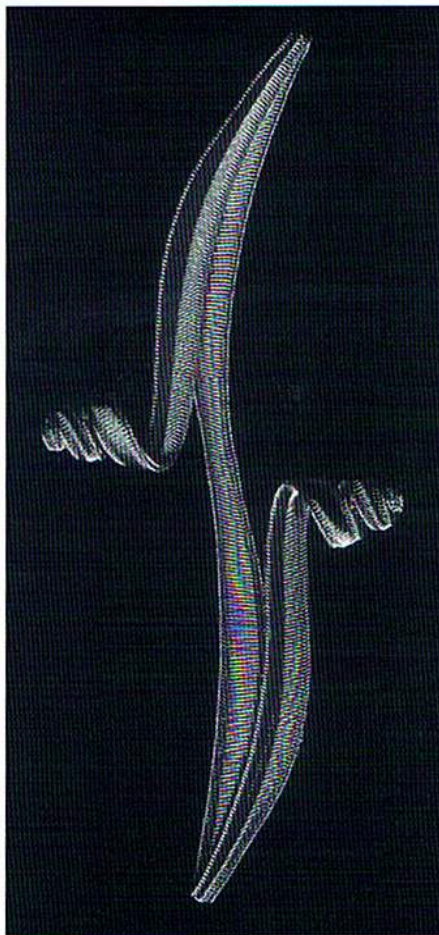


Catherine Martin talks about the brooch: *'Thinking about the role of a Secretary of State took me into the realms of diplomacy, negotiation, compromise and a willingness to find a middle way between opposing views, and this is what the brooch is about.'*

'The base of the brooch is rigid but the two ends bend towards each other yet do not meet but coil in opposite directions: one to the east and one to the west. Both can be moved but cannot physically join.' (see p.4)



Catherine Martin: Brooch, for Madeleine Albright, 18ct gold. 9cm in length.
Photo: Heini Schneebeil

Editorial

Yet another very full issue of Findings, due in part to a number of unsolicited pieces sent in by members. This is a slowly increasing trend, and one which we welcome, so do think seriously about sending us an article for inclusion. We would be especially glad to receive something thoughtful and reflective – all the better if it is from your own viewpoint. Please bear in mind that we may not be able to use your piece straight away – it depends how much copy we already have, and how topical your piece is, but we will do our best to use it. And don't forget, we very much want to hear about forthcoming events and opportunities, especially those connected with our members. It is probably best to assume that we do not know about something, so do tell us.

The Association has passed its first big test, the beginning of subscription renewals, reasonably well. Response to the first tranche has been good, but some 80 renewals are still outstanding. If yours was due at the end of February, please don't delay in sending it, so that the administration load is spread more evenly for our hardpressed volunteers.

This year's Annual General Meeting will take place in London in mid September. Details of date and place will be in our next Findings, and papers will be sent to members in early August.

On the Crafts Council saga, the latest is that the CC is very likely to retain most of its autonomy, as a 'client' of the Arts Council, and not only continue to do most of the things it already does, but may very well have a larger budget – let us hope this proves to be the case. On the down side, it seems probable that the education section will go. We await announcements with interest.

In this issue Sarah Bailey in Paris stands in for Jenni Mason, to give a different perspective on intellectual property rights. Simon Fraser will resume his Commentary column for our summer issue in July.

Nick Arber 1948-1999

The crafts world is mourning Nick. His unexpected death took away someone universally respected as a professional and well liked as a person. His unflinching courtesy and gentle, hesitant manner never masked his deep commitment to helping makers, through advice, exhibition opportunities and countless other ways. The passing of someone so valuable is the more shocking not because they are taken for granted, but because they are irreplaceable.

Working initially in the museum world, then for North West Arts and finally with the Crafts Council, Nick's experience was comprehensive and imaginatively applied. He took time to listen, and to follow up questions and problems, in order to serve the constituency he had chosen. The Crafts Council plans to mount a commemorative showcase later this year.

ACJ Officers and committee members

Norman Cherry (Chairman), Jane Adam (Vice-Chair), Maria Hanson (Hon Treasurer), Muriel Wilson (Hon Secretary), Sally Andrews (Membership Secretary), Nick Aikman, Holly Belsher, Jane MacFadyen, Jan Hincliffe McCutcheon, Jacqueline Mina, Jennifer Mason, Michael Pinder, Alison Richards, Jan Springer.

Chairman's letter

At the most recent Committee meeting before going to press the range of topics for discussion was as usual pretty wide ranging. The final winding up of Feel it! Wear it! and initial plans for the Association's next conference in July 2000 were matters of major deliberation and other subjects for consideration included charitable status (after taking professional advice we are not applying for it), potential future exhibitions, a promotional leaflet for the ACJ, the establishment of an archive, and the Association database. We also received information on the new hallmarking regulations, the likely outcome of the Department of Culture, Media, and Sport report on the future of the Crafts Council, and discussed our relationship with similar groups worldwide.

A particular subject of concern to us was the role and workload of the Hon Treasurer, as a result of which it is now agreed that subscription renewals will be taken over by the Membership Secretary, Sally Andrews. This seems a more sensible and equitable way to share the load in future.

Returning briefly to the Millennium conference, this will be hosted in Birmingham. The theme will be Art meets Science in the context of jewellery, and the Steering Group hopes to have the title finalised at its next meeting. We appear to be part of the zeitgeist in selecting this theme but it seems to us

to be very appropriate for jewellery of all the visual arts, with its specific interaction between technology and aesthetics. I suspect that this current fashion for bringing the arts and sciences together will be just about at its peak around the time of our event. Already a list of speakers is taking shape, but nevertheless everything is still fairly flexible. The Steering Group will certainly be interested in any ideas you may have for speakers or content; so feel free to drop us a line or send a fax with your thoughts and comments.

On a more personal note one of the highlights of the year so far was my visit to 'Selection' at the Design Centrum in Essen. I think it was a character in a Christopher Marlowe play – or it might have been Jerome K Jerome – who said that travel broadens the mind. I can certainly recommend the visit to Essen for that; see my piece, on page 3. It was particularly interesting to then take part in Inhorgenta a few weeks later in Munich. The small British contingent in Hall 3 which, with the exception of UCE, was showing under the auspices of the Crafts Council, made a very creditable impression. A very useful reception was hosted one evening at the Residence of the British Consul General. This was an occasion when exhibitors had the opportunity of meeting a number of gallery owners and other retailers. It would be good to see a few more UK designers showing next year.

Norman Cherry

The wearer as maker by Carole Leonard



Ring (after 25 years wear): steel/22ct gold with silver lining. Steel is corroded by sweat and chemicals. Gold is changed by physical wear. The finger changes to accommodate the ring.

