe Arnold, Will Evans and David Goodwin were three jewellers out of five graduates to be given free stands at the show. All more than adequately held their their own against more established makers and each brought truly original collections to the fair.

Zoe Arnold's imaginative and whimsical pieces have a strong narrative quality with her own short stories and poetry inspiring and accompanying pieces. Will Evan's pieces revolve around the distinctive character of the inlaid line. They demonstrate the value he ascribes to the making process and acknowledge his time spent as an apprentice to a master-blacksmith. David Goodwin's collection of fine mesh jewellery showcases his research and exploration into the use of new technology, computer aided design and rapid prototyping, to generate pieces which are unencumbered (albeit enhanced) by traditional jewellery

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making techniques.

Next year Goldsmiths' Fair celebrates its 25th year with the expansion of the fair to a two week event, opening up the opportunity to showcase at this prestigious event to more contemporary jewellers and silversmiths.

### Origin: The London Craft Fair

ACJ's annual Award of £1000 was made this year to Grainne Morton.

The Crafts Council, in partnership with Somerset House, launched their new selling event for contemporary craft this autumn. The event which supersedes Chelsea Crafts Fair was definitely well suited to its location, highlighting a shared focus on fine design and craftsmanship. The partnership is part of Somerset House's growing emphasis on working with other cultural organizations to reflect the content of the collections at Somerset House.

Established makers lent tremendous support to this new event and complemented emerging talent. Springboard, a satellite exhibition, brought together the work of twenty four emerging makers, all within one year of setting up their practice. New makers gained the experience of showing at a major event within the supportive environment of a group stand. The group was encouraged to work together, through sharing experiences and discussing work. This year Briffa, Creative Lawyers for Creative Business, offered two prizes of legal services to the value of £1000 to one Springboard exhibitor in each week. ACJ member Lynne Murray received the award for week two. All in all a promising start to what is surely to become a much loved annual event in the contemporary craft calendar. (Our Chairman has also highlighted this new event in his Chairman's Letter.)

### Designer Crafts @ Chelsea

With the Crafts Council moving and relaunching its event to Somerset House, The Society of Designer Craftsmen decided to take the opportunity to hold an event at Chelsea Old Town Hall to complement their annual winter event at The Mall Galleries. The purpose of the Society, founded in 1888 as the Arts and Crafts Exhibition Society, was to give voice to and organise exhibitions for, the growing body of designer-makers. It is now the largest and oldest multi-craft society in Britain.

The Designer Jewellers Group, which was founded by members of The Society, was invited for the launch of this new event. Members at the event said that they had received extremely positive feedback from visitors, and the event was such a success that the venue has already been reserved for the next five years and members are discussing extending the length of the show next year.

## AYLESBURY

### **Bucks County Museum**

Church St. T: 01296 624579

15 Jan-1 Apr: Michael Carberry, currently artist-in-residence, presents a selection of his own and his friends' jewellery

## BIRMINGHAM

### **mac (Midlands Arts Centre)**

Cannon Hill Park. T: 0121 440 4221

3/10/17 Dec: Contemporary Craft Fairs – incl. jewellery

20 Jan-25 Mar: Transformation

27 Jan-14 Mar: Made in the Middle – incl. jewellery

## CARDIFF

### **Craft in the Bay**

The Flourish, Lloyd George Ave.

T: 02920 484611

To 7 Jan: Sparkle – incl. jewellery

## EDINBURGH

### **The Scottish Gallery**

16 Dundas St. T: 0131 558 1200

W: www.scottish-gallery.co.uk

2-23 Dec: Catherine Martin

See also: Thomas Goode, London

## ETON

### **JaM & Eton**

Applied Arts 81 High St. T: 01753 622333

W: www.etonappliedarts.co.uk

4 Nov-24 Dec: Christmas Exhibition – incl. jewellery

## FARNHAM

### **New Ashgate Gallery**

Lower Church Lane. T: 01252 713208

W: www.newashgate.org.uk

To 27 Jan: Winter Rarefind – incl. Claire Antill, Hidemi Asano, Alena Asenbryl, Laura Baxter, Ruta Brown, Anne Finlay, Liz Hancock, Catherine Hills, Jo Lavelle, Louise Loder, Edward James Mahony, Malcolm Morris, Lina Peterson, Bernadette Ripley, Olivia Schlevogt, Syann van Niftrik.

