



Necklace, 1997, aluminium, steel, laminates, ebony, pebbles. By Louise Slater, who died in early May (see page 6). Photo courtesy Contemporary Applied Arts.

### Chairman's letter

At our meeting on 27 April the Committee discussed a wide-ranging agenda which included subscription rates and their collection; the Data Protection Act; financial management including credit card payments; collation and publication of the report on the Edinburgh Conference; a members' website; relationships with other organisations; the forthcoming AGM, and the appointment of a co-ordinator for the Birmingham Conference next year. We are at present working on a promotional leaflet giving details of subscription payment by credit card or standing order, which will be available soon. Mike Pinder gives more details in his Editorial.

Of course the work of the Association goes on regardless of how frequently the committee meets and it has certainly been a busy time for most of our members, especially those of us involved with the Conference Steering Group. Hence once again the Editors' gentle requests for my copy for this letter became rather more strident as the copydate went by. I try to justify my tardiness by quoting Evelyn Waugh – 'Punctuality is the virtue of the bored'. There certainly has not been time to be bored recently. I sometimes think I might actually like some time to be bored, to have some of what a student recently described as 'foot-tapping time'.

The appointment of Anne Malindine as co-ordinator for the millenium conference was a very important event for us. From a very strong field of arts administrators Anne impressed us with her professionalism and infectious enthusiasm. She is already in harness, having attended her first Steering Group meeting and a planning discussion for one of the proposed conference exhibitions. Advance information from her is on page 2. The confluence of art, science and technology seems such a natural subject for a group of jewellers to discuss, so we were never in much doubt as to the theme for the event. Richard Dawkins in 'Unweaving the Rainbow' quotes Einstein: "The most beautiful thing we can experience is the mysterious. It is the source of all fine art and science". This is an exciting project for

us and already the indications are that we shall have a large influx of American and European delegates, due mainly to our very warm relations with SNAG, the Forum für Schmuck, the Polish STFZ, and Ars Ornata. Some of you may not be familiar with some or all of these organisations. Simon Fraser has written an informative piece on his attendance at the recent SNAG conference (page 5) and Nick Aikman wrote about his Polish colleagues in STFZ for our Autumn 1998 issue. In future 'Findings' we will profile the other two. We expect up to 500 delegates for the Birmingham conference. The venue can seat only a few more than that, so do make a note in your year 2000 diary and keep 19-22 July clear. *Norman Cherry*

### 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 Hinchliffe McCutcheon, Jacqueline Mina, Jennifer Mason, Michael Pinder, Alison Richards, Jan Springer.

## A Sense of Wonder – the amalgam of Art, Science and Technology

The ACJ International Conference, Birmingham 19-22 July 2000

**As the body of knowledge available to mankind has increased, there has been a separation between the Two Cultures of art and science. As we approach the new millenium however, we are discovering a new dialogue: artists are turning to science as an inspiration for their work and scientists are recognising in art new ways of developing and communicating their theories.**

We jewellers and metalsmiths are motivated to explore our art by a sense of wonder, stimulating the instinct to create. In the act of creation our knowledge and experience of our materials and craft inform our expression. Is this so different from the experience of the scientist, whose sense of wonder at his discoveries inspires him to learn more? We are all, after all, involved in empirical research.

The aim of the conference is to involve all those interested in contemporary jewellery within the technological revolution, alerting them to advances which could affect ways of working and bring new opportunities for expression; to discuss the role of the handcrafted object in the technological age; and to examine and compare how artists and scientists think.

### The Venue

The conference will be held in the Adrian Boulton Hall of the Birmingham Conservatoire - right in the city centre. Only a ten-minute walk away, the Jewellery Quarter houses Britain's

largest concentration of jewellery and metalsmithing craftsmen, manufacturers and suppliers – and some delightful restaurants and wine bars around the 18th Century St Paul's, the Jewellers' Church.

### The Programme

500 delegates from Britain, USA and Europe will be welcomed at an opening event with a pin swap. There will be a stimulating line-up of speakers, an evening concert in St Paul's, and a last night party in the Conservatoire. An afternoon has been set aside for visits to suppliers of materials and equipment in the Jewellery Quarter. There will also be plenty of exhibitions in and around the city centre.

### The Price

£125.00 includes all the events over the three days, plus coffees, lunches and teas. Accommodation has been reserved in the Chamberlain Tower Hotel in Broad Street (twin rooms at £55.00 per night) and in a University hall of residence, Cambrian Hall, at around £15.00 per night. Both are safely and centrally located and within a few minutes walk of the Conservatoire. For more information contact: Anne Malindine, 14 Camden Terrace, Bristol BS8 4PU. T/F: 0117 914 9508. E: Anne@amalindine.freeserve.co.uk

**Watch this space – more about the ACJ Conference in the October issue of Findings.**

## Editorial

**Summer is here and a new crop of hopeful young jewellers is emerging from their courses at colleges and universities. As most of us know from our own experiences, this is a very nerve-racking time for them. Some of the graduation shows will be over by the time you read this, but 'New Designers' (see Diary, page 12) will feature many of the best from around the country. If you know of new jewellers who would benefit from membership of the ACJ – and who could contribute to our work – please make sure they know about us.**

To help with recruiting more members we shall soon be printing a leaflet explaining the work of the Association, its aims, structure and achievements, and containing application details. Supplies of this will be available to any member who can make use of them, and to schools, shops and galleries. Subscriptions have been renewed at a very encouraging rate, although there are a few outstanding. Please don't forget to renew your membership – healthy finances give us stability and allow for confident future planning, such as our ambitious conference in Birmingham next year. This year's **Annual General Meeting** will take place on Sunday 5th September at

Earls Court 2, by kind permission of International Jewellery London. The meeting will be during the afternoon and will be followed by a reception with invited guests from IJL. We hope to be able to arrange pre-registration for the exhibition for members who let the Secretary know, by Monday 16 August, please, if they plan to attend the AGM. Full details of time and place will be notified when papers are sent out at the beginning of August.

