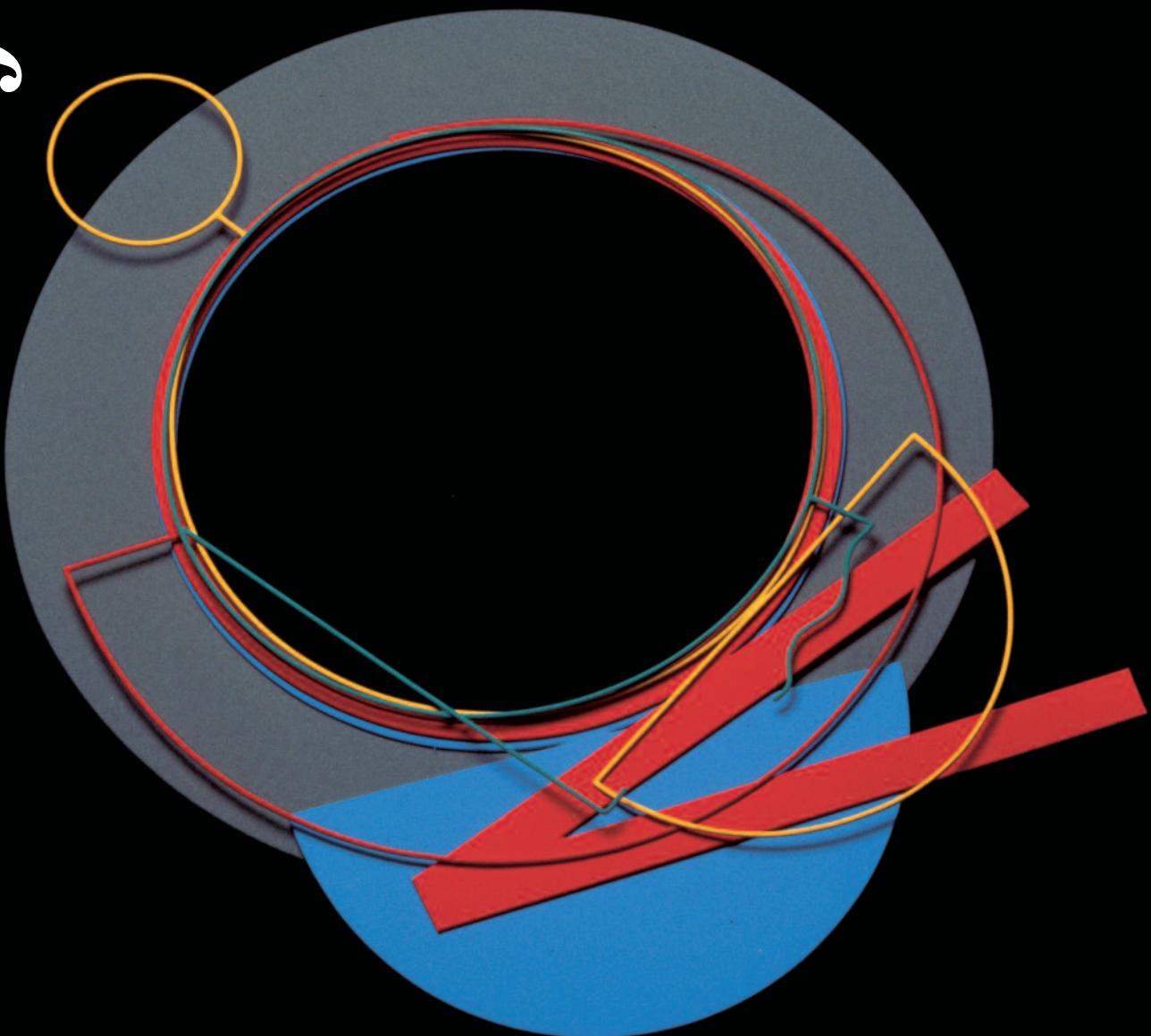


findings



The Association for Contemporary Jewellery's quarterly newsletter



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*Diver/combination neckpiece, 1985.
neoprene, gold. Photo David Watkins*

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Findings

Editor: Muriel Wilson

Assistant: Melanie Eddy

Design: Lyn Medcalf

ACJ contacts

Post to ACJ, PO Box 37807,

London SE23 1XJ

E: enquiries@acj.org.uk

Project and development emails to

E: nathanmercy@googlemail.com

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editorial

Without doubt the new ACJ E-Bulletin, carefully assembled and organised by Sue Hyams, will mean changes to *Findings*, since it will have the value of immediacy for urgent notices, deadlines and other time-sensitive items that are inappropriate for a quarterly newsletter. We are already considering new ways of developing *Findings*, and hope to concentrate on more meaty feature articles covering research and technical subjects, and serious discussions on areas such as training and education, as well as Travellers' Tales such as Mike Andrews' 'Brazilian Adventure' in our last issue. We should also welcome articles on legal issues like copyright of designs, or veterans' tips for newcomers on taking part in fairs and similar events. There are plenty of subjects that designer-makers are concerned about, and your experiences and advice could stimulate discussion as well as being useful to other members. Just think about this, and apply finger to keyboard to share them with the rest of us.

Ah, you say, yes, that would be nice, I'll wait to see what comes up. But your editor can't know what groundbreaking research is going on, or what issues are causing bloodshed in the colleges – we want you to tell us, or to nudge your colleagues into doing so, or indeed simply to alert us to suitable material that we wouldn't otherwise hear about.

David Watkins is the star of this issue, with reviews of his exhibition in Ruthin, and the comprehensive new book on his work. Many ACJ members are his ex-students from RCA or have taught with him there, and all will acknowledge the influence of his teaching. He is one of the few long-established internationally known jewellery designers working in UK, and both exhibition and book are timely tributes.

We welcome Ian Scaife as the new designer for *Findings*, and although for this issue he has followed Lyn Medcalf's layout template, we are discussing possible changes for the future. This is Melanie Eddy's last issue as Editorial Assistant, and we thank her for her patient and diligent work. *Muriel Wilson*

chairman's letter

2008 has been a turbulent year for the ACJ and for the world beyond us, but in spite of all the surrounding doom and gloom we can still celebrate the enduring qualities of imagination and creativity.

In the last issue of *Findings* we printed a lively report from Poland about the Festival of Silver in Legnica. The article described and illustrated a piece of work which would be the ultimate in personal jewellery in that it contains the wearer's own blood. This report was so offensive to one member that sadly she has decided on the basis of this to discontinue her membership. Why should she support an organisation that reports on 'disgusting' work rather than celebrating beauty?

Of course in each issue of the newsletter the editor clearly states our policy that the views of the contributors are their own and not necessarily those of the ACJ. Jewellery has a long history of not always being just about beauty: piercing, tattoos, (alleged) body parts or blood of saints contained in amulets, the hair of dead loved ones in the 19th century, the list is long, frequently strange, and often repulsive. But if it is contemporary then we should be reporting it. There are many other movements in jewellery that are happening around us and in the wider world and the majority are not as challenging to our sense of taste or beauty.

No doubt we all have our own preferences and prejudices but in order to be well informed the newsletter has to be able to cover stories that might be deemed obscure, ugly and yes occasionally offensive. Conceptual art jewellery can also be inspiring, humorous and can stimulate debate. Sometimes we are moved by things that are strange and new, but if we don't hear about them then we will never get the chance to form an opinion.

By now those of you who have an email address will have seen the new ACJ e-bulletin. This is a chance for members to let us have news items that can be circulated at shorter notice and is great way of covering 'time sensitive' listings for events that might otherwise be missed.

As the year draws to an end I hope that you all manage to relax over the festive season and that the New Year brings fresh opportunities. *Frances Julie Whitelaw*

Looking Ahead

Nathan Jones, ACJ's Development Manager, gives members an update on the Association's achievements and future plans.

Well, it's been a busy couple of months behind the scenes at the ACJ. You will already have seen the first monthly email bulletin at the start of October, featuring up-to-date information on exhibitions, opportunities and grants, recent news from our members across the country, and new prize winners, including ACJ's pick for the New Designers Award, Charlie Mobbs. Over the coming months we hope you will contribute to the bulletin and use it as a point of contact with your specialist designer-maker and collector colleagues across the UK.

It is this spirit of community that we shall work to foster into the future – with the email bulletin, the new ACJ website, and *Findings* providing the full package of opportunities for you to develop your ideas and networks together. The new website will allow all members to set-up and contribute images, contact details and writings to their own profile, creating a central resource for people searching online for new jewellery, and increasing the opportunity for collectors and exhibitors to find you, no matter where you live. Your profile will also provide you with the opportunity to search among and contact other members, and increase dialogue about contemporary jewellery. For the new discussion boards, which will work in tandem with *Findings*, we are already in talks with several high-profile makers, curators and collectors to start the ball rolling on new concepts and techniques. Yet again, this will feed into the community atmosphere of ACJ, and allow the art form to grow and develop with more confidence.

It's not all about the internet though, far from it. Around the time of the last issue of *Findings* we were discussing the possibility of ACJ creating a central prize and national exhibition opportunity that would have national significance, with its emphasis on contemporary designer-makers and artists. We've now decided this will take place in 2009, and will take the form of an 'exhibition in print', with a series of launches and partner exhibitions across the country. We're still working out the details, but already some informal approaches are being made to major trusts and foundations with a remit for strengthening the arts and crafts sector, and we're looking at the practicalities of accepting and administering entries. A full call for interests will be published in the March issue of *Findings*.