There is much talk these days about the positive effect jewellery has on the wearer but less often mentioned is the effect on the piece of jewellery itself of being worn. Change is inevitable for pieces worn daily and this should be considered in a positive light.

Having made jewellery for 25 years I see that some pieces have worn more successfully than others. Constantly worn bangles and rings take on a life of their own, and I recognise them as not wholly made by me. Making did not stop at the workshop door and the wearer took over the process. The more a ring is worn the more it becomes part of and unique to the wearer. There is a space left on the finger when it is removed. The inside of a ring has the softness, warmth and intimacy of a very private place. In contrast the outside becomes a diary of all the events in that person's

life during the period the ring was worn. There is an excitement in contemporary jewellery, barriers are ignored and pieces made which are technically and imaginatively brilliant. These make the headlines and move forward the concept of 'What jewellery is'. But it is interesting to see at a gathering of jewellers what makers themselves wear daily, since often this bears little or no relationship to the work they exhibit. It is a shame that everyday jewellery is so often ignored. If makers devalue this category it will revert to the high street shop rather than be used as a starting point to encourage new customers for contemporary jewellery.

Wear is not always a prime consideration, but where it is applicable the wearer should be seen as having a contributory role in the making process. I should be interested in hearing any views on this.

Selection 99, Essen by Norman Cherry

Since 1997 the Design Centrum Nordrhein Westfalen has been housed in the old boiler house of the disused Zollverein mine on the outskirts of Essen. The building is an imaginative conversion by Norman Foster. This former industrial powerhouse is now the symbol of a new kind of power and is host to a constantly updated permanent International Design Exhibition of over 900 items of contemporary industrial design. Each year successful entries for the Design Innovations competition are awarded the coveted 'Red Dot' – internationally recognised as the seal of quality. The Centrum promotes design and organises competitions, exhibitions and trade fairs. Many observers have suggested that 'Selection' may well take over from Inhorgenta in future as the showplace for designer-jewellers.

For a serious buyer of contemporary jewellery and watches it is highly attractive to attend a show of designer jewellers and horologists only, and to avoid having first to perambulate through halls of mass manufactured goods of varying quality. Around a hundred exhibitors had been selected this year, almost twice as many as in 1998. These included design-led manufacturers such as Niessing (one of the prime movers behind the exhibition), and Ehinger-Schwartz, and nine small-scale watch producers. The majority of exhibitors were however micro businesses and individuals, whose work ranged from small-scale batch production jewellery to individually constructed pieces. Clearly the selection process had been fairly rigorous as most of the work seen was genuinely interesting. Of particular note were Niessing's immaculate rings, especially some new variants on their tension set design. Imagine my reaction when the offset diamond in a ring I was holding began to move around in its setting, following an eccentric arc!

Michael Krumpholz showed an amusing collection of multicoloured striped and checked wedding rings. André Ribeiro's rubber bangles, earrings and rings set with brilliant cut diamonds intrigued me. Annika Harris designed silver and gold items heavily influenced by the details of baroque musical instruments, reflecting another aspect of her life. Pro Forma's wonderful, sensuous handmade chains just invited handling and trying on.

Michael Good from the USA was showing a small group of pieces using the anticlastic raising technique for which he is famous, but these were not from what we recognise as his standard range. Bernd Munsteiner was also exhibiting; his son Tom's work very much to the fore. It was intriguing to observe Tom's very personal development of his father's exciting stonecutting techniques and discuss how that had come about since he took over the day to day responsibility

for the company. Most of the designers used mainly precious materials. An exception was Svenja John whose bangles, necklaces and bags constructed from interlocking painted plastic units were truly innovative.

With only 16 exhibitors from other countries this was principally a show of contemporary German designers. For me it was an excellent opportunity for a snapshot of what is going on in Germany at the moment, although a colleague observed that most of the exhibitors present for their second year were showing much the same work as last year. Certainly one designer did not seem to have added to or developed the jewellery I first saw at Frankfurt's Ambiente five years ago. Some exhibitors reported low sales but a lot of interest, with many potential buyers suggesting they would do business a few weeks later at Munich.

Clearly 'Selection' is not going to take over from Inhorgenta just yet, but it does have the feature of two days when the buying public is admitted. Allowing for the difficulty of having two price lists and accurately divining who is genuinely a trade buyer and who is a member of the public, most of the exhibitors seemed to be looking forward to that part of the event. For British jewellers I do not think it is yet time to test the water, but it would certainly be useful to visit and to consider the venue for the near future. In the meantime I guess Inhorgenta continues to rule.



Marie-Lise Goëlo, Bracelet 1999. Safety-pins. One of the huge collection of varied items shown in her successful exhibition, 'Parisian pins' at the Lesley Craze Gallery between 11 February-4 March. The work was ingeniously constructed from 'gold' and 'silver' safety-pins linked with elastic thread so that it was possible to twist the coils and customize your purchase. Some pieces incorporated glass beads and the effect was surprisingly 'precious'.

If you would like to contribute an article, letter or comment the copy date for the summer issue is 14 May. Please address any correspondence to: **Muriel Wilson**, 215 Addison House, Grove End Road, London NW8 9EJ.

Protection of your intellectual rights in France by Sarah Bailey

In the UK, a jewellery designer will typically rely on copyright and design rights to protect his or her work and in certain circumstances may even consider registering the design at the Design Registry. In France, there is less choice as design rights do not exist, but there is certainly no less protection.

Copyright protection, known as 'droit d'auteur', is afforded to all creative works regardless of their artistic merit or use. Additionally the French system provides for registered design protection, with a simplified form of registration for 'seasonal products' – those items which have a short commercial life such as fashion designs and jewellery. A design may be registered at any time after its creation; there is no prohibition on registering a design already published or produced commercially. However, the most significant difference between the English and French systems is that, in France, the same design may qualify for both copyright and registered design protection provided that the creator can show that his work is original (but not necessarily artistic) and new, ie. that there is no prior art. This is because the French system is based on a principle known as the unity of art which means that provided the 'originality' test is met, a work may be protected by copyright and, if the registration formalities are completed, as a registered design. As protection may be accumulated in this way, the owner of the design may rely on either his copyright or his registered design, or indeed both, if his work is being copied. The choice of the right(s) invoked will depend on the advantages each regime can offer.

So what happens if you are an English designer whose works are being copied in France? Unfortunately, the position is not as simple as it would be for a Frenchman. As in all legal proceedings based on an allegation of copying, you must be able to show that you have a right over the design that is being copied and that this right is recognised in France.