Finally, we have had a very stimulating response to our 'Triggers' feature (page 3). Don't forget that anything you would like to contribute to 'Findings' will be welcomed and given serious consideration. *Mike Pinder*



*Annika Harms: Objekt 3 – Double sided pendant, sterling silver, hand mounted. This image was unavailable to illustrate Norman Cherry's feature on 'Selecta', Essen, in our last issue.*

## What turned you on to jewellery

Our request in the last Findings for short pieces on what stimulated members to begin making, or collecting jewellery drew replies within days of publication. These contributions are intriguingly contrasted.

### ...from Colette Hazelwood:

It wasn't until a year or so ago I realised I have always wanted to decorate the body. My Mam's favourite phrase was 'You're not going out like that, are you?' At eight my ambition was to be a 'fashion designer' – Adam Ant was my role model. At fourteen I narrowed this down to becoming a hairstylist. Later, four weeks into training made me realise the superficiality of work in a top salon, and I didn't like being a 'gopher'.

At twenty-two I wanted to work in film and theatre as a costumier. I joined a small theatre group as its costume designer, and because there was very little money the outfits were often cobbled together from leftovers. In the late 80s when acid house was big and my druggy imagination expanded, I would make Saturday night's outfit that afternoon, often painting images onto existing clothes. By Sunday, sweat and rain would have washed these off, ready to be re-created the following weekend. Being creative and thrifty is a talent still with me today. And now at twenty-eight I've just graduated from Manchester Metropolitan University with a good degree in 3D design specialising in metal. I hope we can all look forward to many more findings in the future, both yours and mine.

### ...from Syann van Niftrik:

First it was metal. Brass lift plates, iron latches, Pharaoh's gold, fairy silver, rusty cans... my eyes sought it, my fingers loved it. It was ancient and forever. Then I discovered the tools, so practical and mysterious. Jewellery is where I can revel in both.

### ...from Don Hawthorn:

"Preparation for retirement should begin at 35, not 65" was the Personnel Director's message. "Leave it later and you'll never acquire the manipulative skills but your critical faculties will have developed so you reject your efforts as inadequate".

I was 38 and my family was growing up, so we booked a week at Loughborough University Summer School, each on a different course, meeting only at mealtimes. I chose painting and enjoyed my first encounter with the arts (I was a research chemist). Next I tried pottery, sculpture and then jewellery – and I had found the fulfilling hobby I was seeking. Evening classes followed and summer courses on engraving with Stanley Reece in France; design in John Donald's London workshop; enamelling with Jane Short at West Dean, and many others, topped up with Masterclasses at Goldsmiths' Hall. Then came redundancy at 55. My years of being a jewellery dilettante suddenly became very useful. I could not just make for the family, I needed to sell. Jewellery making became my profession. I took an M.Sc in Engineering Multimedia to improve my 3D CAD skills specifically for

jewellery design. I expect these to become increasingly useful as my manipulative functions reduce with age. All I need now is a hobby, but at close to 65, should I believe what I was told all those years ago?



Ring in silver and gold by Lilian Busch

### ...from Lilian Busch:

On beautiful summer days in the 50s my mother would take me along when she visited a very good friend of hers, a Danish jeweller, Ingrid Mølsted, born around 1890 and an avant-garde jeweller in the 30s. We were always sitting in a corner of her garden in one of Denmark's loveliest seaside villages, and she had a

basket with her tools and materials. I remember her using silver wire which she worked with pliers and great skill to create the most intricate designs inspired by Viking and Bronze Age jewellery. As a little girl I was fascinated – but to this day I cannot understand why she never gave me a piece of wire to play with. The first jewellery I ever made in the mid 60s, wire earrings with wooden beads, was definitely inspired by this jeweller and every so often I still make pieces she would have approved – I love working with wire. She died in her 90s more than ten years ago, before I seriously started on jewellery, but now I would have loved to spend a month learning from her. And from those summer days I can still see her sun-brown hands expertly working the silver wire.

*We are very grateful for these contributions and hope to print more in future issues.*

### Loving energy

Readers may recall (Issue 4) a notice about this Japan-based Jewellery Network Society competition. Prizewinners were almost all Japanese jewellers, but **Mette Vivelsted** of Denmark shared the 2nd Prize with **Masami Yamamoto**, **Sabine Klamer** of Germany won the Special Merit Prize and **Indre Dirziene** of Lithuania received an Encouragement Prize. There seems not to have been a First Prize award. Copy of the full prize list obtainable from Findings.

Send all contributions, correspondence, enquiries, etc., for Findings to: Muriel Wilson, 215 Addison House, Grove End Road, London NW8 9EJ. Copydate for the autumn issue is 16 August 1999.



## Living National Treasures – II Graham Hughes

**Whenever the recent history of contemporary jewellery is debated, sooner or later there will be a reference to 'The 1961 Exhibition'.**

**Nearly 40 years on there must be many younger jewellers mystified by the significance of this event which, they will be told, was Where It All Began.**

The man behind it was hugely influential in promoting jewellery design through his work at Goldsmiths' Hall, and we owe him a debt of gratitude for this. Graham Hughes read History and Law at Cambridge, but the upheavals of the 1940s disrupted any professional plans he may have had. By 1951 he was working for the Worshipful Company of Goldsmiths, where his father was Clerk. Graham would have grown up in a circle centred on the Company and its work, its patronage of silversmiths, its collection of plate, its charitable and educational activities. He began with an exhibition of City of London silver, but then spent some months in Sheffield learning about the techniques and history of silver. He returned to the Hall as Exhibitions Secretary and remained there as Art Director until 1980.