That's it for now. In the next issue, I shall have new information about our imminent re-branding and plans for growing the interest in jewellery in the national media, and we shall be announcing a series of exciting new partnerships, all designed to increase the benefits of being a member of ACJ.

Charlie Mobbs. Brooch, Geranium 37, 2008.
Stainless steel wire, polyester, silk and metallic thread. Photo artist.

ACJ Awards

The Association has been able, in spite of its reduced income, to maintain its support to members by continuing the tradition of awards, not only for applications for Travel Grants, but also at major events as a means of raising the profile of the organisation. This year private sponsorship was available for prize money to augment ACJ funds.

At New Designers in July Jessica Turrell and Fiona Wright chose Charlie Mobbs, graduating from Middlesex University, as the most promising newcomer. They felt that she had put together a coherent body of work that was contemporary, original, well made and thoughtfully displayed.

Fiona again organised the judging for ACJ's award at Origin, recruiting a distinguished panel for the task: Lady Marie Alexander (ACJ's Patron), Jacqueline Gestetner and Joanna Hardy, Head of Jewellery at Sotheby's. Lady Alexander's generosity made it possible to offer an additional prize, and awards were made to Amy Duggan and to Catherine Martin, for the quality of their work and of its presentation.





Nilton Cunha. Brooch, 2007. 18ct gold, composition.

European Triennial of Contemporary Jewellery

World Craft Council- Belgique Francophone
Old Abattoirs, Mons, Belgium. 10 May -17 August

Clara Breen reports for us

This event appears to have grown out of a firm commitment to put Belgian contemporary jewellery on the international map. The accent was very much on unique artistic approaches with topical and/or personal subject matter, experimental processes. It was a celebration of creativity in jewellery as an art form, in all its forms. This was an impressively ambitious project to be found in the relatively small town of Mons. At the Old Mons Abattoirs (headquarters of the World Craft Council - Belgique Francophone), the large uncluttered gallery space was a beautiful setting.

The principle of the Triennial is to showcase Belgian jewellers every three years alongside one or two guest countries. This was Great Britain in 2002, Spain and Estonia in 2005, and the Netherlands and Switzerland this year. The 49 exhibitors were displayed individually but grouped by country. Of course being 'from' one country is a loose definition today, and many nationalities are represented within each country. Still, the strong jewellery training in Amsterdam, Brussels, Antwerp and Geneva seems to be a magnet for many of the exhibitors. On display were both established artists and young up-and-coming ones. Reading through the CVs in the illustrated catalogue, it turns out some teachers are exhibiting alongside their ex-students. This made me realise I was perhaps witnessing the show of a small, elitist milieu.

Individual artists were displayed in floating boxes hanging from the ceiling. I only realised just before leaving what it was these hung from... The architects have deliberately kept the original rails and meat hooks from the abattoir, and devised special displays to make use of this feature. Although it is clearly a chilling thought, I found this highly ingenious!

With 49 exhibitors, the breadth of approaches and techniques on show was huge. Here are a few artists whose work struck me in the exhibition:

- Peter Vermandere (B) creates atom-shape brooches from reclaimed aluminium panels of the Atomium building near Brussels. The cast metal encloses raw geometric crystals of

galena or pyrite, which have a satisfying elemental quality. Vermandere therefore creates a full circle of meaning with his 'Freestyle Atomics' series..

- I was fascinated by Nilton Cunha's (B) daring combination of materials. His brooches constructed in 18ct gold are filled with a white composite material which is smooth and matt. The resulting forms, matt white with a gold edge, are serene and beautiful in their simplicity but also unassuming, the gold construction being mostly hidden.
- The colourful characters of Felieke van der Leest (NL), made up of parts of plastic animals, crochet and gold details were fresh as ever. Seeing van der Leest's characters is a bit like meeting up with an old friend: you can be sure they'll make you laugh. Her 'Super Freak Zebra' was the exhibition's poster boy.
- As a jeweller, I always find it stimulating to see work that is technically amazing. Carla Nuis's (NL) astonishingly delicate 'Pearl Necklace Bronzino' is made of hollow silver balls, each with intricate textile patterns etched out. Nuis combines with this piece the dress pattern and the string of pearls seen in the painting 'Eleonora of Toledo' by Agnolo Bronzino.
- Also technically amazing was Fabrice Schaefer's (CH) bold use of thick black titanium, together with pure gold or silver.
- Rude and challenging in this context, Ruudt Peters's (NL) 'jewellery to wear under the belt' certainly doesn't leave anyone cold. In his series 'Lingam', several penis-shaped objects in various materials are strung together. His approach is inspired by practices in south-east Asia where the penis symbol is worn to celebrate fertility.
- Roos Van Soest (NL) has a strong personal imagery, and this shows in her dark and whimsical compositions. Her brooches in silver, copper, plastic and paint are decorative and intricate, yet have sinister undertones, their titles referring to 'Sailor's grave' or 'Lost industry'.
- Equally as evocative and mysterious is Andrea Wagner's (NL) series 'The architect who faced his jardin interieur'. The large three-dimensional brooches are like small abstract architectural

models, in silver, pyrite, bone china, polyester granules and paint. With both Wagner and Van Soest, the large pieces are full of detail to be appreciated in an exhibition context, yet they seem too bulky to be worn. I came to question the use of a pin if the brooch itself is too large and heavy to wear.

This leads me to a final consideration on the issue of wearability. With some pieces I felt I was witnessing a small-scale sculpture show. To me these challenging fine art pieces act solely as a medium of expression for the artist. Surely contemporary jewellery should be a platform of self-expression for two people, both the artist and the wearer? I feel strongly that jewellery should be lived-in. The triennial was a highly inspiring and stimulating show, where artists question and re-define the codes of jewellery: what materials it is made of, what function it should serve.

The issue of wearability is a subject on which Findings would welcome opinions and observations. Although there is no strong tradition here of conceptual, sculptural jewellery, except possibly in degree shows, it is often a dominant feature within European jewellery, and a challenging area of jewellery design. Let us know what you think about it.

PMC Conference

Indiana, USA, 17-20 July 2008

Lisa Cain, of the Mid-Cornwall School of Jewellery, reports for us

Hosted by the PMC Guild International, this was the 4th biennial conference and was attended by 395 delegates (55 were from outside the States). The location was the college campus at Purdue University and all of the activities were in two adjacent buildings, making it feel compact and easy to get around.

Each day started with the '9am Sessions'; a series of entertaining, inspiring and witty talks by Chris Darway/Barbara Becker-Simon (The Dirty Dominatus of Design), Tim McCreight (Provocative Design) and Don Friedlich (Survey of Contemporary Jewellery). These were an invigorating start to the day.

Other highlights included 7 one-hour seminars, over a dozen technical presenters in the tech expo area, a large vendors room and an outstanding exhibition of metal clay work in the gallery. There were special events including a cocktail party, a charm swap, the first ever Guild Relay race and a show & sell afternoon with around 40 interesting stands. Amazingly the entire event including all meals was a bargain at \$325.

It was an action packed four days but many people started their adventure before the conference by attending classes. I was lucky enough to attend the first ever classes in bronze clay, with Hadar Jacobson and Celie Fago. This wonderful addition to the metal clay family is affordable, has the great strength of bronze and forms beautiful patinas straight from the kiln. You can find out more from www.bronzclay.com

Also launched for the first time at the conference was a display and information about the impressive new professional credential; the Masters Registry. This rigorous curriculum of fifty projects provides metal clay artists with a challenge that will propel them to improved technical skills and into new creative realms. The project has been developed by the PMC Guild but it is intended to be a separate entity from the guild and open to all metal clay artists. Take a look at the website www.mastersregistry.com for more details.

The PMC Guild has a Fusion Award that honours important leaders in the field, and this year the recipient was Phil London, founder of the Florida Society of Goldsmiths.

This is the third PMC Conference I have attended in America and what impressed me this time was the improvement in the skill of craftsmanship and design of the PMC work. The quality that has remained the same throughout all the conferences is the warmth and friendliness of the metal clay community.

You will definitely find me at the next USA PMC Guild Conference in 2010 and I can assure you it is well worth the travel and money. Nothing can replace the stimulation of meeting with like-minded artists to learn new techniques, swap ideas and make more friends. The experiences and inspiration will feed into my work for years to come.

Good news! The UK will have its own Precious Metal Clay Symposium in Bristol on 8 and 9 August 2009. The venue is the fantastically modern Explore@Bristol, near the waterfront. There will be lectures, hands-on demonstrations, a display of Masters Registry work, special guests, an 'On-the-Spot' competition, vendors, evening wine reception, book signing and a fantastic delegates' gift bag.

Prices and more details will be available soon from the UK PMC Guild website www.pmcguild.co.uk



Noortje Meijerink. Pendant 2008. Fine silver, black onyx. (Masters Registry project)

Art Clay World EU Conference 2008

12-14 September

Emma O'Callaghan was there

The third ACW conference took place in the stunning surroundings of West Dean College, near Chichester in Sussex. This was an ideal opportunity to learn from some of the masters of this relatively new material, to see work that had been created in metal clay and to network with other makers of jewellery.