If your design is protected by copyright in the UK, this right will be recognised by the French courts; you will not be required to comply with French registration formalities. You may rely on your English copyright on the basis of the Berne Convention on copyright signed by France and UK. However, its application by the French courts is subject to one caveat: if you claim copyright in France, you must be able to show that if you were bringing the proceedings in England, you could also rely on copyright through the English courts. You prove this by filing a 'certificat de coutume' (certificate of custom) which may be prepared by an English solicitor, stating that English copyright exists in the design you are seeking to protect. The difficulty arises if the intellectual property right on which you would rely in the UK is a design right. This type of right does not exist in France, is not a pure 'copyright' and there must be some question whether it can benefit from the reciprocity provisions found in the Berne Convention.

If your work is protected as a registered design in UK, it must also be registered in France if you want to obtain protection through the French courts. There is no form of reciprocity between the UK and France in this respect. You may therefore consider either a standard or a simplified form of registration; the latter is less expensive and more flexible. The simplified form provides protection for 3 years (instead of the standard 25) which is renewable.

The message from France therefore, is that you may be able to protect your English designs far more easily than you thought. If you come across someone copying your work in France, do not give up all ideas of stopping it and/or obtaining some form of damages.

Sarah Bailey is a solicitor, based in the Paris office of Simmons & Simmons.

Brooching it Diplomatically

by Mike Pinder

This is the title of an international touring exhibition of some 70 brooches, made by 60 jewellers. Helen W. Drutt English, whom many of us will remember speaking at 'Jewellers' Exchange', was inspired to set up the exhibition by Madeleine Albright's use of brooches as a negotiating tool. The U.S. Secretary of State owns a range of brooches which are not mere understated accessories, but which she uses to make statements. For example, when she met Iraq's Tariq Aziz after he had called her a snake, she wore a serpent brooch! Drutt asked the jewellers to respond to Madeleine Albright's strong use of jewellery, and the result is a very diverse collection, from the minimally restrained piece by the late (and much lamented) Swiss jeweller Max Frolich to Gijs Bakker's bold cartoon-like *Liberty* brooch. The collection also includes pieces from British jewellers Peter Chang and Catherine Martin (see page 1).

How refreshing it is to find a major public figure who thinks of her jewellery as more than an accessory, or wealth on display. What is not clear is what happens to the brooches after the exhibition finishes touring. Does Madeleine Albright get to use them?

The exhibition is at the Museum of Modern Art, Ostend, Belgium, from 15th April-23rd May, at the American Craft Museum, New York from June 3rd to August 8th, after which it goes to Honolulu, Hawaii. There is an illustrated catalogue, price \$25, from Helen Drutt: Philadelphia, 1721 Walnut St., Philadelphia, Pennsylvania 19103, USA.

To prevent two adjacent parts, such as a hinge, from soldering together put a small piece of cigarette paper between them. The paper will burn, providing just enough carbon to stop the solder spreading.

Helpful tips from Vicki Ambery-Smith



Joe Parker, MJMAN: Tableware, sterling silver.

Mersey Jewellers and Metal Artists Network

Is a group of designer makers working on Merseyside in the areas of jewellery and larger metalwork. We established our group in May 1994 for mutual support and to promote our own work and metalwork in general. We have a selection procedure for interested makers which ensures a level of professionalism and reassures members that our design and technical standards are maintained. Our basic funding comes from a small annual subscription, topped up from time to time by contributions from exhibition sales. We had a small grant from North West Arts Board to launch our inaugural exhibition but since then we have been self-funding.

At present we have 19 members, all bringing a different expertise to the group. The specialisms cover jewellery, enamelling, tableware, large decorative pieces and furniture. Some of us are self-employed, some lecture in colleges or teach in school Art and Design departments, and others work in a variety of jobs and make time for designing and making. There is also a mix of established and newly qualified makers, and we welcome artists new to Merseyside. All this, with the range in scale of work, makes for stimulating exhibitions, and meetings are all the livelier for our diversity. When members were asked what would be top of their list of benefits in being part of the group the commonest answer was the mutual support and friendship.

Besides the social interaction and useful exchange of practical information that happens at meetings, these are where plans are discussed and decisions made. We need to ensure that everyone wants to and can attend and we therefore vary the format, days and times of our meetings – sometimes in members' workshops, or in a gallery cafe, and

occasionally including a visit of interest such as a future exhibition venue. Issues which arise constantly are exhibitions, publicity and funding. To date we have held major annual exhibitions and Christmas sales, touring educational exhibitions, demonstrations and workshops. We have a carefully designed portfolio which is regularly updated and we have produced this and other publicity material ourselves, giving opportunities to members of enhancing their desktop publishing skills. The results have been very rewarding.

We had ambitions to create workshop facilities to be available for makers' use, and to run classes and to this end we started along the Lottery track but soon

decided it was too much of a commitment for a network like ours. We have a Chair, a Secretary and a Treasurer, but the tasks involved in successfully running the group are done voluntarily by everyone. We have found that our membership number is just about right at present – more and we would lose our identity, fewer and we would become cliquey. The secret of our success seems to lie in a structured informality which depends on each member being committed to contributing and helping with events and having a say in all decisions without feeling under pressure to do so. We are a network with a human face and together we have hammered out new ideas and taken risks we could not have done as individuals.

For further information contact: MJMAN Secretary
Linda Jeanne Jones, 2 Croydon Avenue, Liverpool L18 1JJ.
Phone: 0151 733 1352. e-mail: lindaj@cybase.co.uk

What turned you on to jewellery?

What was the trigger, the moment of revelation, that made you want to make jewellery, or collect it or study it? Most of us can trace our interest back, possibly into childhood, in a general way, but for some there will have been a defining moment when a pathway ahead was suddenly revealed.

It could have been the delight in handling Grandma's beads or trying on Mum's engagement ring. It might have been some sea-washed pebbles, glass or nacreous mussel shells on a beach, or a daisy-chain. Or twisting the gold foil of a Quality Street into an improvised ring. Or – what was it that started you off?

We should like in the next issue to fill a page – or more if necessary – with short pieces from readers about the birth of their interest in jewellery. Just 250 words will do, no more, and please let us have them by May 14, no later. Address on page 3.

Exhibition reviews

Korean Jewellery by Gunilla Treen
Oxford Gallery 15 February-17 March
Amber, onyx, slate, bamboo, stone, jade, coral, silk, rusted steel and pearl, together with silver and gold; yin and yang; new and old techniques, are the enticing elements which make up this exhibition. It has a wonderfully symbolic meaningful atmosphere with each of the eight jewellers totally involved in their experiences and cultural background. Many of the pieces take themes from nature and the human body, reflecting emotions such as tranquillity, friendship and happiness. Most are titled, giving a 'full stop' to the finished work.