The 'International Exhibition of Modern Jewellery, 1890-1961' originated in late 1959 with a request from curators at the V&A for support from the Goldsmiths' Company for an exhibition which would trace the development of jewellery in the 20th century, using work by international artists. The aim was to re-vitalise what was seen as the stagnant, value-orientated state of jewellery design in the trade at the time. The exhibition would raise the status of jewellery by the encouragement of creative artists from all fields and from many countries including Brazil, USA, Norway, Portugal, South Africa, as well as 'our continental friends nearer home'. Graham Hughes took up the proposal with characteristic enthusiasm. He was eager to involve the emerging generation of jewellers such as John Donald, Gerda Flockinger and Gerald Benney. He pledged practical and financial support by the Company. Around 20 of the leading British sculptors at that date were given wax to produce a model, from which casts were to be made at the Royal College and by Andrew Grima in his HJ Company manufacturing workshop.

By July 1960 the Goldsmiths' Company took over the exhibition, with the V&A curators in an advisory role. An influential Organising Committee was set up, whose members had a strong pull with the art world, fashion, and society. These and others secured important loans from major

collections and from private owners. Male-dominated for some six centuries, the Goldsmiths' Company regarded jewellery as frivolous gewgaws for the ladies, bless 'em. It was Graham's achievement permanently to alter this attitude, and his tenacity carried through the complex logistics of the exhibition and the necessary diplomacy.

This landmark exhibition opened at the end of October 1961 and showed for barely six weeks. The historical work included 33 masterpieces by Lalique, and most of the other great names. The great houses were represented: Cartier, Boucheron, and so on. Then there were the artists, a jaw-dropping list starting with Picasso and running through a rollcall of midcentury star names. Next came the English sculptors, many of whose pieces can be seen in the V&A Jewellery Gallery. Bernard Meadows and Elisabeth Frink were especially supportive. Finally, the designer jewellers, picked (accurately) as the stayers in what must then have seemed very much an experimental field. In all there were over 300 exhibitors, and 901 exhibits. The catalogue was supplemented by a book illustrating 101 jewels.

The exhibition was regarded, even by the sceptics of the Company, as a resounding success, and indeed it lives on in the memory of those who saw it as a magical experience. It was a remarkable achievement, and the greatest credit must go to Graham Hughes who masterminded the whole project. Importantly from our own perspective he had established experimental jewellery as a legitimate subject for the Goldsmiths' Company's patronage, and for the first time purchases were made for the collection, beginning with Gerda Flockinger. Graham cheerfully admits to diverting some of the exhibition budget to pay for purchases.

An enterprising programme of exhibitions organised by Graham followed at the Hall, many of them including or devoted to jewellery, and some toured in Britain and overseas. Hornsey College of Art (now Middlesex University) where Flockinger was teaching, had a graduate show in 1967, Arline Fish a solo exhibition in 1971. 'Seven Golden Years' in 1974 celebrated the Company's Modern Collection, and included work by Charlotte de Syllas, Breon O'Casey, Eric Spiller, Susanna Heron, David n' Wendy, Gunilla Treen, Gillian Packard, and a number of foreign jewellers. 1975 began the annual 'Loot' series, which continued into the 1980s. 'Loot' demonstrated that jewellery need not be expensive, and gave new and unknown makers an

opportunity for the direct sale of their work. The shows were for 'sad secretaries who thought they could never find a well-designed piece of jewellery for less than £50' – the top price for the first 'Loot'. The first exhibition generated over £250,000 in sales, and this level was maintained in later years. More than 1200 pieces by over 300 makers were selected for the first show. The second added an upper stratum of work priced up to £100, and was later shown in Leeds City Art Gallery. The series developed with the addition of sideshows on medal stamping, 'organic' jewellery, heraldry, and a book fair. Prizes, free gifts and coffee were on offer, and the bazaar atmosphere must have been quite a novelty for the stately Hall.

In 1978 'Loot' toured the US, but the following year it was back in London with a 'Super-Loot' section priced between £500 and £10,000. The main show still offered work for as little as £12, and acrylics, refractory metals, textiles, resins, etc were appearing, along with silver and enamel. The aim was still to discover and launch new talent, and one of the more entertaining aspects of reading 'Loot' catalogues lies in tracking the early appearances of members of the ACJ committee. In 1980 Tony Gordon appears as a selector. Graham Hughes' enthusiasm was engaged to develop opportunities for patronage and for bringing jewellery within the reach of a less elite clientele.

In 1981 Graham left the Hall to take over as Editor and publisher of the fine arts fortnightly 'Art News and Review' (now Art Review). This provided him with a new and equally challenging arena. Already established as a writer (his 'Modern Jewellery, an International Survey 1890-1963', published by Studio Vista in 1963, was a groundbreaking account) Graham has published several important books in the last two decades, most recently a superb volume on the silversmith Gerald Benney (Starcity £30) and a study of Italian Renaissance cassoni.

Graham Hughes' record of service at Goldsmiths' Hall is phenomenal. Alongside the exhibition programme he was for 30 years organising competitions, commissions (including many for Cathedral Treasuries) purchasing for the Collection, advising patrons, helping art schools with scholarships, acting as Chair of the Crafts Centre of Great Britain (now CAA) and Head of Design at the Royal Mint. In all a career to be proud of and one for which jewellers of all generations should honour him.