The first day consisted of a pre-conference masterclass with Gordon Uyehara, who had travelled all the way from Hawaii to present it. Gordon is a well-known artist who works mostly in metal clay to produce both jewellery and small objects. He has won many accolades, perhaps the chief of which are prizes in the Saul Bell awards (the US equivalent of Goldsmiths Craft and Design Awards). His class took the form of a light hearted project to make a "Cosmic Honu Turtle" pendant which nevertheless offered the chance to learn new techniques in forming, dry constructing, refining and decorating the metal clay. As a material it offers exciting possibilities as it can be worked in three states, wet (as a clay form, easy to shape, extrude, texture and more), dry (in a greenware form, which can be carved) and fired (as fine silver).

Saturday and Sunday each offered us the chance to participate in two more workshops and to attend a choice of demonstrations. The workshops included options such as how to achieve vibrant enamels, fusing glass with metal clay, nature capture, ring making and more. Demonstrations (some of which included a hands-on element) gave us the opportunity to pick up tips on Liver of Sulphur, soldering, making photo polymer plates or a tear-away technique for texture, chain making, and using glass powders to create textile-like effects.

There was also an opportunity to shop with several vendors of tools and materials who had taken stands at the conference. Sunday afternoon presented the Precious Metal Clay Guild AGM, which passed the reins on to a newly elected committee and provided for the raising of even stricter high standards for the Guild's associated instructor qualifications. The well-known American jewellery artist Robert Dancik gave an enlightening and humorous keynote speech on the nature of creativity and how to tackle the dreaded "blank canvas" syndrome. The Guild's annual competition, this time on the theme of 'Night' was judged, with skilled and creative winners in both the pendant and ring categories. Delegates were then given the privilege of watching a demonstration of the innovative quick firing technique by the charismatic master enameller and metal clay worker Mr. Toshio Uneeda who had travelled from Japan.

The generous nature of the teachers, and the social elements of the event gave much opportunity for cross fertilisation of ideas and networking.

Arrangements for next year's conference are already underway. Dates and venue to be announced soon.

Goldsmiths Undergraduate Summer School 2008

7-11 July 2008

Gillian Ross of Duncan of Jordanstone took part.

The Goldsmiths' Company Summer School was a great success in showing around twenty students from colleges all over the UK how to go about setting out a career path in design, and I can't believe that I was invited to take part.

During the week several events were organised by Dr Stuart Devlin A.O., C.M.G., contemporary gold and silversmith, Peter Taylor, Director Technology and Training, Karin Paynter, Assistant Director Technology and Training and Rosemarie Ebdon, of CitiSolve. We received several inspiring presentations by people who have made their careers in the Design Industry and met students from across the UK who were all on similar courses yet all produced an incredible and diverse range of work.

Stuart Devlin provided a formula for producing ideas by showing us that all we needed to design was already in our minds, so all we had to do was provide circumstances for creativity and let the ideas flow. Using Stuart Devlin's method, everybody generated potentially millions of ideas. Seeing this method of working has changed the way in which I design and has built self confidence in my own ideas.

We were given several informative presentations by Peter Taylor on technology, from Liz Olver, Design Director at Pascal Jewellery, on how to achieve your ambitions in a design career, from Judy Head from HCA on how to get your name out there and establish yourself in the design industry, and from Sarah Hutchinson on how to move from Art College into a successful career in jewellery and silversmithing.

Peter Taylor's presentation opened our eyes to emerging technologies beyond CAD and CAM. Technologies I never knew existed: CNC raising machines, machines that use a high pressure jet of water to cut metal and the use of equipment such as micro-TIG welders and lasers that create joins without the use of solder, and Selective Laser Sintering where the raw material is a powder that is melted to produce a solid shape. Peter Taylor emphasised that these new technologies should be used as opportunities to push the boundaries of jewellery and silversmithing and produce things that are almost impossible to make using more traditional skills.

On one evening we were invited to the Goldsmiths' Hall and welcomed by the people who work for the Goldsmiths' Company (who are all lovely) to attend a private viewing of the exhibition 'Treasures of the English Church: Sacred Gold and Silver 800-2000' on show at the Hall. It was amazing to see how precious metal craft progressed over time and the intricate detail that has gone into these pieces.

I am so grateful to have been selected to take part in the Goldsmiths Summer School and to have made friends with other students following a similar path in jewellery and metalwork. The inspiring presentations delivered by various people with careers in the Design Industry have sparked my imagination - I just can't wait to get started on my degree show.

The Summer School is intended for students between their 2nd and 3rd years of degree courses, and intended as an introduction

to the world of the jewellery industry and to advances in its technology. Although selection is principally through recommendations from the colleges, independent applications are also considered. Selection for July 2009 will be made at the end of March. Further information from training@thegoldsmiths.co.uk

reviews

David Watkins – Artist in Jewellery

Ruthin Crafts Centre (Gallery One), 13
September-19 October

Reviewed by Andrew Coomber

It is somehow fitting that this massive retrospective of one of Europe's leading artist jewellers should be housed in what is now one of Europe's leading applied art galleries. Not only are the standards set by both worthy of international acclaim, but there is a fascinating syncopation of geometry between gallery and content.

The new Ruthin is a building that has to be 'worn' to fully appreciate its form and function. David Watkins' wearable artworks (the term jewellery is just not adequate) are architecture for the body. In this vast new 190 square metre gallery they are given room to breathe. Watkins' background as a jazz musician and sculptor, and what he himself describes as an outsider's approach to jewellery design, has led to work which broke with jewellery convention and complements rather than ornaments the human body.

On entering the gallery there is a sense of surprise – there are no traditional vertical jewellery cabinets with highlighted pieces in them, but an ice floe of 3 metre long horizontal clear slabs of cases with an average of four pieces in each. Then comes the realisation that this affords the viewer the opportunity, at any point in the open space, to turn through 360 degrees and review the immensely thoughtful development of this prolific 37 year making career. A high proportion of the exhibition is wall mounted – completed works (often on custom made wall mounts), drawings and the educative large photographs of works on the body. This chronological journey of thought and making is most adeptly enhanced by the wall-panel notes of Beatriz Chadour-Sampson, author of the sumptuous new book 'David Watkins – Artist in Jewellery' (reviewed in this issue of *Findings*).

Some of the earliest work shown here (for example 'Hinged Loop Neckpiece (radiating blue)' of 1973, demonstrate a virtuoso use of the engineer's lathe. Watkins is clearly a master of materials, whether plastic, metal or paper, and the appropriate use of hand

skills, as seen in 'Forged Circle Neckpiece with Inlay' (1978) and the delightful 'Four-way Ceremonial Neckpiece' (1977). The importance of photography on the model and the artist's sculptural understanding is demonstrated in Interlocking 'Bodypiece 2' (1976). The piece crouches folded up like a man trap in one of the ice floes. The nearby photograph on a model reveals a slightly less sinister function.

Watkins is an accomplished draftsman with graphite, lathe, wire, or latterly computer mouse. Draughtsmanship has underpinned his understanding of how his sculpture complements the body. It is fascinating to note that digital technology has freed up his work. After the cool geometrical minimalism of the iconic 'Torus 280' and 'Four Wing' (1989), mastery of design and production on computer has led to the lyrical jazz riffs of 'Orbits' (2003) and 'Garland' (2008). The computer has allowed organic and anthropological imagery to feature. The maxim that the computer is just another pencil is clearly reinforced here. The recent 'Virtually Real' work adeptly challenges the frequently heard 'this is not craft' whenever the digital monsters rear. After all Watkins is merely taking to new heights what he has always done; appropriating industrial techniques to produce highly creative individual objects of great beauty.

If you have often seen the full page adverts for Ruthin in *Crafts* and thought one of these days I must get to one of these quality shows, now is the time to make the trip. By the time you read this it will be too late to see this particular quality show, but the gallery's schedule is studded with applied art gems.



David Watkins. Four-way ceremonial neckpiece, 1977. Photo David Watkins.

Group Six – Contemporary Jewellery from Poland

Lesley Craze Gallery, 26 September-25 October

Reviewed by Alys B C Denby

Though Polish art has always reflected European trends, Europe itself has not always reciprocated and few contemporary Polish artists have gained the international recognition that they deserve. So we are fortunate that the Lesley Craze Gallery has taken the decision to display some of Poland's most cutting-edge contemporary jewellery for the first time in the UK. Curiously named, 'Group Six' consists of five members: Bogumil Bytomski, Paweł Kaczyński, Krzysztof Roszkiewicz, Marcin Tyminski and Arkadiusz Wolski. These five have worked collaboratively over the past three years, and their output is here exhibited.

The notion of an artistic 'collective' is most commonly associated with 'Fine Art' movements in painting or sculpture. Group Six are difficult to characterise, treading as they do the line between Jewellery and Fine Art with their highly conceptual work. Jewellery making is approached from every angle in this exhibition from materials and process to beauty and wearability. Traditional techniques are combined with the most up-to-date technology while unconventional, even ephemeral materials

such as paper and Styrofoam belie the preciousness of gold and silver. Kaczyński's silver bracelet entitled '2 IIr' nods to popular culture and possibly the influence of the poster art of Henryk Tomaszewski and Waldemar Świerzy. Even the tools of the trade are elevated to exhibit status in Tyminski's 'Glamour Ring Size Gauge'.