About 90% are brooches, with a few rings, cufflinks and two necklaces, all by Kim Seung-Hee. She is Head of the Metals Department at Kookin University and was in the 'Jewellery Moves' exhibition. Her brooches are especially stunning: large sweeping tubular sections joining polished amber and onyx. Her rings, cufflinks and earrings are pebble-like, silver with traditional gold 'Keum-Boo' decoration (see below). Lee Myung-Joo showed brooches with a single theme – cut and folded shapes in brushed silver with a thick gold 'cut edge'. The youngest member of the group, Kim Keun-a also had the smallest work, electroformed and cast natural forms resembling treasure from a shipwreck. Very different were a set of 12 sombre square brooches in steel, silver and gold foil by Ryu Jeun-Hee, with titles like *The Lake*, *The Door*, and *A Certain Image*. The most expensive pieces came from Yoo Lizzy, highly detailed, all reflecting sea imagery in silver and gold. Many are based around an oval form, which for her is

especially symbolic: 'I hope my work can make people calm and peaceful rather than excited and uneasy'.

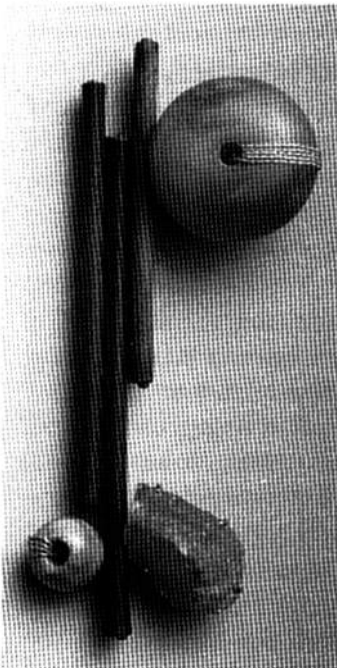
Kim Jung-Hoo, also in 'Jewellery Moves', showed brooches incorporating warmly textured, sideways-staring gold or silver figures, linked by repeated silver linear components. The golden figures are silver, embellished with the ancient art of Keum-Boo. 'Through the featureless figures I express our place in history, our long wait and our spiritual relationship with others'. She uses silver as a symbol of the inner purity of all human beings and gold because it survives

untarnished throughout history. Woo Jin-Soon is also a well established metalsmith, who studied two years at Konstfackskolan in Stockholm, working briefly with Sigurd Persson. In contrast to all the others, her work is very geometric. She prefers simple and confined forms, combined in a fresh, rhythmic way. They are all cage-like structures, meticulous in execution. 'I just love to saw' she told me, 'all day long. People think I am crazy. I do not sell very much in Korea because they prefer natural forms. I do not want to use any mechanical means to produce the pieces. I like to create a piece slowly, by hand – in contrast to life around me in Seoul where everything is going so fast.' The imagery here is less Eastern than perhaps Scandinavian.

Kim Jae-Young was in Oxford, with Woo Jin-Soon, and we were able to talk about her ideas. Her brooches all contain natural materials such as amber, coral and jade, attached to small bamboo twigs which swing like tassels. These are, she told me, based on traditional forms, long and made with woven silk tassels, which hang from the blouse over a high-waisted skirt. The top part is metal, containing perfume, medicines or sewing things, like a chatelaine. She has made two steel brooches mounted on silk tassels, in contrast to her bamboo pieces. She is reflecting her mother's skill as a seamstress and hammers the steel in four directions to create a woven texture. She then surrounds the piece with inlaid gold 'stitches' and other 'textile' elements within (Pomock inlay). 'Most people who buy my work are collectors of my own age (50-ish). I hope my decoration will shine neither clearly or dully, but politely like silver'. Her beautiful work combines the weaving of life with special occasions. She explained that younger Koreans do not like to wear large pieces of jewellery, and has made a series of small brooches in textured and stitched silver with carved coral and jade. These are not nearly as stunning as her larger pieces – compromise doesn't come into Yin and Yang. Evidently there are around ten galleries in Seoul similar to the Oxford Gallery. Prices in the Oxford exhibition averaged £450.

I came away from this exhibition with great feelings of happiness and admiration for the strong cultural identity that these true artists bring to their work and their philosophical approach. Most of these pieces could not have been made with such honesty and feeling by Western hands. These Koreans are extremely gracious and friendly people, eager to share and to explain their distant world.

Keum-Boo (gold overlay): A traditional Korean technique of embellishing the surface of silver with 24ct gold, overlaid by heat, without soldering. Usually the gold foils are 0.01-0.03mm thick, although heavier gauge may be used. Several layers can be applied to build up the colour, applied after all the other hot processes have been completed but before rivetting, stone-setting, etc. Fuller details available from 'Findings'.



Kim Jae Young: Brooch, silver, ivory, amber and bamboo.



Mark Woods: *Ray Gun, Spirit of Ecstasy*. Plastic, gold, synthetic rubies. Bullets available separately.

Lost Cherries – Mark Woods and Rebecca Scott

by Jivan Astfalck
Electrum Gallery, 29 January – 13 February

Go to any contemporary art exhibition, study and compare debate in Cultural Studies departments, talk to interested people, and you will find that sexuality, gender issues and identity are being discussed with renewed intensity. After the cultural and political shifts of the 60s and 70s resulted in considerably more liberated attitudes towards sexuality, the 80s and 90s, in the wake of an unredeemed AIDS problematic, brought back a cynical and often censorial climate regarding sexual desire and expression. Recent work by some artists addressed issues such as alienation, loneliness, fragmented identities and anger at received power structures. Works like Jake and Dinos Chapmans' *Fuckfaces*, Sarah Lucas *Two fried eggs and a Kebab*, and Tracy Emin's *Everyone I have ever slept with, 1963-1995*, each in their own way represented sexuality as infringed. The most interesting debates on gender, sexuality and identity are generated around enquiries into the abject, trauma and pain, and yet again seem to result in a denial of desire and pleasure.

Not so in this exhibition, where the relevance lies in the celebration of heterosexual desire and the representation of the mutability of gender identity. The convergence of artistic enquiry, the application of skill and aesthetics is beautifully presented in an inspiring and highly amusing body of work. It is possible to enjoy the exhibition on different levels, from the lighthearted iconic approach of popular culture to the intensely questioning level of the politics of sexuality. *Spirit of Ecstasy*, a hand-carved plastic gun which fires bullets of 'love', successfully illustrates the exhibition's multi-layered

intention. As a two-person exhibition it is remarkably balanced. Even though some of the work shows a morphing of genders, as in *Who's afraid of red, yellow and blue*, a possible androgynous effect is forestalled by its iconic appearance and the work remains funny and sexy. This does not mean, however, that Mark Woods and Rebecca Scott have no separate identities. Woods' work concentrates on defined jewellery, often mixing precious and non-precious materials in wearable, skilfully made and beautifully finished pieces like the *Lost Cherries* rings or *Hole* necklace, to which Scott's work stands in a framing dialogue. Her more conceptual objects use traditional crafts such as sewing and embroidery to represent female libido to often surprising and witty effect, as in the wall pieces *Press I (Pansies)*, *Press II (Anemones)* or *Can you Adam and Eve it*.