Graham Hughes is giving a lecture about the 1961 exhibition to the Society of Jewellery Historians on 6 December. The Society's lectures are strictly for its members, but its committee has generously agreed to reserve a very limited number of seats for ACJ members for this event. Anyone interested should please let Muriel Wilson know. The SJH lecture programme regularly includes subjects relating to contemporary jewellery – Helen Drutt and Malcolm Appleby are speaking in 2000. *Interview by Muriel Wilson*

## Commentary

### SNAG 1999 Conference

St Louis 26-29 May. By Simon Fraser

**Hosted by The Society for Mid-West Metals (one of the guilds and associations which flourish in the applied arts in America) the Society of North American Goldsmiths' annual conference was all I had been led to expect. Interesting people from all over America mingled with a handful from Europe and the Far East to form that swirling critical mass now familiar from our own conferences. SNAG offers, from years of practice, a polished professionalism, and an impressive board oversees not only workshops and newsletters but also a slide lending service to promote members' work, and of course the remarkable Metalsmith magazine. I looked on enviously as members were introduced to their first full-time executive director, Dana Singer, who will certainly have to work hard.**

Spread over three days, starting with a pin swap, the conference had a strong historical content, allowing me a fascinating gallop through the history of 20th century studio jewellery in America. This ranged from W Scott Braznell's scholarly description of the idealistic arts communities framing Ronald Hayes Pearson's background, through images shown by Rick Smith of the massive industrialized sites inspiring some makers, to the 30 year old Mexican metalsmithing renaissance. From reminiscence sessions with founder members, to the lasting influence of the metalforming techniques developed by the well-loved Heikki Seppa (a retrospective exhibition was one of the trips out), jewellers, silversmiths and metalsmiths celebrated their heritage.

This heritage was interrogated by the excellent work shown by Jan Yager, who originally made very elegant and wearable silver necklaces. Two years sabbatical saw her return with a body of work created from found items 'beachcombed' from the block around her Seattle workshop. This remarkable collection was mainly constructed from the small plastic bottles with star-embossed screwtops in which the drug Crack is sold. Her sweet childish necklaces were reminiscent of plastic popper jewellery and very powerful.

Lisa Gralnick addressed how her work has moved from the (more familiar to us) austerity of black plastic to today's baroque pursuit of  $e=mc^2$  as the 20th Century's real theory of beauty. Hiroko Pijanowski and Nicole Ann DesChamps displayed elaborate items in support of their talk on CAD/CAM and rapid prototyping. Unfortunately pitched between too complex for beginners and too simple for the practitioner, it underlined the problems of talking to such a varied audience.

The SNAG membership is a broad church, with very different life histories often framed by the geography and weather extremes of America and the waves of immigration the

country has supported. These differences made for fascinating viewpoints, the best of which enjoy diversity but do not miss anything in critical awareness. It was therefore surprising that Michael Goode (renowned for his anticlastic raised gold jewellery), talking about what American and European jewellers can learn from each other, should deliver such a defensive and anti-intellectual performance.

Most delegates were fantastic fun. Mid-Western hospitality is almost overwhelming, and having extended an extended an invitation on your behalf, I truly look forward to welcoming jewellers from SNAG when they join us next year in Birmingham. They can dance 'real fancy' too!

## Jewellers in France

an investigation by Ruth Fisher

**Two recent trips to Paris gave me the opportunity of searching out French studio jewellers. Hélène Porée was my only gallery lead, and she generously spent her lunch hour showing me work in her Gallery and talking about why there are so few studio jewellers working in France.**

The gallery, in Montparnasse on rue Daguerre, a colourful and deliciously smelling street with cheese and food stalls, is simply and effectively decorated with cases all round the walls and drawers full of jewellery. The first room is for permanent displays of gallery artists and the inner room is used for solo or theme exhibitions. The whole space is calm and inviting for the viewer to enjoy, painted a stone white/grey and punctuated by halogen lights over the vitrines, hung in 'v's pointing down to the work.

A variety of Continental and British jewellers are shown, but only a handful of French artists, some of whom are 'transplants' living and working in France. Hélène Porée's main concern is about the lack of places to learn, and the absence of a tradition of individualistic expression in jewellery. There are only three schools in the whole country: Atelier Fontblanche, AFEDAP (Association pour la Formation et le Développement des Arts Plastiques) in Paris, and a school in Strasbourg. Appreciation of designer jewellery is slowly developing but it is still very hard to sell, as clients seem to prefer precious stones and metals, and individualism is not regarded as good value for money.

Trying to find out more about the lack of independent jewellers led me to Franck Massé, who teaches at AFEDAP. Our talk brought out some of the practical problems. A major difficulty in setting up as a designer/jeweller seems to be the archaic guild system in France. There are two legal statutes which could apply to jewellery: that of 'Artist' and that of 'Artisan', and neither is adapted to the role of the designer/maker. Anyone can buy precious metal, but only those 'Artisans' in the appropriate guild can have the correct stamp and state approval to sell their work. In order to sell, the Artisan has to be set up as a business, paying 30% more

in taxes than an 'Artist', in advance, and before showing any profit. This is difficult and costly for those making non-production pieces, so many register as 'Artist'. But jewellery is not one of the categories under which 'Artists' may sell their work, so they must register as 'Sculptor'. This means they do not have the necessary stamp for precious metals, which most galleries require for sales. Designer/makers have found various solutions to this dilemma. Some have their precious metals stamped in the name of a registered 'Artisan', others use non-precious metals, and some have been lucky in finding 'confused' officials who have given them a stamp, although this could mean trouble at tax return time. There is nothing for designer/makers like, for example, Chelsea, to exhibit and sell work, whereas guild members have various annual exhibition opportunities.

The school, AFEDAP, was set up 6 years ago because there has been no other avenue for those unwilling to become a traditional 'Artisan', and it offers a more creative design and technical training. At present the graduate of the two year training programme is confronted with the same problems in selling work, but the school is making headway in changing the attitude of authorities by inviting 'Artisans' and designers from the big fashion houses to sit on its board of examiners as well as placing students with them for internships. This dialogue is slowly opening doors for students and should create a more open environment for individuals to make and sell their work in France.