As with any artistic collective, there is a tension between individual aesthetic and shared sympathy in the work of Group Six. This is most immediately apprehendable in their 2007 project 'Design', for which each member of the group produced four rings derived from an original, communally designed 'master ring'. Each artist transforms the simple textured oval in characteristic style. Bytomski deconstructs the form, treating the ring not as a finished piece to be decorated but as a material with which to something new. Roszkiewicz decorates one of his rings with lace, giving it a somewhat fetishistic appearance, another is suggestively unzipped. Tyminski enlivens the surfaces of his pieces with materials ranging from diamonds to silicon. Kaczyński's contribution is a witty and surprising juxtaposition of precious materials with the famous Macdonald's logo, a universally recognisable symbol of mass production and 'low' culture. One is reminded here of 'The Chapman Family Collection', a set of sculptures by the notorious Chapman brothers that combined the apparent tribal authenticity of hand-carved wooden sculpture with the 'Golden Arches' shaped emblem of consumerism. 'Design' encapsulates the intelligence and range of reference common to all five members of Group Six. This is a thought provoking exhibition and comes highly recommended.



Krzysztof Roszkiewicz. Ring, gold, acrylic.

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 your sae to PO Box 37807 London SE23 1XJ

*Mona Wallström. Brooch, 'Best in Show', 2007.
Found objects, acrylic, oxidised silver, steel pin.*

Scandinavian Jewellery

*Electrum Gallery,
11 September – 25 October*

Reviewed by Lina Peterson

Bringing together artists from Finland, Sweden and Iceland, this exhibition delivered an insight into the practices of some of Scandinavia's most exciting jewellers. These makers represented a new Scandinavian aesthetic which manifested itself through highly personal material choices and an investigative approach to jewellery-making. Traditionally Scandinavian design took its inspiration from nature, but today the jewellers' surroundings have changed and the city has often become the new source of inspiration. This was illustrated by the choices of materials such as plastics, iron and in some cases found objects.

Sara Borgegard's bold pieces made from painted metal and wood referenced the urban environment that surrounds her. The way a building has been constructed and placed in the city is the starting point for her jewellery, which in a similar way is constructed from these industrial materials and made to be placed on the body.

Pia Aleborg makes jewellery both for the gallery environment and for the fashion world, and she is interested in the duality of a piece of jewellery being both intimate and supremely superficial. She is inspired by domestic as well as public environment and there were pieces in the show inspired directly by the Swedish suburban landscape.

Mona Wallström's working practice is that of a jewellery detective, making up stories for unidentifiable objects that she finds and collects. These found objects played an integral part in her brooches, where they sit next to components manufactured by Walstrom in her attempts to find answers to a riddle.

Helga Mogensen from Iceland, a graduate of Edinburgh College of Art in 2007, Sari Limatta, and Anna Unsgaard made up the selection at Electrum, maintaining the Gallery's longstanding tradition of showing new makers from Scandinavian countries, as well as those from other parts of the world.



recent publications

David Watkins, Artist in Jewellery

by B.Chadour-Sampson, Arnoldsche, Stuttgart, 2008 £45. ISBN: 978 39253696 4
Reviewed by Margot Coats*

In the company of other European jewellery greats, David Watkins is now the subject of a 200-page monograph published by Arnoldsche. Written by Dr Beatriz Chadour-Sampson, it surveys for the first time his 40-year career from 'Jazz to Jewellery' (Chapter 1, the 1960s) through the periods of concentration on specific materials in the 1970s and 80s, to the return to gold in the 1990s, and finally to excursions into advanced technologies and 'tactics' in the new millennium. It is a story of challenges and advances in technique, partnered throughout by a recognisable aesthetic concerned with positive/negative balance.

Following a fine art degree in sculpture from Reading University, Watkins combined the production of sculpture with music making; he played the piano and performed in jazz clubs and other venues regularly. We learn from early 1960s photographs that his constructivist sculptures in painted and stained wood, or coloured fibreglass resin, contained the language of geometrical symmetry that was to appear scaled down a decade later in his acrylic jewellery. The jewellery's machined Perspex components were assembled with engineered fittings (gold or silver) so that some elements moved, opened, rotated or hinged. In addition, the neckpieces were dramatically large and this was a significant

break with the norm. Work of this type was shown in America and travelling there for the first time is reported as having had a huge impact on David Watkins.

'Monochrome minimalism' is the umbrella term given to related work carried out in black and white acrylic with gold joints and fixings. It confidently combined style with seriousness; Chadour-Sampson defines it as a particularly creative period in Watkins' career. Pencil and chalk drawings showing these works in series help to elucidate the themes he was now following.

Uncompromising jewellery pieces based on body frameworks and ladders in steel and gold followed, most of which were characterised by a much lighter structure outlining the neck and collarbone areas. In 1979 David Watkins produced his first ladder pins (or brooches), a form not found in his work up to that time as his philosophy demanded that a piece should be placed directly on or around the body, without fixings.

The book's strength lies in the detailed charting of background research which continuously runs through any new series of work; this provides increased possibilities for formal variation and flexibility in colour arrangements. Through the book's excellent illustrations, one can see entire seams, such as the Colocore or gilded brass examples of the late 1980s, develop and come to life.

At about this point (1985 onwards) Watkins moved from making conventional measured drawings which could then be programmed for, say, laser cutting by a manufacturer, to integrating CAD/CAM fully into his own practice, something he had looked into a decade earlier and been aware of longer still. Since then he has regularly but not exclusively used computer drawing to generate his design ideas and virtual models and computer manufacturing through various means to realise the final form. However, he remains convinced that hand processes and, more enigmatically, 'human interactions' are also critical. A frank discussion of these matters, between the artist and author, form the final chapter of this book. Entitled 'Virtually

Real', and illustrated with the latest 'layered' bangles in plasma-coated steel and acrylic, it brings this account of a remarkable career bang up to date.

It is Watkins' catholic and inspired use of materials, combined with colour selected for both its optical effects and expressive value, and his search for ways of setting out forms and ornament around the body, which mark him out as an 'artist in jewellery', to quote from the book's title.

**The publisher is offering its customary 20% price reduction to ACJ members.*

New and forthcoming books

Adorn – New Jewellery, by Amanda Mansell. Published by Laurence King Publishers and distributed by Thames and Hudson, November 2008. £19.95. ISBN: 13:978 1 85669 574 9. Showcases new work by 176 cutting-edge British and international jewellery designers.

Andrew Logan. The book of the exhibition. Contributions by Philip Hughes, Marina Vaizey, Fennah Podschies and Andrew Logan. Published by Ruthin Crafts Centre and Harley Gallery, 2008. £45 hb; £35 sb. ISBN 978-1-905685-03-1

Raising the Bar: Influential Voices in Metal, by Eric Turner, Keeper of Metalwork at V&A, with introduction by Amanda Game. Catalogue of the exhibition. Published by Ruthin Crafts Centre, 2008. ISBN 978-1-905865-05-5.

Tech-tile, by Stephen Bottomley and Silvio Fuso, ed. Margot Coatts. Published by Sheffield Hallam University and Museo Civico Veneziano, 2007. ISBN 978-1-84387-252-8

Drawings in Gold, Collection 2006-2008, by Wendy Ramshaw, with contributions from Lesley Craze, Margot Coatts and Maureen Bampton. Limited edition, £20. Published by Sd-ediciones Ipotesi joies, Barcelona, 2008. ISBN 978 84 936578-4-0

Art Deco Jewellery and Accessories – A New Style for a New World, ed. by Cornelie Holzach (Director of the Schmuckmuseum, Pforzheim). Published by Arnoldsche, Stuttgart, 2009.

More 'how-to' books seem to be pouring from the presses of A&C Black, reflecting the increasing interest in jewellery-making by non-professionals. We can look forward to the following:

The Jewellery Materials Sourcebook, by Anastasia Young, September 2008, £16.99. ISBN 978 1408105801

Jewellery from Re-cycled Materials, by Jaimie MacDonald, February 2009, £15.99. ISBN 978 0713682755. Jaimie is a member of ACJ's Executive Council.

Mixed media Jewellery, by Joanne Hayward, May 2009. No price given. ISBN 978 0713688672

Non-Precious Jewellery, by Kathie Murphy. May 2009. No price given. ISBN 978 0713687293.

Sustainable Jewellery, by Julia Manheim. May 2009. £16.99. ISBN 978 0713683448

David Watkins. *Black Streams (au-inclusion 3)*. Model for a bangle, 2006. Gold, acrylic. Photo David Watkins

Joan MacKarell. Necklace installation, from Archives in the Peat Series – Rock, Plant, Earth, 2008 (detail). Enamel, sand, terracotta on copper. 400mm total length, each bead 50mm diam. Photo artist. From 'Playing with Fire'.

Ruthin Crafts Centre. A recent issue of *Crafts* magazine contained an extensive feature article on the newly completed and opened crafts centre in Denbighshire, whetting the appetite for a visit. The launch exhibition, which opened at the end of July with a big party in the central courtyard, was a predictably glittering show of retrospective and recent work by Andrew Logan (who has his own gallery near Welshpool). The exhibition's extravagant colour and lavish use of mirror glass, beads, glitter fabrics, papier mache sculpture and other flash materials, made it an ideally festive opening show.

Now we've been there and seen the building, and it really is a triumph. The new Centre is built on the extended footprint of its more modest predecessor, after successful fundraising within Wales and further afield, including a substantial grant from the Arts Council of Wales. It provides 3 galleries, several studios and educational space, a book/craft shop, café, offices, storage, etc, and has been realised under the supervision of its Director, the dynamic Philip Hughes. It was very much his determination, with the support of his principal assistant Jane Gerrard and new augmented staffing which has powered the new building through to completion.