There is a significant synergy, in my view, between dedicated jewellery pieces on one hand and objects removed from but relating to the body on the other. Both approaches use metaphorical references in the object, which functions as a sign to communicate in the public realm. The objects are used as conscious devices to create a personal identity by subverting and negotiating preconceived consensus ideas and express sculpturally subjective reality.

Should I say something about the fact that this exhibition is shown in a jewellery gallery? I think not, that would be just too boring...

Decadence? by Nick Aikman

Crafts Council Gallery, London
21 January-14 March

Oh dear! The one-word title asks a question and the answer is emphatically NOT. I came hoping for a banquet, but found only a bag of chips – literally, with Lucian Taylor's *Dish for Chips 1999*, perfectly formed silver gilt chips resting on a fastidiously crumpled sheet of silver newspaper complete with silver chipfork. This show was a great disappointment in many ways and a thorough analysis of the catalogue, gallery guide and teacher's notes did nothing to change my opinion.

Two jewellers, Ingeborg Bratman and David Hensel, were included, both showing a cohesive body of work. Bratman exhibited 10 pieces all beautifully executed in a variety of precious metals and stones. Technical expertise was evident throughout but the work seemed trapped in a 60s timewarp, when others like John Donald and Andrew Grima were exploring similar stylistic themes. *12 foot necklace* was a continuous single strand of pearls. What was the meaning here? Has our culture become so materialistic that we can buy our decadence by the inch?

It was exciting to see new work by David Hensel. Have I missed something? I haven't seen any new pieces recently. His jewels were witty and refined, meticulously detailed and crafted in all kinds of materials. The most successful was not a jewel but a life sized marble facsimile T-shirt entitled

Shame. The carved surface was painted and embellished with pencil drawing and writing which gave a sensuous quality and presence which the jewellery lacked.

The exhibition lacked any sense of cohesion. Maybe this is inevitable when some 20 makers respond to a one-word brief. Among larger pieces of metalwork Avril Wilson's assortment of carefully forged neo-gothic candlesticks had mutated to vast size and escaped from the back pages of 'World of Interiors', while a chandelier by Neil Wilkin in stainless steel and glass was at least opulent in a complex structural sense.

Exhibition design was by Simon Costin, who came to prominence as a jeweller using recycled animal parts. Here his scheme seemed to suffer from a lack of money and was evidently hampered by safety and security regulations. The entire gallery was draped and swagged in deepest black, all held aloft by dismembered life-size gilt hands. The effect was spoiled by buff tiles and polished wood flooring and the hands seemed caught in the act of preserving the gallery's modesty, trying to hide a multitude of CCTV cameras, light switches and other paraphernalia.

Apart from issues of content and staging, my main criticism is that Decadence can and should involve all the senses. Sealed cases and 'Do not touch' signs were necessary but a craft gallery is no place for a truly decadent experience. Andrew Logan's extraordinary finale at 'Jewellers Exchange' in 1996 involved dancers, music and spectacle set against the background of a gathering of delegates happy with wine and good food. Here however, his life sized *Icarus* with mosaic glass wings had expired and rigor mortis had set in.

Caroline Broadhead: Bodyscape

by Victoria Pomery (Tate Gallery, Liverpool)

Angel Row Gallery, Nottingham

9 January-20 February

Northern Gallery for Contemporary Art,
Sunderland 26 March-8 May

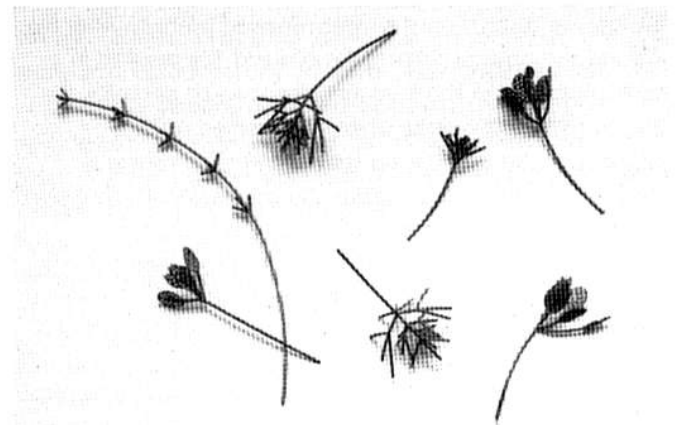
The work of Caroline Broadhead first came to prominence in the early 70s. Over the past 25 years she has produced a prodigious amount of work including jewellery and body adornment, sculpture, installation and performance. Difficult to categorise, her work has retained a freshness and vitality.

This exhibition brought together a significant body of work. Curated by Pamela Johnson in association with Angel Row Gallery and the NGCA it was ambitious in scope. Bodyscape provided a survey of Broadhead's work to date and also included a number of new commissions. Refreshingly, works were not displayed in chronological order, enabling visitors to see the development and exploration of particular ideas. Broadhead's understanding of materials and manipulation of them was also brought to the fore. On first inspection there was a very real sense of a thread linking all the works, but a second look demonstrated that she had worked hard to move away from set formulae. Issues around the body have

remained a constant theme, however, and these have been continually revisited and explored. Nonetheless Broadhead's work remains ambiguous and enigmatic, its meaning veiled.

This ambiguity has a playful element too – her serious approach is often combined with a witty lightheartedness. In *Double Vision* 1993 and *Empty Dress* 1993, shown alongside each other in Nottingham, the sculpted garments appear just as their titles suggest: one with another dress inside and the other quite empty. Meticulously structured, both garments can be looked into and through by the viewer. There is a clear impression of fragility and vulnerability but, as with other works, Broadhead leaves the meaning open. Many of the works here, both the early jewellery pieces and the recent installations, have a certain theatricality. It is always quiet and restrained, ordered and contemplative, and yet drama permeates the works. In *Ready to Tear* 1998, the viewer is confronted by a suspended form, again a dress, behind which lurks a shadow on the wall. Like drama, it questions issues about reality and illusion.

The newest work, *Still Light*, was commissioned especially for the show, and continues the play with ideas about light and space. Making use of the casements in Gallery 1, Broadhead stretched hundreds of strands of elastic from the windows to the carpeted floor, giving the effect of a shaft of light. Unlike any of the previous work, there was a suggestion here of absence. It seems quite possible that this work marks a new departure for Broadhead and heralds another fertile period of creativity.