*A dossier of information on AFEDAP is available from Franck Massé, AFEDAP, 15 rue Henri Murger, 75019 Paris.*

*Tel: 00331 42 02 04 14, Fax: 00331 42 41 77 83.*

## Obituaries

### Louise Slater 1956-99

It is with great sadness that we announce Louise's death on 1 May, after a protracted illness. An obituary appeared in the Independent on 28 May, written by Amanda Game and Simon Fraser, who have allowed us to quote the following passages: "Louise stood out as an inspiring and generous maker... With a finely tuned design sense and a consummate business professionalism, she moved scale and genre by taking advantage of new technologies such as laser cutting, while still remaining committed to producing good work at competitive prices which could be enjoyed by people all over the world." For a copy of the full obituary send sae to Findings.

### Shirley Bury 1927-99

The contemporary jewellery world has lost another champion in Shirley Bury who died suddenly on 25 March. A distinguished jewellery historian, she spent almost the whole of her career in the Metalwork department at the V&A, and among other achievements was responsible for the display of the Jewellery Gallery there, and its catalogue. Her many publications included the scholarly 'Jewellery 1789-1910' (2 vols, 1991 publ. Antique Collectors' Club).

## Sale or return – the facts

by Jennifer Mason

**S**ale or return (SOR), also known as consignment, is an arrangement whereby a shop or gallery (the agent) agrees to display and sell your work on your behalf. The agent will pay you in respect of all items sold and will ultimately return to you any work that remains unsold, but beware – the arrangement may not work out quite as you might at first have intended. Anyone entering into such arrangement (jewellers and agents alike) must take care to ensure that the terms of the arrangement are clearly agreed before the work is deposited.

### Key Features

Any item deposited with the agent will remain your property until paid for by a third party. The items will not, at any stage, be owned by the agent. You will receive a fixed trade price in respect of each item sold.

### What can go wrong?

- Theft – your work is stolen from the agent's premises
- Damage to goods – the agent returns 20 damaged items to you, without payment of compensation
- Bankruptcy – the agent goes into receivership
- A better offer – you require early return of items and the agent refuses
- The agent triples the usual retail price and fails to sell any of your work
- Your work is a sellout, but the agent does not intend to pay you the money owing for another three months, in accordance with its usual accounting procedures
- The agent puts all your work on an unlit shelf behind a display of giant ceramics

### The Solution

As with all agreements, it is important that you discuss with the agent the precise terms of the SOR arrangement. Ideally, these terms should be in writing and signed by each party. This may appear rather formal – particularly if you have previously dealt with that agent on the basis of mutual trust and without any problems arising. However, until the terms are put in writing, it may well turn out that the terms orally 'agreed' by each party are in fact diametrically opposed. This is not necessarily the result of the devious nature of either side, but is simply due to a lack of clear communication.

### The following checklist should assist:

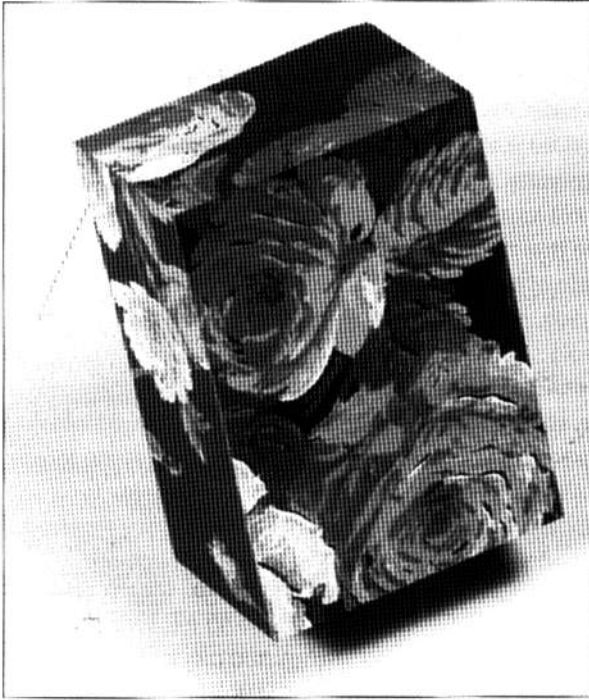
- Ask the agent to confirm that the items are fully insured for your trade price and ascertain whether the agent will make up any shortfall in insurance cover if the items are stolen or, for example, destroyed in a fire. In any event, check your own insurance position
- Discuss whether the agent will be keeping your work for a minimum period of time and how much notice it should give for termination of the SOR arrangement

- Discuss with the agent whether unsold items will be returned to you at regular intervals, for example, to allow you to conduct your six-monthly/annual stock take
- Agree with the agent that you may request the return of all unsold work on, say, one month's notice and that you may occasionally need one or two items at short notice, possibly for a short time
- Agree how the agent should pay you any amounts owing for sale of items and, in particular, agree that payments will be made, say, at the end of each month in which any items are sold
- Ask whether sums owing to you will be paid by the agent into a separate bank account. If the agent does go into receivership, your jewellery and any amounts owing to you are still your property and should not be available for distribution to the agent's creditors. If the money received from customers is paid by the agent into a separate account to be held on your behalf, this can help to identify what is due to you
- Ask about the agent's security arrangements – does the agent have a safe and lockable cases?
- Ask whether the agent would be willing to forward details of buyers to you – a gallery may be happy to do so, subject to the buyers' consent
- A written description of each item, including a note of its condition, and its trade price (plus item number, if relevant) should be provided to the agent upon delivery. Ask the agent to countersign this delivery note and keep a copy for your records
- Agree that the agent will pay for the repair of any item which is returned damaged
- Consider what type of records of sales should be maintained by the agent, for example, have you allocated a design/item number and trade price to each item which should be recorded upon sale by the agent?