There are plans for an exciting series of exhibitions covering all craft disciplines, and with variously sized display areas more than one exhibition can be shown at the same time. Currently the main exhibition is 'Raising the Bar' organised by Amanda Game of IC:Innovative Craft and demonstrating a range of new metalwork of all kinds, and complemented by 'Shape-shifting', a solo display of new work by ACJ member Pamela Rawnswley.

In this issue of *Findings* we review Ruthin's second major exhibition, the ambitious retrospective of work by David Watkins, which ran from 12 September until 18 October.

Further south, in Swansea's Glynn Vivian Gallery was a modest but effective selection of work from Schmuck 2008, which was shown in greater depth earlier this year in Birmingham. Schmuck's selector this year was Ralph Turner, who is a longstanding advisor to the Glynn Vivian Gallery.

In our last issue Sarah Pugh and Jo McDonald reviewed the exhibition Tech-Tile, at Hove Museum, of work by Stephen Bottomley drawing on his research into Mariano Fortuny's textile patterns. On 4 October the artist talked about the work in a lively dialogue in the gallery with the writer Margot Coatts, to an enthusiastic audience. It was fascinating to hear more about how Stephen had researched the Fortuny archive in Venice and had responded to Fortuny's own explorations in the cutting edge technology of his day, such as photo-etching (in 1901), used in his textile designs. During the conversation Stephen spoke warmly of the value of his collaboration with Elizabeth Turrell at



the Enamel Research Centre in University of the West of England, and also of his links with Sarah O'Hana in Manchester, where she is continuing research on titanium in the School of Mechanical Aerospace and Civil Engineering of Manchester University.

Playing with Fire is the provocative title of a major touring exhibition of contemporary UK enamelling. The Devon Guild of Craftsmen, based in Bovey Tracey in South Devon, has built up a creditable record of activity over the last few years, and this exhibition represents a collaboration between the Guild, the Enamel Research Centre at UWE again, and the British Society of Enamellers. A distinguished jury chose 15 enamellers, a mixture of established and emerging makers: Kathryn Adamson, Stephen Bottomley, Helen Carnac, Tamar de Vries Winter, Beate Gegenwart, Grace Girvan, Rachel Gogerley, John Grayson, Joan MacKarell, Jilly Morris, Zsuzsi Morrison, Liana Pattihiis, Kimberley Scott, Ed Silverton and Jessica Turrell.

The exhibition was opened on 19 September by Dorothy Hogg, recently artist-in-residence at the V&A's Sackler Centre, and on 20 October Elizabeth Turrell gave a talk on recent developments in enamelling technology. The exhibition will tour through 2009, visiting the Shire Hall Gallery, Stafford, the Visual Arts Centre, Scunthorpe, Rhyl Arts Centre, Bilston Craft Gallery, Wolverhampton and Cheltenham Art Gallery. Watch our Listings page for details of dates.

We seem to hear very little of jewellery in Northern Ireland, so it was interesting to see, in the admirable *Stopress*, published by

the Crafts Council of Ireland, a notice about 1st Edition, an exhibition of contemporary jewellery and silversmithing at the Fountain Centre in Belfast. The exhibition, which ran through September, was organised by The Craft and Design Collective, formerly County Down Crafts, and included work in a broad range of precious and non-precious materials.

During November Lesley Craze Gallery will be showing Wendy Ramshaw – Drawings in Gold, although sadly it will be over by the time this *Findings* hits your doormat. The exhibition was arranged by the artist, as a touring exhibition, and opened at the Bluecoat Display Centre in Liverpool, showing 20 September to 8 November, as part of Liverpool's European City of Culture events programme. After Lesley Craze, the final showing will be at Ipotesi in Barcelona, which has published a book on the exhibition.

Manchester Craft and Design Centre will be hosting the only UK showing of the annual exhibition organised by Forum für Schmuck und Design in Hanau, as part of its European tour to Cologne, Dusseldorf, Hanover, Idar Oberstein and Krakow. The theme for 2009 is 'Horror Vacui'. The exhibition will be in Manchester 23 January to 7 March 2009.

Coutts London Jewellery Week 2009. After the 'overwhelming' success of this year's events, plans are under way for next year, to take place 8-14 June, with Coutts once again as principal sponsor. The event is organised by the City Fringe Partnership, with funding from the London Development Agency. 'Discovering London's hidden gems' will be the essence of the Week in 2009. Early ideas for celebrating the Week include a major central consumer exhibition, a treasure trail for visitors across the capital and a breathtaking catwalk show; not to mention a stunning launch event hosted by title sponsors Coutts. You have been warned!

Finally, the largest gold statue since Egyptian times is now on show at the British Museum, in its Nereid Gallery. This is 'Siren', 50kg of 18ct gold representing Kate Moss in a contorted yoga pose, and part of the Museum's 'Statuephilia' exhibition scattered throughout the building. It was made by Gareth Harris and Dennis Smith in their Hatton Garden workshop, assembled by TIG welding from 40 separate pieces, and proudly hallmarked on her bikini bottom by the London Assay Office. You have until 25 January 2009 to catch it.

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.

More exhibitions

Masters and Protégés

School of Jewellery, Birmingham City University.
27 October – 13 November 2008

The exhibition Masters and Protégés was conceived by Professor Norman Cherry, while he was Head of the School of Jewellery at Birmingham City University. He was assisted by Yoko Izawa, Artist in Residence at BCU, with the first exhibition showing at the Museum of Arts and Crafts, Itami and then at Mikimoto Hall, Ginza in Tokyo.

The unique aspect of this particular exhibition is the relationship that exists between the exhibitors. Cherry selected a number of key, influential academics from across the UK and invited each one to identify two of their former students who they felt had forged significant careers, post graduation. Hence the exhibition title, Masters and Protégés. That some are regarded master and others protégé, is a simple matter of influence, not an indication of superiority or hierarchy. The quality of exhibit is excellent and consistent among participants, with work exploring a range of genres within the field of contemporary studio jewellery.

The exhibition ends its tour in Birmingham, where it was conceived, and the School of Jewellery is especially delighted to play host within its own outstanding educational surroundings, in the heart of the Jewellery Quarter. Five of the exhibitors are either members of the lecturing staff here or are closely associated with the School. And perhaps one of the most important aspects of the tour is the opportunity to expose both the public and a new generation of students to the work of some of the UK's leading practitioners.

Professor Jack Cunningham PhD

Curiouser and Curiouser – New British Graduates

Kath Libbert Jewellery in Salts Mill announces a new exhibition, continuing until 30 January 2009.

She explains: 'I visited the New Designers exhibition in London to seek out exciting, promising new talents to include in the Gallery's Christmas show, and I was really drawn to the work of several jewellers who were either playing with scale, playing with perceptions, or even enabling wearers to play games with their jewellery. Each of the collections is intriguing in its own right, and as I became 'curiouser and curiouser', like Alice, the theme for the exhibition emerged.' Nothing is what it seems in this exhibition: there's a distinct Alice in Wonderland feel in much of the new work on show from 8 talented graduates. We hope to review the exhibition in the March issue of *Findings*, and would like to hear from anyone who would like to write about it – but please be in touch soonest. E-address on page 2.

*From Dutch Masters: Andrea Wagner. Brooch, Javanese Greenhouse I, 2007.
Silver, bone china, Javanese fossil coral, glass granules, epoxy.*

international news

Italy

Dutch Masters – Contemporary Jewellery, at Studio Gr.20, Padua, 7 November – 23 December.

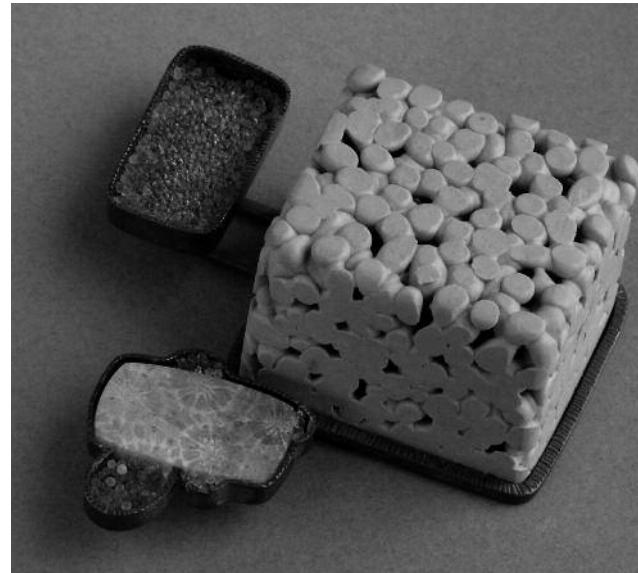
Graziella Folchini Grassetto's enterprising gallery in Padua has mounted and ambitious exhibition of fifteen of the best known Dutch jewellers, supplying full background information of all of them in case you happen to be in Padua during December. Otherwise you can catch the show in Cortina d'Ampezzo at Galleria La Ruota, 13-16 February 2009. The exhibition, whose handsome catalogue contains a perceptive essay by Signora Grassetto, explores the way in which artists of different generations, now at the forefront of Dutch design jewellery, use their artistic language to reveal various aspects of figurative representation and, by doing so, break away from the strict minimalist culture of their predecessors. All the usual suspects are there: Ruudt Peters, Felieke van der Leest, Lucy Sarneel, Katia Prins, Andrea Wagner, Ted Noten and the rest.