Cynthia Cousens: Earrings from the Scatter Series 1998, from showcase exhibition in Craft Council Shop at the V&A (see listings). Photo: Sara Morris

Cynthia Cousens in Bristol

by Holly Belsher

Cynthia gave a talk about her work on 16 January at the Bower Ashton campus of the University of the West of England, Bristol. I was very pleased to be going to see Cynthia giving a talk, since I find her work fascinating and mystifying and was looking forward to hearing how those extraordinary objects came into being. Secondly, I have to confess that we were in the same class at school from the

age of four to sixteen, so I was interested to see if our shared Suffolk upbringing and educational background had left any identifiable influences.

Cynthia showed a wealth of excellent slides, two at a time, which was of course doubly stimulating. It was wonderful to see the historical progression of her work, and to have some of her processes explained. I particularly appreciated seeing slides of things which had inspired her, those selected details that set her off in a particular direction. Her sensitive drawings from landscape became transmuted into metal forms. How tantalising was her comment that she had 'hundreds' more of her beautiful slides of Japonaiserie – I want to see them all!

Everyone I spoke to afterwards had thoroughly enjoyed the talk, finding it both educational and inspirational. Many commented on her dedication and tireless pursuit of her ideas, and the sheer beauty of her work. We are grateful for it. Many thanks to Elizabeth and Jessica Turrell, both tutors in Bristol, for organising the event.

New(ish) kids on the block

Up near the new Sadlers Wells, on Exmouth Market, is a gallery the colour of a cartoon frog. Not so long ago the street was shabby and tired. Now it sprouts new sources for macchiato and couscous on a weekly basis, and some of its restaurants are seriously fashionable. A good place, then, to sell jewellery? Ruaridh C J McIntyre certainly thinks it is, and so do his partners Jos Skeates and Alison White at EC One.

The three rented the back room of an empty grocer's shop not long after leaving Central St Martins in 1996, for use as a workspace at £10 a week. Eventually they were able to take over the street front, and with minimalist decor and simple wall-hung showcases, have transformed it into a lunch hour temptation for the media folk thronging the area. The Guardian/Observer is just down the road and there are plenty of design and architectural offices within easy reach.

Most of the work on offer is small-scale, silver, and neat, with coloured stones; very little in acrylics, feathers, refractory metals, beads, and such like. Earrings and rings dominated the current display. Each night the cases are stripped and each morning arranged differently – and anonymously. There are no tiny nametags on the shelves, you buy the piece, not the name. Much of the work was familiar from other shops and galleries, but the aim here is to showcase 'our generation'. So far all the designers are Brits and young, and Ruaridh – rhyme it with story – and Jos trawl the degree shows (while Alison manages the business). They prefer hopefuls to send slides or make appointments, but inevitably there is the fantasy of the genius who walks in off the street...

EC One's ambitions run higher, though. Tireless networking and cold-calling have netted placings in Vogue and other glossies, links with the London College of Fashion, TV and

catwalk contacts. Proximity to the media world helps, but a great deal of hard telephoning goes into building such a successful retail business. Ruaridh is Canadian and voluble, and prepared to put in the hours. Either continuing in Clerkenwell, or expanding wider and higher, the gallery is set to flourish.

You can visit EC One at, 28 Exmouth Market, London EC1. Tel 0171 713 6185

Events

Selling at Sothebys

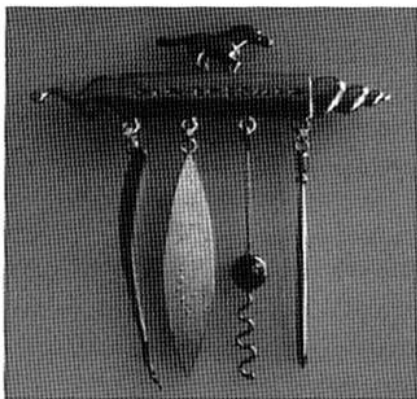
Sothebys Contemporary Decorative Arts took place between 4-11 February in their ground floor galleries, curated by Janice Blackburn. All the principal craft areas were represented – ceramics, glass, furniture, textiles, metal – and chocolate, in a special exhibition. Jewellery, silver and accessories were spaciouly displayed and well lit in the centre of the Colonnade gallery. 14 jewellers were shown, many of them relative newcomers, including Marie-Lise Goëlo, doubling up with her exhibition at Lesley Craze, and three recent graduates, Carla Edwards, Clare Hillerby (both Edinburgh) and Julie McCrabbe (Glasgow). Maike Dahl from Hannover, currently at Cockpit Studios, showed delicate wirework along with archaic-looking ceramic vessels. This out-of-season initiative is becoming increasingly popular with salerooms as a way of accessing new customers for decorative arts, and the response is very encouraging.

Inhorgenta 1999

An impressive total of 21 metal craftsmen from Britain showed in Innovations Forum at Inhorgenta in Munich between 26 February and 1 March. Amongst these were jewellers Abbott and Ellwood, Janice Derrick, Shelby Ferris Fitzpatrick, John McKellar, Marlene McKibbin, Dilma Morais, Diana Porter, Lesley Strickland, Gun Thor, Jeremy G Hicks, Ulla Hornfeldt, Mark Huttner. Also showing were four London Guildhall graduates from the Sir John Cass Department of Art: Michael Carberry, Kelvin Birk, Laura Gates and Yen. British participation was organised by the Crafts Council. Karen Turner, Craft Development Manager, reports a strong interest in the British contingent, particularly those using new and non-traditional materials.

Metalanguage: Alyssa Dee Krauss Barbican Centre 20 February-28 March

We have no space to do more than note this interesting exhibition in the Metalanguage series linked to the Barbican's American Season. Alyssa Dee Krauss is all about messages, scripts and texts, twisting wire into words which are then coiled into pendants, chokers, bracelets and other jewellery. She uses quotations from classic texts, commenting on modern life and on emotions such as love, hate, joy, depression, often converting lettering into Braille or visual Morse Code. Krauss constructs mantras, making thoughtful combinations of natural and precious materials.



Roger Barnes: *Golden Horse Brooch, 1997. Gold, silver, garnet, found object. Showing in Leeds in May.*

Five reasons to go to Leeds in May

Roger Barnes, secretary of the Leeds-based Metal Craft Group, is launching a new publication, 'The Other Jewellery Book' to coincide with the opening of his exhibition 'Five Reasons' (see Listings). Roger explains: 'The book is for those who have taken an interest in contemporary jewellery, perhaps even for the first time, and want to know more. It contains some background on materials and techniques, and interviews with a maker, a collector, a piercer and an exhibition organiser. It does try to answer some of the questions asked by the general public.'

'The Other Jewellery Book', by Roger Barnes, Debby Moxon and Ian Simm, is to be launched at the Craft Centre and Design Gallery, Leeds on Saturday 15 May, 12-3pm. All ACJ members are invited.