### Practical tips

You may find that the agent has its own SOR terms and conditions, in which case, check that you are happy with these. If not, some or all of the terms may well be negotiable. You will probably find that you have no control over the placement of your work at the agent's premises, but it might be an idea to at least visit the premises before dealing with the agent and consider whether this is the type of outlet that you would want to be associated with. Also, maintain some flexibility and don't give all your work to just one agent – it is always wise to keep some work to one side for sale via another agent or display at an exhibition and, finally, remember that sales of your work by the agent can never be guaranteed.

*Jennifer Mason is a solicitor with Simmons & Simmons. She gratefully acknowledges the help and advice of Holly Belsher and Alison Richards in the preparation of this article.*



Otto Kunzli. Brooch, Rose Box, 1984. Wallpaper on board.  
Courtesy Cleveland Craft Centre.

## Jewellery Exposed

by jeweller Jan Hinchliffe McCutcheon  
**Tucked in a corner of the Cleveland Craft Centre gallery sits a large plan chest that has for many years been the home of the Cleveland International Jewellery Collection. Each drawer is opened in turn to reveal the pieces individually cocooned in cut-out spaces in sheets of white foam, as if put on ice.**

The collection, spanning 20 years to the present day, is protected from sunlight, humidity and meddling fingers. Some pieces in plastics, wood, paper and textiles are fragile, some are even slightly damaged. But were they designed with the intent to stand the test of time? Certainly the school children of Cleveland have had the opportunity to test the strength of the jewellery and have some fun. Some years ago, the collection was the regular focus for school groups to come along and have a go at making their own body adornment. Of course, the test of time extends beyond durability. We have Mike Hill, then Arts Officer for the county and Mary Godfrey, the first Crafts Officer, to thank for their vision to begin the collection in the late 70's. They realised that this 'new jewellery' would be lost save to the pages of books and private collections. Provided with a modest budget, Ralph Turner, the authority on experimental jewellery, was given sole charge of sourcing and purchasing the pieces.

The bulk of the collection covers the decade of the 80's. We would eagerly greet the arrival of pieces by Emmy van Leersum and Otto Künzli, for example. This work joined pieces by British jewellers such as Susanna Heron and David Watkins. 1996 was the first occasion for the collection

to be seen in its entirety, for the benefit of British and International delegates and speakers at the conference 'Jewellers Exchange'.

The collection, with the title 'International Contemporary Jewellery', will soon go on its first British tour. Beautifully simple and practical display cases, designed by Sam Campion, will house the work, accompanied by a catalogue with contributions from Dr. Elizabeth Goring, Ralph Turner and Caroline Broadhead. I have recently been involved in the planning of the display for the tour, based upon a model provided by Ralph Turner. It has been interesting to reflect upon the prior and recent developments of individual jewellers – to consider the bigger picture that surrounds these individual pieces. For example, the work of Caroline Broadhead and Ruudt Peters immediately springs to mind. However, the collection is not a catalogue of the progress of individuals, but a celebration of the cross-fertilisation of concepts, primarily across Europe. The influence of teachers such as Herman Jünger is apparent. Much of the work is rooted in conceptual thinking and formal principles. Many of the forms and methods of wearing are derived from a direct understanding of the material properties, be it plastics, paper or rubber. This enabled quite large pieces to be made, which are surprisingly lightweight. When worn, they place physical and intellectual demands upon the wearer.

In 1988 an essay by Paul Derrez was published to accompany and contextualize the collection. With reference to this 'new jewellery' and the collection in particular, he states: "In a sense we are marking time, and in my view this is needed if there is to be further development, which will certainly not be so spectacular as over the last ten years. The issue will be greater depth of content and here individuals will have to find their way alone." But let us not be too serious. The more recently acquired work of Louisa Hunter gives another perspective, small pieces with personality, produced from manufactured found objects. They remind me of the little plastic toys that were once to be found in cornflake packets.

By the mid 1990's a general feeling prevailed that the collection had reached a natural completion. What could be added that was new? Budget restraints do have an influence and the collection continues to grow, but slowly now. Recent additions perhaps help to define the historical context. Does the most recent acquisition of a piece by Christoph Zellweger signify a new direction?

Go and see the exhibition at a venue near you before it returns home. Only this time it won't be put back on ice. 'International Contemporary Jewellery' opens at Tullie House, Carlisle at end November 1999 until 9 January 2000 and tours to Darlington Arts Centre 22 January until 11 March 2000, Bilston Art Gallery 3 June until 5 August 2000 and Ruthin Craft Centre 10 September until 4 November 2000. For further details contact Julia Palmer, Curator (Crafts), Cleveland Craft Centre. T: 01642 262376 F: 01642 226351.

## Harrogate – should you do it?

Findings asked Sarah Parker-Eaton to assess the annual British Craft Trade Fair (9-11 May).

**The only New Year resolution that I have not abandoned the next day was to design a production range and try it out at a trade fair. I chose Harrogate on the advice of a friend who has done it for years.**

Stand hire was cheaper than at Top Drawer which ran concurrently – and yes, the buyers do go to both. Harrogate now has a Contemporary Gallery which I decided on because I wished to show amongst makers whose work I respected. If it is your first time there you can opt for a smaller, less expensive, stand (with spotlight thrown in) in the Newcomers' Gallery. The other halls at the Fair showed work ranging from the stunning to the distinctly dubious.

I took my one-off and limited edition work as well as the new production range and was delighted to receive good orders for both the former, as I had expected interest only in the cheaper work. I talked to a lot of regulars on the Trade Fair circuit and received an enormous amount of candid and valuable advice, for all of which I am grateful. I was nervous the first day as the two jewellers opposite seemed to be taking an alarming number of orders, but realise that I can now build on the orders I got and will pursue the outlets which showed interest. Harrogate is a lovely town with plenty of bars and great places to eat. The three days of the Fair felt like a working holiday, and I'll be back next year.