## LEAMINGTON

### **Jane Moore Contemporary Jewellery**

16 Denby Buildings, Regent Grove.

T/F: 01926 332454

5 Dec-5 Jan: Christmas Show

6 Jan-24 Feb: Lynne Morgan, Daniella Dobesova

## LEEDS

### **Craft Centre and Design Gallery**

City Art Gallery, The Headrow

T: 0113 2478241

W: www.craftcentroleeds.co.uk

To 13 Jan: Alchemy 7– 15 jewellers

20 Jan-End of Feb: Valentines' – Mixed

Showcase incl. jewellery

## LIVERPOOL

### **Bluecoat Display Centre**

School Lane. T: 0151 709 4014

W: www.bluecoatdisplaycentre.com

To 6 Jan: Style in the City – Jewellery Group Show

Feb: In the Window – Betty Pepper

## LLANTRISANT

### **The Model House**

Bullring. T: 01443 237758

4 Nov-24 Dec: Wish List – Annual exhibition, incl. jewellery

18 Jan-4 Mar: Branching Out –

Contemporary Craft from Brewery Arts, Cirencester. Incl. jewellery

## LONDON

### **Clerkenwell Green Association**

33-35 St John's Square. T: 020 7251 0276

1-3 Dec: Made in Clerkenwell – winter open studios incl. jewellery

8-10 Dec: Cosmima – jewellery & silverware by 6 designers include. Louise O'Neill, Grant Braithwaite, Olivia Schlevogt and Daphne Krinos.

11-17 Dec: Best Before – Daisy of Day C (venue Cornwell House)

17 Jan-11 Feb: Creative 8 Exhibition 6 of 8: Kelvin J Birk

25 Jan: 6pm – Artist's Talk by Kelvin J Birk

22 Feb: Designers sale – incl. jewellery

### **Contemporary Applied Arts**

2 Percy Street. T: 020 7436 2344

W: www.caa.org.uk

Dec: New Work Showcase – Daphne Krinos.

To 24 Dec: Take me Home – incl. jewellery

### **Lesley Craze Gallery**

34 Clerkenwell Green. T: 020 7608 0393

W: www.lesleycrazegallery.co.uk

8-12 Feb: COLLECT 2007 at the V&A

### **Thomas Goode**

19 South Audley St. T: 0207 274 4285

To 23 Dec: Scottish Gallery at Thomas Goode, Gold Mark – International Gold

## MANCHESTER

### **Royal Exchange Theatre Craft Shop**

St Ann's Square. T: 0161 833 9833

W: www.royalexchange.co.uk/craftshop

7 Nov-6 Jan: Christmas Wishes – annual Christmas exhibition incl. jewellery

9 Jan- 3 Mar: Shades of Red – variety of work in shades of red, incl. jewellery. Ideal gifts for Valentine's Day

## NUTFIELD

### **The Grace Barrand Design Centre**

19 High Street. T: 01737 822865

W: www.gbdc.co.uk

To 24 Dec: Sparkle – incl. jewellery.

Dec: Spotlight – Kayo Saito

## SALTAIRE

### **Kath Libbert Jewellery**

The Store, Salts Mill. T/F: 01274 599790

10 Nov-28 Jan: 10 Years On – The Mill In Miniature – exhibition and competition to mark a decade of KLJ gallery at Salts Mill

4 Feb- 29 Apr: Annual Alternative Wedding and Valentine Show

## SUNDERLAND

### **National Glass Centre**

Liberty Way T: 0191 515 5555

To 21 Jan: Christmas Showcase

(in partnership with the Crafts Council). incl. jewellery

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 contact Lyn Medcalf at E: lyn.medcalf@tiscali.co.uk. Gallery listings are free, so please ask your gallery to let us know in good time about future exhibitions. We cannot guarantee inclusion but they will be listed if there is sufficient space. Copydate for the March 2007 issue is 8 January, for exhibitions taking place from March to May 2007.



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