Five go wild in Estonia

Five members of the staff research group at the School of Jewellery in Birmingham have been invited to exhibit their work at the Sammas Gallery in the capital of Estonia, Tallinn. Prof Norman Cherry, Terry Hunt, Maria Hanson, Jivan Astfalck and Jane Adam will be showing a diverse and individualistic collection of jewellery and metal objects in gold, silver, wood and aluminium. The group are all teaching in Birmingham and at the same time developing technical processes relating to their own work. The exhibition runs from 11 May to 5 June.

Wearable Art

Contemporary Applied Arts is holding a discussion on the opening day of the new exhibition, Thursday 15 April between 1-2pm. Anna Gordon, Angela O'Kelly and Kate Wilkinson will be there to talk about their work and the exhibition. For further information, about this and other events contact: CAA, 2 Percy Street, London W1 Tel 0171 436 2344

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

Opportunities

SNAG Conference, St Louis May 1999

This year's conference takes the theme of 'Reaching Out', and will happen in St Louis, Illinois, 26-29 May 1999. The keynote speaker, Michael Good, has chosen to promote 'Messages from Overseas', which should provide a prime chance for the ACJ to signal both its success to date (SNAG has been in existence a good 25 years) and its own conference next year. Other speakers include David Watkins and Lisa Gralnick.

As always with SNAG events there will be at least a dozen exhibitions in addition to other activities and networking opportunities. Fees (payable by 26 April) are: members \$190, non-members \$255, student-members \$140, non-member students \$190, all exclusive of accommodation. Details from: SNAG Conference, 710 E Ogden Avenue, Suite 600, Naperville, Ill, 60563-8603 USA. Tel: 001 630 579 3270, Fax: 01630 369 2488.

Ars Ornata Mediterranea

Barcelona June 1999

Ars Ornata is an annual 'jewellery tourism' programme hosted in turn by the jewellery associations of participating countries, and thus has a different character each year. This summer's event will be a conference in Barcelona focusing on jewellery as fun rather than overly serious. In Strasbourg two years ago the Barcelonan jewellers contributed edible jewellery to the programme, so fun-loving jewellers can expect some stimulating ideas in Barcelona. Dates are 27-29 June 1999. Don't delay in signing up for this important conference. Details from Ricardo Domingo, C/BRUSI N/5 Barcelona 088006, Spain. F: 0034 93 2011030.

Call for Exhibitions

Llantarnam Grange Arts Centre wants to show the work of established and up and coming jewellers in their jewellery showcase which changes every 6 weeks. Please send your CV, info and visuals to Louise Jones-Williams, Llantarnam Grange Arts Centre, St. David's Road, Cwmbran, Torfaen, Wales, NP44 1PD.

Design 2000

This is an international jewellery design competition where the prizes are the opportunity of an internship with a leading UK jewellery manufacturer. It is open to all UK and European final year students from design and jewellery schools, designers who have graduated in the last two years, designers who have set up a design business or who have been working freelance for less than two years.

The emphasis is on wearable, marketable jewellery reflecting contemporary styles and responding to today's consumer expectations. There are three categories: gold, diamond and platinum, and designs must be submitted by 14 May 1999. Winners will be featured in a special display at International Jewellery London, Earls Court, 5-8 September 1999.

Details from Sally Fletcher, International Jewellery London, Oriel House, 26 The Quadrant, Richmond TW9 1DL. Tel: 0181 910 7729, Fax 0181 910 7930.

Seminar

New Designers in Business Limited has organised a New Materials and Technology seminar for designers and makers at the Design Council on Monday 17 May. Speakers include designer jeweller Jane Adam who will present the results of her research in anodising and dyeing of metals at the School of Jewellery in Birmingham. For further information on this event Tel: 0171 431 6329.

Calling all Northerners

The Shipley Art Gallery is well known in the North East for its support and presentation of contemporary craft. Our nationally recognised Craft Collection is located in a modern gallery display and features glass, ceramics, metal, wood, textiles, furniture and jewellery.

To complement this collection an annual selling exhibition has been programmed from November to January highlighting Ceramics, Textiles, Wood, Metal and Glass on a three year cyclical basis and *showing jewellery every year*. We are committed to bringing the work of Northern (Midlands, North-West, North-East, Scotland) makers to the forefront and raising awareness of the diversity of approach, concept, technique and skill of the designer maker. *If you are interested in being considered for selection please send CV, 4 slides/photographs (non-returnable) and a price list to: Helen Joseph, Shipley Art Gallery, Prince Consort Road, Gateshead NE8 4JB. Tel: 0191 477 1495.*

Publications

Adornment

Findings has arranged an exchange with this new quarterly, published in New Rochelle, NY. The editor, Elyse Zorn Karlin, is a distinguished jewellery historian and writer. Targetted at collectors and historians, curators and dealers, the newsletter will also be of interest to makers and will cover the widest range of subjects related to jewellery. Its first issue is due to appear in April 1999 and the Editor is seeking features and news items of all kinds for future issues. She is also happy to publicize events and exhibitions. Annual subscription is \$70. *Further details from Adornment, 1333A North Avenue, Box 122, New Rochelle, NY 10804, USA.*

Contemporary Jewellery in Australia and New Zealand

by Patricia Anderson.
Published 1998 by Craftsman House, G+B Arts International. £40. ISBN 90 5703 37 12. *This fascinating book is obtainable from The Atrium Bookshop, 5 Cork Street, London W1, Tel: 0171 495 0073*

Golden treasures in the British Museum

Amongst the Iznik ashtrays and Celtic earstuds in the BM shop is an attractive little box labelled 'Gold, a Book and Kit'. Part of a series 'Crafts you can make', it contains materials

and tools from which to create your own Tutankhamun mask or Mayan nosering. Metallic 'gold' paper, foils, clay, beads, findings, brush and stylus are all among the 20 or so components of the kit, which is accompanied by a little book telling the story of gold, with inspirational colourplates. At £15.99, the perfect gift for the precocious godchild who keeps trying to borrow your tools.

Letter

Dear Editors

I enjoyed reading the technical tips from Jacqueline Mina and thought that perhaps a fellow reader might have the solution to my technical problem. I make jewellery from silver and 18ct gold and finish the pieces with a satin surface. I create this using a combination of wire wool and pumice. The problem is I can't find a way of retaining this surface after the jewellery has been worn a few times. It invariably seems to polish up. I wonder if there is a more lasting way of producing the same effect or whether there is a product which I can supply to my customers enabling them to retain the finish intended. With all the expertise out there, someone must have the answer.

Yours sincerely, Sarah Tomlin Tel: 01865 30074

Classified advertisements

Commercial entries in this section are free for individual members. Non-members pay 30p per word, with a minimum of £9.00. Discounts available for multiple insertion. Enquiries to Patricia on 0181 533 5665 between 7-10pm. Also rate card for inserts and advertisement available. Copy date for the Summer issue is 14 May.