## Print in Enamel By Elizabeth Turrell

A unique exhibition of printed enamel on metal was held at Studio Fusion, Oxo Tower Wharf, London, 15 May-20 June. It showed the results of recently patented original research on environmentally benign, water-based printing on enamel. This visually and technically exciting medium is being explored and developed at the University of the West of England in Bristol by the Centre for Fine Print Research. 'Print in Enamel' celebrates this newly developed process. Currently involved with UWE in this research project are four US institutions: Cleveland Institute of Art, Ohio; Kent State University, Ohio; Maryland Institute College of Art, Baltimore and the School of Visual Arts, University of Texas.

This was the first in a series of innovative exhibitions showcasing water-based printed enamel on metal. The artists involved, from Britain and America, are developing more work this summer and several new artists will contribute to a follow-up exhibition at UWE in Bristol, to coincide with IMPACT: International Multi-disciplinary Printmaking Conference, 22-25 September, organised by the Centre for Fine Print Research. Part 2 will then be shown at Studio Fusion, 29 September to 24 October 1999 and will tour Britain and the USA during 2000. Details of the conference from; *Emmeline Brewer, Centre for Fine Print Research, UWE, T: 0117 976 2645, F 0117 976 2602, E: print.research@uwe.ac.uk*

## Books

### The Other Jewellery Book.

Roger Barnes and others, published by The Metal Craft Group, 1999, £12.99, (post free to ACJ members)

*Findings asked Carolyn White, a social worker with an insatiable passion for buying jewellery, to review this book*

The jeweller contributors to this well-illustrated little book set out to answer questions put to themselves and fellow jewellers by viewers and buyers of contemporary jewellery. As an enthusiast from the early 60s, I was delighted to be asked to review it. In particular, it is my experience that many people are curious about pieces being worn, but do not fully comprehend how these differ from mass-produced articles, despite efforts at explanation.

The authors use the 'question-answer' format, and there are 23 sections within 102 pages, with inevitable bittiness and lack of flow, although not necessarily losing effectiveness. Hence, preference for individually crafted pieces is contrasted with mass-produced items. Then there is a jump to a history of recent developments in the UK and a refreshing acknowledgement that the often-requested 'artists' statements' can be difficult to compose because the maker might not actually know the sources of his creativity – and indeed the reader is little the wiser either. And then on to the business side of studio jewellery, its ups and downs, in a still too small but growing market, in spite – we are told – of the Taste Police (more about them, please). Next comes a leap to a sociological breakdown of makers.

In terms of the contributors' objectives, the interview with Tony Gordon is apposite, with his call for excellence in all aspects of design, including wearability, and the timely reminder that buyers take risks with their choices and so deserve honest answers to their queries, particularly as in his view work of the least merit tends to sell best. Sections on techniques and materials follow. Some provide basic information, like the difference between enamel and cold enamel, while another draws attention to, eg, the high level of skill involved in master-making for casting. The fugitive quality of oxidation is noted, but the opportunity to question its often inappropriate application to, say, rings, is missed. And so on to an interview with 'Shirley', a private buyer. She affirms the importance of understanding and of wearability, and points out that off-putting makers lose sales.

More sections follow, including efforts to divine why some pieces succeed and others do not; to describe different styles; cycles of fashion; and possibilities for excellence in collaborative efforts. Meanwhile practical matters of, say, well-positioned clasps of appropriate strengths, and 'How do you clean it?' are not addressed. Maybe this is because too much space is devoted to marginal markets for body-piercing and branding, and to futuristic genetic jewellery (grow your own furry ears), which is a pity. Nevertheless I would

recommend this book to anyone eager to learn more about how and why jewellers work.

The book was launched at the Craft Centre and Design Gallery at Leeds City Art Gallery in mid-May accompanied by a comprehensive exhibition of jewellery by Roger Barnes. This was enhanced by displays of his source material - plants, seeds, feathers, bird skulls and other objects gathered on his travels. The book is obtainable direct from;  
*Roger Barnes, The Metal Craft Group, 8 Moor Park Mount, Leeds LS6 4BU. T: 0113 274 2482. Cheques payable to Metal Craft Group, post free to ACJ members.*

### **Ornament and Object: Canadian Jewellery and Metal Art, 1946-1996**

by Anne Barros, 1997. The Boston Mills Press, £22.95  
ISBN 1-55046-218-0

Excellent historical survey with extensive compendium of artists. Many of whom will be unfamiliar to jewellers and historians in this country.

### **Contemporary Jewellery in Australia and New Zealand,**

by Patricia Anderson, 1998. Craftsman House, £40.

Double page spreads of 63 makers each with two colour plates and short accounts of their careers. Historical overview, and bibliography.

Both these books are obtainable from;

*Atrium, the Christies Bookshop, 5 Cork Street, London W1X 1PB, T: 0171 495 0073, F: 0171 409 7417.*

### **Falize, a Dynasty of Jewellers**

by Katherine Purcell. Thames and Hudson 1999, £55.

Pioneering study of three generations of the 19th century Parisian firm, drawing on a newly discovered archive.

414 illustrations, 157 in colour.

### **Adornment**

Findings has received a copy of the first issue of the new quarterly newsletter edited by Elyse Zorn Karlin in New York State. Its emphasis lies more in historical jewellery and costume than in contemporary design, but there are useful listings of exhibitions and events, and details of recently published books (including 'Jewellery Moves'). 'Adornment' welcomes features on all aspects of jewellery, and writers should send material to;

*Adornment, 1333A North Avenue, P.O.Box 122, New Rochelle, NY 10804 USA. Email: ekarlin@USA.net.*

**Please send us details of new books you think would be of interest to ACJ members.**

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.

## **Events and Opportunities**

### **Selling in Hong Kong**

Gay Penfold sends news of Chris and Katherine Uphill from Show-case J Limited, who are keen to buy designer-made jewellery for their three retail outlets in Hong Kong. They claim that small, unfussy pieces sell better there than larger, more elaborate designs. They also seek coordinated collections and suites of jewellery.