Netherlands

In Amsterdam, Galerie Rob Koudijs showed Sebastian Buescher and Anya Kivarkis, 13 September to 10 October, and Felieke van der Leest F.I.B.S. (Festival International des Bêtes Sportives), 25 October to 29 November. Galerie Louise Smit showed work by Ralph Bakker, 18 October to 13 November. In Nijmegen, Galerie Marzee is showing Robert Baines, Okinari Kurokawa, Ann Schmalwasser and Atelier Ravary (Students from the Antwerp Academy) until 10 December.

USA

The Pendant Show was exhibited during November at the illustrious Velvet da Vinci Gallery in San Francisco. Altogether there were 122 artists represented, mainly Americans but with a sprinkling of Europeans and a few British jewellers, such as Jane Adam, Marianne Anderson, Jacqueline Cullen, Susan May and Jessica Turrell.



Sits Vac

Jacqueline Gestetner will be holding her annual weekend sale of work by leading jewellers and silversmiths at her home in Hampstead during the weekend of 21/22 March. The popularity of the event means increased administrative work and she is seeking a responsible, clearheaded and reliable assistant, to work with her from mid-December on a sporadic basis as necessary. This will entail managing the correspondence and record-keeping, contacting artists and organising mailing lists and database. Applicants will need to be well-organised and resourceful with computers, including using spreadsheets. Jacqueline is offering £15 per hour, times to be agreed. Contact her on Tel: 020 7435 0905 or E: jmg@gestetner.net, with cv or references.

Editorial Assistant

We are sorry to lose Melanie Eddy, who has for 3 years been patiently assembling lists of Fairs, reporting on recent fairs, researching Opportunities and reminding Regional groups of the need to keep the newsletter informed of their activities.

She will be hard to replace, but this is a vital role in the production of *Findings* and we need to find someone willing to work as diligently – starting with the preparations in January for the March issue. The work peaks 4 times during the year, in January, April, July and October, in readiness for publishing in March, June, September and December respectively, but alert attention to possible material continues throughout the year. It needs a reliable, well-organised compiler of accurate information with the tenacity to pursue dilatory contributors for material.

Before you turn the page, the job is paid at the rate of £200 per issue, and would probably suit a postgraduate or MA student. Interested applicants should contact the Editor on Tel: 020 7289 6105, or E: murielwilson73@yahoo.co.uk.

The (topical) advent of ACJ's new E-Bulletin will inevitably mean that items of news from members will be sent there and appear before *Findings* is published every quarter. We should still welcome contributions from members, particularly those concerning special awards, or selection for important international exhibitions.

Susan Cross points out to us that in addition to her appointment as Reader at ECA, she has also been made a Fellow of her former Foundation college, Hereford College of Arts.

Fiona Wright tells us about her remarkably successful exhibition programme during the past year. This included a second showing, at the Austrian Paper Museum in Steyrermuhl, of the international paper jewellery exhibition 'Papier Schmuck', first shown in Vienna; shortlisting again for the 'Welsh Artist of the Year' exhibition at St David's Hall in Cardiff; participation in 'The New Organics' at Electrum Gallery; and selection as one of 15 international jewellers showing alongside 15 Italian jewellers in 'New Play in Art – The Unexpected Jewel', organised by AGC and Associazione Culturale Maurer Zilioli at the Heller Foundation Garden, Gardone Riviera during September and October. Fiona is also participating in Electrum's Christmas Exhibition, in 'Dazzle' at the National Theatre, in 'Must Have More' at Aspex

Gallery in Portsmouth, 'Sustainable Style' at the Victoria Stewart Gallery in Plymouth, and 'Made in Clerkenwell' at Craft Central, and she has a showcase at Lakeside Arts Centre in Nottingham until January 2009.

Dorothy Hogg has been settled in her studio as Jeweller in Residence in the V&A's new Sackler Centre since June, after an initially confusing start while the Centre was being completed, and she reports a good response from visitors. At the end of October, she was part of Designerama, celebrating the new Centre with a weekend of events and activities including a Chain of Talent in which visitors joined artists and designers in creating objects and images to form a giant chain through the Museum.

Professor Jack Cunningham, whose appointment as Norman Cherry's successor in Birmingham we noted in our last issue, is relishing the lively atmosphere within the School of Jewellery, as well as the vibrancy of the city's cultural attractions. No news yet of an appointment to succeed Jack in Glasgow.

Spotlight on...ACJ Scotland

Ruth Facey's latest exploration of ACJ's Regional Groups

Covering a huge geographical area Scotland's ACJ members inevitably have to rely on email for their contacts but, from the information sent in for this edition's spotlight, the region produces lively and innovative work that reaches far beyond the boundaries.

With a membership of approx 54 members, including makers, curators, gallery owners, students, jewellery enthusiasts and academic staff from all over Scotland covering the central belt, the North of Scotland, Grampian and the Borders, opportunities to meet up are rare. The private view for the 'Reveal' exhibition last January at Edinburgh College of Art was a great occasion which allowed many members to meet for the first time.

Previous events have included Graduate talks by jewellery graduates of Glasgow, Edinburgh and Dundee Art Colleges at their degree shows in June 2006 and 2007 which were unique opportunities for members to come along and hear first hand about the work on show.

Dianne King has her first overseas exhibition at the Galleri Sjohasten in Nykoping, Sweden, until early November. This was also her first visit to Sweden where the strong maritime traditions gelled perfectly with the themes in her current work. Trained originally as a sculptor, Dianne specialises in one-off sculptural pieces. Changing direction after 25 years teaching Art History at Edinburgh College of Art, she has been exhibiting jewellery for 3 years. During October, she is also exhibiting at the Frames Gallery in Perth and the Broughton Gallery in the Scottish Borders.

Siobhan Healy designs for Nattyglass. She has been working with glass for approx 10 years and is currently working on pieces for her solo show in the Leith Gallery in Edinburgh, opening in June 2009. She is the Hon. Secretary of the Scottish Glass Society and is a member of the



Dorothy Hogg. Brooch, 2008. Oxidised silver, beads,
Photo: John McGregor

Contemporary Glass Society and Craftscotland She exhibits regularly and accepts commissions.

Suzanne Smith, well known for her quirky interpretations of cakes and sweets, took part in the WASPS Open Studios weekend Saturday 4th and Sunday 5th October in Glasgow with Genna Delaney and Ruth Gordon at the Dundee Wasps Studios. Suzanne also took part in 'Reclaim' at the RBSA Gallery from June until August, featuring a diverse range of designer makers who use recycled materials in their craft-making.

Genna Delaney has launched a new Web Shop - visit www.gennadelaney.com/shop. She is based in Dundee and is keen to maintain activities of jewellers in that area. Do contact her to get involved.

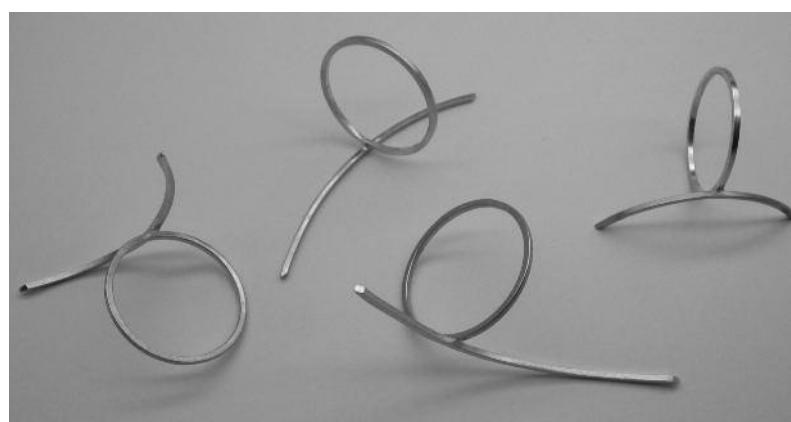
Glasgow based Yvonne Gilhooly exhibited for the second time at 'Origin' in October, Ann Marie Shillito, an Edinburgh College of Art Research Fellow and jeweller, is now running Anarkik3D, a company which has spun out of the Tacitus Research Project. Those who attended the ACJ Conference in Birmingham might remember David Poston demonstrating a very interesting system with which you can 'feel' a 3 dimensional Virtual object. Ann Marie went on to research how this system and haptic technology (Virtual Touch) might be developed for applied artists to work more intuitively on computer. Prototype software has now been extensively tested in the 'DrawnReality' project. Designer jewellers (including David) were invited to explore and develop some ideas which could be rapid prototyped.

Ann Marie will be giving a research seminar talk at eca on Wednesday 3 December about the Project, the designers and artists who have explored this haptic software and the designs that have now been rapid prototyped into tangible objects. The jewellers are David Poston, Anne Finlay, Adam Paxon and Hazel White. Two jewellers from Holland, Suzanne Esser and

Birgit Laken were also involved. Anarkik3D has also been involved in developing a commercial product 'Cre8', launched in September in the US. Further information on these projects can be found in the web links below.

I can highly recommend going to the websites to see more of the work of the members of ACJ Scotland. The written word hardly does justice to the rich visual language of these jewellers, so go on a 'Scottish tour!'

www.gennadelaney.com/shop
www.dianneking.com
www.suzanne-smith.co.uk
www.nattyglass.co.uk
www.ruthgordonjewellery.pwp.blueyonder.co.uk
www.yvonnegilhooly.co.uk
Tacitus: www2.eca.ac.uk/tacitus
www.anarkik3D.co.uk
'Cre8':
<http://home.novint.com/games/games.php>



regional news

Edited by Melanie Eddy

We welcome news about the activities, past and forthcoming, of the regional groups, since collaborative group events are so important to the development of ACJ throughout the country in making everyone feel positively about membership, and joining in.