Products and materials

Vast range of loose beads and findings. Available by mail-order, retail and wholesale. Send £2.50 for 84 page catalogue to: Earring Things (Dept. CJ), Craft Workshops, South Pier Road, Ellesmere Port, L65 4FW. Tel. 0151 356 4444.

Grosvenor Stones Ltd, 329 Chiswick High Road, London W4 4HS. Semi-precious beads, amber and fresh-water pearls. Mail order service. Minimum order 30 strings of any assortment. Send A4 SAE for colour leaflet and pricelist.

Courses

Gemmology and gem diamond courses available as evening and daytime courses and home study. We also run one-day workshops. For more info please contact: Lucy Dean at the Gemmological Association on tel. 0171 404 3334.

Five-day, three-day and weekend courses throughout the year in jewellery making and enamelling with Jinks McGrath. For information phone/fax 01273 890771 or write: Streat Place Barn, Streat, Ditchling, Sussex, BN6 8RU.

Pentel correction fluid (small red bottle) helps stop solder joins from moving while heating subsequent solderings.

Helpful tips from Vicki Ambery-Smith

Diary

Information is correct on going to press, but readers are advised to check by phone. If you are organising or taking part in an exhibition or event, please phone or fax Patricia on 0181 533 5665. Entries are free, and while we include as many as possible, we cannot guarantee insertion. Copy date for the Summer issue is 14 May 1999.

Exhibitions and events

BRIGHTON

Turning Heads

52 Meeting House Lane

T: 01273 772 645

Mon-Sat 10-5

1-30 Apr **Stephen Barnett, Charlotte**

Cornwell, Rod Nicholson, Collette

Waudby and E.M. Jewellery

1-29 May **Gill Forsbrook, Tamara Gomez**

and **Sarah Newall**

CWMBRAN-TORFAEN

Llantarnam Grange Arts Centre

St David's Road

T: 01633 483321

Mon-Sat 10-5

24 Apr-6 Jun **Sarah Packington** – brightly coloured acrylic and silver

12 Jun-24 Jul **Adele Taylor** – etched silver jewellery with text and imagery

EDINBURGH

College of Art School of Design and Applied Arts

Lauriston Place

T: 0131 221 6032

Mon-Thurs 10-8, Fri-Sun 10-5

12-22 June Degree Show, including jewellery

The Open Eye Gallery

75-79 Cumberland Street

T: 0131 5571020

Mon-Fri 10-6 Sat 10-4

27 Mar-6 May **Deborah Edwards**

8 May-17 Jun **Lesley Strickland**

19 Jun-5 Aug **Catherine Hills**

The Scottish Gallery

16 Dundas Street

Mon-Fri 10-6 Sat 10-4

T: 0131 5581200

12 Apr-5 May **Katie Murphy**

10 May-2 Jun **The New Stone Age** –

Ramshaw, Bullick, Opocensky, Little,

Levin, Appleby, Slater, Sajet, and Vatika

5-30 Jun **Jane Adam**

ETON

JaM

58b High Street

T: 01753 860771

Mon-Sat 10-6 Sun 11-4

1-30 Apr **Sarah Tomlin** – Tiaras and silver and gold jewellery

1-31 May **Shelby Ferris Fitzpatrick** – Jewellery as sculpture and ornament

2-30 Jun **Dan Reid** – wire and tin sculpture

HAY-ON-WYE, HEREFORD

The Hay Makers Gallery

The Courtyard

T: 01497 820556

Mon-Sun 10.30-5

29 Mar-15 May **Anne Morgan**

HUDDERSFIELD

The Ark

113 North Road, Kirkburton, W Yorks

T: 01484 605055

Tue-Sat 10-5

27 Mar-26 Jun Out of the Cockpit – celebrating Cockpit Arts' 10th anniversary, including **Jane Adam, Disa Allsopp,**

Petra Bishai, Katie Clarke, Sarah

Crawford, Sarah Hartley, Catherine

Hills, Noon Mitchelhill, Malcolm Morris,

Emma Tincke

LEEDS

City Art Gallery Craft Centre and Design Gallery

The Headrow

T: 0113 2478241

Tues-Fri 10-5, Sat 10-4

15 May-17 Jul Five Reasons: Jewellery by **Roger Barnes** and rings by 16 makers.

2 Mar-30 Apr Showcase: **Wendy Jane**

Smith, Molly Bullick

1 May-30 June Showcase: **Noon**

Mitchelhill, Deborah Edwards

LIVERPOOL

Bluecoat Display Centre

School Lane

T: 0151 7094014

Mon-Sat 10-5.30

29 Mar-17 Apr **Nickolay Sardomov** –

contemporary Bulgarian jewellery

LONDON

Cockpit Arts Studios

Northington Street

T: 0171 419 1959

Thur 6-9 Fri-Sun 12-7

24-27 Jun Cockpit Festival

Contemporary Applied Arts

2 Percy Street

T: 0171 4362344

Mon-Sat 10.30-5.30

16 Apr-29 May Wearable Art – including

Anna Gordon, Maria Hanson, Angela

O'Kelly, Kate Wilkinson (see p.10)

16 Apr-29 May Showcase; **Emma and**

Jane Huldren and Wendy-Sarah Pacey

The Craft Movement

Battersea Arts Centre Lavender Hill

T: 01373 813333

Sat-Sun 10-5.30

24-25 Apr Including **Gilbert Mcmanus,**

Simone Micallef, Kerry Richardson,

Teresa Samson, Gabriella Sellors and

Lila Stern Shrewry

Crafts Council Shop at the V&A

South Kensington

T: 0171 589 5070

Mon 12-5.30 Tue-Sun 10-5.30

28 Apr-6 Jun **Cynthia Cousens**

9 Jun-18 Jul **Lourdes Rodriguez**

Studio Fusion

Unit 1:06 Oxo Tower Wharf

T: 0171 928 3600

Tues-Sun 11-6

20 Mar-9 May Marking the Occasion –

Ceremonial and ritual work.

15 May-20 June Print in Enamel: Travelling exhibition of international artists.

SUNDERLAND

Northern Gallery for

Contemporary Art

28-30 Fawcett Street

T: 0191 514 1235

Mon-Sat 9.30-5

To 8 May Bodyscape: **Caroline Broadhead**

WOLVERHAMPTON

Bilston Art Gallery

Mount Pleasant, Bilston

T: 01902 409143

Mon-Thu 10-4 Sat 11-4

Until 16 May **Jane Moore** – enamel

International

DUBLIN

Crafts Council of Ireland

12 East Essex Street

T: +353 16778453

Mon-Sat 10-5.30 Tue 11-5.30

20 May-17 June **Alan Ardifff**