ACJ Cambridge

Launch Exhibition at Haddenham Galleries, Cambridgeshire.
Sept 6 – Oct 26 2008.

Reviewed by Lynne Anderson

A collection of established and emerging jewellers showed their work as a group for the first time as the launch of ACJ Cambridge was celebrated. I attended a wonderful preview evening on the 5 September, which was extremely busy and the atmosphere was buzzing. It was a great opportunity to meet the makers who we have in our area and discuss their work, the techniques they use and what inspires them.

The show saw 12 local jewellers including; Hannah Souter, Heather Stowell, Claire Lowe, Denise Brown, Tricia Taylor and Gill Forsbrook, displaying innovative and

inspiring collections of work using traditional and new materials. There was jewellery made from precious metals, resin, wool, threads, buttons, glass and plastics, quite amazing really! The exhibition attracted a wide range of visitors on the preview evening, contributing towards stimulating conversations. I was told by the gallery that they had seen many new faces who have not previously visited before. The group has certainly made headway in its attempts to promote contemporary jewellery.

Each jeweller showed a collection of work and I was very impressed by the quality of the jewellery and how thoughtfully put together the collections were. Great consideration appeared to have gone into work that centred round the theme of colour and there was a gorgeous array of autumnal colours used in some collections. I also appreciated being able to try on several pieces whilst hearing of the designer's ideas and thoughts that had gone into creating the pieces.

Cambridgeshire has a nice collection of galleries and some exhibitions but it would be wonderful to see more like this. It was a great opportunity for the public to see a

wide range of different styles all in one place and I am looking forward to hearing more from this group about future exhibitions, particularly on the run up to Christmas and Valentine's Day. Well done to everyone involved in the exhibition.

For more information on this new group, visit www.acjcambridge.co.uk or email, info@acjcambridge.co.uk

ACJ-South Coast

ACJ-South Coast is taking part in "Contemporary Craft to go" until the 4 January 2009 at Hove Museum. This is a high quality selling showcase of work representing a wide range of contemporary makers fusing modern design with traditional technique. In addition to this the group is exhibiting a collection of work called "Trash to Treasure" using old forgotten objects, something that had once been precious but has become broken or dated, or maybe just a collection of abandoned "trash". For further information contact Laila Smith E: smithlaila@hotmail.com.

Anyone with ideas for regional activity can contact Nathan Jones, our development manager, to receive support and advice.
nathanmercy@googlemail.com

ACJ Regional Contacts

Below you can find contact details for existing groups not covered above. If you are based in an area not currently represented and would like contact with other designer-makers based near you, with a view to getting together, then email ACJ's Administrator, Sue Hyams on enquiries@acj.org.uk, for a full list of members in your part of the country

ACJ-Berkshire (Berkshire Designer Jewellers)

Linda Tyler, E: lindatyler@lindatyler.co.uk

ACJ- Bristol

Kathleen Reeves,
E: kathleenreeves@tantraweb.co.uk or
Chris Pate, E: thepates@btconnect.com

ACJ-London

Gill Newton, E: acjlondon@hotmail.co.uk

ACJ-Manchester

W: www.manchesterjewellersnetwork.co.uk

Carrie-Ann Black,

E: cabblack24@yahoo.co.uk

ACJ-Midlands

W: www.myspace.com/acj_midlands

Jo Pond, E: jo@jopond.com

ACJ-NI

Anne Earls Boylan, E: anneearlsboylan@aol.com

Dr. Sarah McAleer, E: sarah@golddigger79.com

ACJ-Scotland

Suzanne Smith, E: hello@suzannesmithdesign.co.uk or

Genna Delaney, E: gennad_esign@hotmail.com

ACJ-Wessex

Gill Mallett, E: gillary@btinternet.com

opportunities

Edited by Melanie Eddy

ACJ's website, www.acj.org.uk, now regularly carries notices of opportunities of various kinds, for employment, competitions, events, selected exhibitions, awards and others. Have your membership number at hand to access the information. The new monthly e-bulletin will also carry opportunities, its regular cycle means it is ideal for news on opportunities and events.

Retail Units available to let

Gabriel's Wharf

Gabriel's Wharf is a mixed development in a unique destination, housing a mix of designers working in disciplines ranging from fashion, textiles and jewellery to glass, ceramics and interior design. Its location between the London Eye and Tate Modern in the heart of the South Bank guarantees an unrivalled footfall of visitors all year round.

Two retail units are available to let. We

are seeking applications from high quality artists and designers wishing to base their business in central London, working and selling from their premises.

Closing date for applications is 15 Dec 2008.

If you have any questions please contact: Anoushka Pattenden. T: 02070211650
E: a.pattenden@coinstreet.org
A: Coin Street Community Builders, Coin Street neighbourhood centre, 108 Stamford Street, South Bank, London SE1 9NH.

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. Deadline for Spring 2009 Scholarships is 9 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 50p stamp) or download a form from W: www.uest.org.uk

Goldsmiths' Craft and Design Awards 2009

These annual awards are open to anyone in UK practising in silversmithing, jewellery and the allied crafts and are made for work completed in the UK within the 12 months preceding the closing dates for entries. In addition to the 29 sections, each judged by acknowledged experts in their field, there is a distinguished list of sponsored awards, scholarships and bursaries to be won.

Entry forms may be downloaded from www.craftanddesigncouncil.org.uk, or

collected from the Assay Office London at Goldsmiths' Hall, Gutter Lane, London EC2V 8AQ and other Assay Offices, or by contacting Brian Marshall (Secretary), T: 01895420052.

Closing dates for entry are: 21 January 2009 for 2D flatwork, 29 and 30 January for 3D craft work. The awards will be presented at Goldsmiths' Hall on the evening of Monday 2 March 2009, and selected work will be exhibited at the Hall from 3-6 March.

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 E: enquiries@acj.org.uk or write to PO Box 37807, London, SE23 1XJ. Deadlines for applications are 31 January and 31 July.

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, equipment grants up to £5000 and a range of support and benefits. It is aimed specifically at small creative practices. The next deadline is 1 March (subsequent deadlines on the 1st of June, September and December). For further information W: www.craftscouncil.org.uk/guide E: reference@craftscouncil.org.uk

South West Contemporary Craft Fellowship scheme

This is a pilot scheme aimed at key craft businesses based in the South West of England.

The scheme is run in association with Arts Council South West and ArtsMatrix. To find out more, contact Sue Lowe, Maker Development Administrator.

T: 02078062504 E: makerdev@craftscouncil.org.uk or glos@artsmatrix.org.uk

Emerging Makers South West Scheme

In association with Arts Council South West and ArtsMatrix, the Emerging Makers South West Scheme aims to support makers just starting out their practice in the South West of England. The scheme helps makers develop new opportunities, their craft practice and their business. The scheme will help them establish valuable peer group and organisational networks across the South West region through one-to-one advice sessions from ArtsMatrix and peer group business and creative mentoring provided by ArtsMatrix and the Crafts Council. For more information please contact the Maker Development team.
E: makerdev@craftscouncil.org.uk

Workshop Space Available for Hire

Ware, Hertfordshire

Artshed is Hertfordshire's newest contemporary art venue situated on the Rib Valley leisure complex at Westmill Farm, Ware, with a combination of a large gallery space, ceramic & art supplies, studios and workshops. Artshed offers artists the opportunity to exhibit their work in a commercial environment.

Individual work benches are available, full use of all equipment, including lampworking torches, enamelling kiln, and many more. Free parking, rural out of town site, next door to Gallery and cafe and art and craft workshops. £13.50 per week day, Weekly rates £60.00 (preferential rates for recently graduated) Shared space 10 benches available.

Contact: Lynn Andrews, Artshedarts, Westmill Farm, Westmill Road, Ware, Herts SG12 0ES T: 01920466446
E: enquiries@artshedarts.co.uk
W: www.artshedarts.co.uk

New Jewellery Studio Initiative

Flux Studios, London

Flux Studios is a new membership - based jewellery studio in London that provides workshop access for jewellers, on a variety of affordable and flexible terms.

This new fully equipped jewellery studio has sixteen work benches, specialist equipment and computer and library facilities. The studios also contain an

additional teaching workshop for classes and specialist masterclasses. If you are interested in using this facility email Vicky Forrester for further details and to register your interest. E: Vicky@sublime.net
W: www.fluxstudios.org T: 07931228352

Free One-to-One Business Advice Drop in Sessions

Langdales, Hatton Garden, London

Occurring the first Tuesday of the month, business sessions at Langdales Jewellery Centre offering business advice to jewellers. For further information contact Maria Spanou at: ChangeActShare, Langdales, 5 St Cross Street, Hatton Garden EC1N 8UA
T: 02079748113 or 02079748146
E: changeactshare@camden.gov.uk

benchpeg

The benchpeg newsletter is a free service, an electronic notice board, intended to be an information exchange, which has a local, regional and national remit on a wide spectrum of subject matter - content is specifically sourced for members of the jewellery and silverware trade and those affiliated to it. Receive weekly by free subscription by logging onto
W: www.benchpeg.com

For further information,
E: info@benchpeg.com

GlimpseOnline

GlimpseOnline.com Ltd. which was founded in 2007, is an online marketplace connecting artists and designers with buyers both trade and private. Artists and designers through GlimpseOnline.com are able to exhibit, sell and promote their work to an international audience. For further information visit the website, W: www.glimpseonline.com or contact the team at T: 02089811180
E: info@GlimpseOnline.com.

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, please contact Sue Hyams on enquiries@acj.org.uk so that they can be more effectively publicised in the new ACJ e-bulletin.

Edited by Melanie Eddy

Dazzle

E: info@dazzle-exhibitions.co.uk
 W: www.dazzle-exhibitions.co.uk
 To 3 Jan – Manchester Town Hall
 To 10 Jan – National Theatre, London
 Craft in Focus
 T/F: 016 2274 7325 E:
info@craftinfofocus.com
 W: www.craftinfofocus.com
 5-7 Dec – Queen Charlotte Hall,
 Richmond

East London Design Show

T: 020 8510 9069
 E: info@eastlondondesignshow.co.uk
 W: www.eastlondondesignshow.co.uk
 4-7 Dec – Shoreditch Town Hall, London

Designer Crafts at the Mall 2009

T/F: 020 7739 3663
 E: info@societyofdesignercraftsmen.org.uk
 W: www.designercraftsatchelsea.org.uk
 10-18 Jan – The Mall Galleries, London

Top Drawer Spring

T: 020 7370 8133
 E: neil.gaisford@clarionevents.com
 W: www.topdrawerspring.com
 18-20 Jan – Earls Court One, London

Collections

T: 020 7370 8189
 E: info@collections-london.com
 W: www.collections-london.com
 18-20 Jan – Earls Court, London

Rock 'n' Gem

T: 01628 621697
 E: info@rockngem.co.uk
 W: www.rockngem.co.uk
 24-25 Jan - The Hop Farm, Beltring
 31 Jan-1 Feb – Chepstow Racecourse
 7-8 Feb – Newton Abbot Racecourse
 21-22 Feb – York Racecourse
 14-15 Mar – Kempton Park Racecourse

Gem 'n' Bead

T: 020 7370 8133
 E: info@gemnbead.co.uk
 W: www.gemnbead.co.uk
 31 Jan-1 Feb – Chepstow Racecourse
 21-22 Feb – York Racecourse

Spring Fair

T: 08450 612610
 E: visit@springfair.com
 W: www.springfair.com
 1-5 Feb – NEC, Birmingham

Pure London

T: 020 7728 3512
 E: pure.enquiries@emap.com
 W: www.purewomenswear.co.uk
 8-10 Feb – Olympia, London.

Desire

T/F: 01622 747325
 E: info@craftinfofocus.com
 W: www.craftinfofocus.com
 6-8 Mar – Queen Charlotte Hall, Richmond

And don't forget group selling exhibitions and Open Studio events:

Cockpit Arts Deptford

T: 020 8692 4463
 E: info@cockpitarts.com
 W: www.cockpitarts.com
 5-7 Dec – Deptford, London

Designer Jewellers Group

T: 020 7739 3663
 W: www.designerjewellersgroup.co.uk
 To 2 Jan – Barbican, London

Hidden Art

T: 020 7729 3800
 E: info@hiddenart.co.uk
 W: www.hiddenart.co.uk
 6-7 Dec – (contact Hidden Art for details)

*Please note that Collect is re-launching and moving to The Saatchi Gallery. It will take place from 14-17 May 2009 at The Duke of York's HQ, Chelsea, London. More information will be in the next issue of *Findings*.

Recent Fairs

IJL 2008

International Jewellery London was larger than ever this year with the addition of a new mezzanine floor. The mezzanine was dedicated to 150 jewellery designers from around the world, divided into the British Design Pavilion, the International Design Pavilion and new Designer Brands. Also on show in the mezzanine was the Bright Young Gems showcase, an initiative that aims to recognise and assist new talent by offering a commercial platform at IJL, and the Goldsmiths' Craft & Design Council Awards.

British Designers in the new Design Gallery (the mezzanine) intimated that it was a positive move from the main floor of the show and despite some early reservations found their new positioning a success.

Goldsmiths' Fair 2008

Last year's two week format to celebrate the Fair's Silver Anniversary proved such a success that the format was repeated this year. Ten bursaries were given to recent graduates and reports after the fair have their average sales at £8,085 each. All felt that the experience and what they learnt as a result was worth even more!

Considering that the timing of the Fair this year, in relation to the world's financial markets, was not ideal the fair continued to prove ever popular with the total figure for attendance only marginally down on last year's attendance.

Collectors, jewellery and silversmithing enthusiasts and members of the trade will be looking forward to two weeks next autumn when contemporary, innovative jewellery and silverware again take centre stage.

Designer Crafts @ Chelsea

The Society of Designer Craftsmen, Britain's oldest designer-maker organisation, celebrating its 120th anniversary this year, presented Designer Crafts @ Chelsea for a third year this October.



Goldsmiths Fair. Ornella Ianuzzi, ring, 2008

Edited by Lyn Medcalf

CARDIFF

Craft in the Bay
The Flourish, Lloyd George Avenue.
T: 029 2048 4011
W: www.makersguildinwales.org.uk
To 10 Jan: The Makers Guild in Wales Christmas Exhibition

CLITHEROE

Platform Gallery
Station Road. T: 01200 443071
To 10 Jan: Wonderland – Christmas Crafts Exhibition incl. over 30 jewellers

EDINBURGH

Dovecot
10 Infirmary Street. T: 0131 315 3054
W: www.dovecotstudios.com
To 31 Jan: Jerwood Contemporary Makers – incl. jewellery

The Scottish Gallery
16 Dundas Street. T: 0131 558 1200
W: www.scottish-gallery.co.uk
3-24 Dec: Once upon a Christmas – Gallery Artists and Makers
3-24 Dec: 9 Create – Silver Exhibition
3-24 Dec: The Scottish Gallery Rocks!

ETON

JaM & Eton Applied Arts
81 High Street, T: 01753 622333
W: www.etonappliedarts.co.uk
Dec: Flavour of the Month – Angie Boothroyd

FARNHAM

New Ashgate Gallery
Lower Church Lane. T: 01252 713208
W: www.newashgate.org.uk
To 3 Jan: Winter Wonders exhibition – incl. jewellery

HOVE

Museum & Art Gallery
Church Road. T: 01273 290200
W: www.hovirtualmuseum
To 4 Jan: Contemporary Craft to go – selling showcase of work of contemporary makers

LEEDS

Craft Centre and Design Gallery
City Art Gallery. T: 0113 2478241
W: www.craftcentrelondon.co.uk
To 17 Jan: Alchemy 9 – annual jewellery showcase. 15 jewellers

24 Jan-end Mar: Loving you – Valentine's Day gifts

LEAMINGTON

Jane Moore Contemporary Jewellery
19 Denby Buildings, Regents Grove.
T: 01926 332454
W: www.janemoorejewellery.co.uk
To 24 Dec: The Last Show

LIVERPOOL

Bluecoat Display Centre
Bluecoat Chambers, School Lane.
T: 0151 709 4014
W: www.bluecoatdisplaycentre.com
To 30 Jan: A Sterling Example – Stanley Hill and the metalworkers he inspired
To 31 Jan: In the Window – Jane Adam

LLANTRISANT

The Model House
Bullring, CF2 8EB T: 01443 237758
E: marketing.modelhousecraft.co.uk
W: www.modelhousecraft.co.uk
To 6 Jan: Wish List 08 – Christmas show incl. jewellery

LONDON

Craft Central
33-35 St John's Square
T: 020 7251 0276
W: www.craftcentral.org.uk
8-14 Dec: Cosmima Jewellery
3 Feb: One Day Designers Sale: incl. Jewellery

Studio Fusion
Unit 1:06, OXO Tower Wharf.
T: 0207 928 3600
W: www.studiofusiongallery.co.uk
To 19 Jan: Christmas Exhibition – Brooch the Subject

MANCHESTER

Manchester Craft & Design Centre
17 Oak Street. T 0161 832 4274
W: www.craftanddesign.com
23 Jan-7 Mar: Horror Vacui – Germany's Forum für Schmuck und Design's (forum for jewellery and design) 9th annual members exhibition

RUTHIN

Ruthin Craft Centre
Lon Parcwr. T: 01824 704774
W: www.ruthincraftcentre.org.uk
To 31 Dec: Shape-Shifting – Pamela Rawnsley

SALTAIRE

Kath Libbert Jewellery
The Store, Salts Mill. T: 01274 599790
W: www.kathlibbertjewellery.co.uk
To 30 Jan: Curiouser and Curiouser – New Graduates

SCUNTHORPE

Visual Arts Centre
20-21 St John's Square. T: 01724 297070
To 7 Feb: Handmade – selling show incl. Jewellery
28 Feb-9 May: Playing with Fire – contemporary enamelling in the UK

STAFFORD

Shire Hall Gallery
Market Square. T: 01785 278345
To 4 Jan: Playing with Fire – contemporary enamelling in the UK
To 4 Jan: Christmas Craft – incl. jewellery
10 Jan-8 Mar: Pet Passions – work on the theme of pets 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 or event, please contact Lyn Medcalf, 102 Railton Road, London SE24 0JY,
E: lyn.medcalf@tiscali.co.uk. Entries are free but we cannot guarantee inclusion. Copydate for the March 2009 issue is 12 January, for exhibitions taking place from March to May 2009.

Advertise in *Findings* for the things you need or want to sell - you could be doing a fellow member a favour. Call Muriel Wilson on 020 7289 6105, or E: murielwilson73@yahoo.co.uk
For Classified or display advertisements please contact Muriel Wilson, as above. Copydate for advertisements in the March 2009 issue is 12 January.