*Further information from Gay Penfold, Industry Coordinator, School of Jewellery, Birmingham Institute of Art and Design, Vittoria Street, Birmingham B1 3PA. T: 0121 331 5940, F: 0121 331 5943.*

### **International Jewellery London**

5-8 September, Earls Court 2, London SW5.

The biggest UK jewellery event, featuring gem-set and precious jewellery, designer jewellers, gemstones, packaging, display material, tools and supplies. This year the Design Pavilion will be of particular interest, showcasing over 50 designers, a first time fashion show, and the winning pieces from Design 2000, a European jewellery design competition (see Findings Spring issue).

### **Essex Designer Jeweller and Silversmith Fair 23-24 October 1999**

At the Cliffs Pavillion, Westcliff on Sea. This is a new selling event, with 31 stands available at £145 for the weekend. It will be publicised throughout the trade and to the public and there will be opportunities for commissioning and trade work.

*Details from: The Organisers, P.O.Box 1928, Leigh on Sea, Essex SS9 4UQ, T/F: 01702 510405.*

### **Competition in France**

**Concours des Nouveaux Créateurs, 1999**

Sponsored by La Manège à Bijoux, E Leclerc. First prize ff100,000 Two second prizes of ff20,000. Closing date for receipt of designs and application papers was 30th June, but a phonecall to the organisers (below) might secure a late submission. Findings has a copy of the dossier of information.

Details, entry forms, etc (in French) available from:  
*DEVINLEC, BP 1371, 31106 Toulouse Cedex 1, France.  
T: 00 335. 62.20.71.71, F: 00335.62.20.71.76.*

### **Jewels for the year 2000: Papers, Plastics, Palladium and pearls**

Lesley Craze is curating an important group exhibition for showing in her Gallery in October 2000. The selection will be made by March, and slides of work for consideration should be submitted between November and January to;

*Lesley Craze Gallery, 34 Clerkenwell Green, London EC1R 0DU. T: 0171 608 0393, F: 0171 251 5655.*

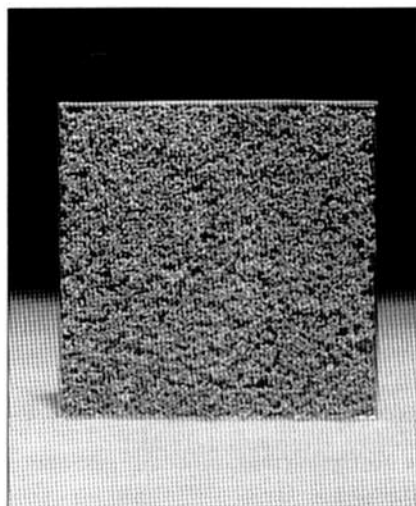
Additionally, the gallery announces its sponsorship of a new award for excellence, to be presented to a jewellery or metalwork graduate of the Sir John Cass faculty of London Guildhall University.

## Residency

Bishopsland offers a one year residency for jewellery and silversmithing graduates, in association with the P and O Makower Trust. It allows them time after college to build up stocks before setting up independently or applying for an MA. Enquiries to: Penelope Makower MCSD, Bishopsland, Dunsden, S. Oxon RG4 9NR. T: 01734 724550

## Birmingham School of Jewellery Short Course Programme

Although most of these courses take place in July, three are scheduled for 13-17 September 1999 and places are still available on Intermediate Stonesetting; Electroforming; Introduction to CAD/CAM. Details and application forms from: Gay Penfold, Industry Coordinator, School of Jewellery, Vittoria Street, Birmingham B1 3PA. T: 0121 331 5940, F: 0121 331 5943.



*Giovanni Corvaja. Brooch in gold and platinum. 62mm. Courtesy the Scottish Gallery. The exhibition of jewellery by Giovanni Corvaja and Jacqueline Ryan at the Scottish Gallery, 6 August to 1 September, will be reviewed in our Autumn issue.*

## A Virtual Gallery?

Rosalind Pratt explains... Some of you will have heard about plans for the Virtual Gallery of Contemporary Jewellery and be wondering about their progress. Be assured that research is now powering ahead, spurred on by a publishing date at the end of 2000.

New readers start here: The Virtual Gallery of Contemporary Jewellery is an initiative by Birmingham Institute of Art and Design, led by Dr Kenneth Quickenden. The project aims to capture the state of innovative jewellery from around the world on an interactive CD-ROM, so 'visitors' can explore recent work and contemporary themes in a new, informative

Information is correct on going to press, but readers are advised to check by phone, before sending off any work, slides or money. If you want to share any opportunities with members, please phone Patricia on 0181 533 5665 between 7-10pm or Muriel Wilson on 0171 289 6105.

Entries are free, and while we include as many as possible, we cannot guarantee insertion. Copy date for the Autumn issue is 16 August 1999.

and exciting way. There will be plenty of images, sounds, video, information and much more. In short an invaluable resource for researchers, writers, practitioners, teachers and students, and fascinating material for all those generally interested in contemporary jewellery.

If you would like your work to be considered for inclusion, please send slides to the above address, with contact details, an outline of techniques and materials used, and why you consider your work to be innovative. For further information, contact;

Rosalind Pratt, THS, Birmingham Institute of Art and Design, UCE, Corporation Street, Birmingham B4 7DX.

## Call for work

ORRO, specialist contemporary jewellery retail outlet (Scotland's only Crafts Council Listed Shop) is always looking for new work for stock. Please send your slides or visuals with price list to:

ORRO, 49 Bank Street, Glasgow, G12 8NF.

T/F: 0141 357 6999

Shop/Gallery opening in Guildford Town Centre in September 1999 wants to show designer jewellery and silverware. Apply by sending photos of work, brochures and details to: Jon Dibben jewellery, 40a Smithbrook Kilns, Cranleigh, Surrey, GU6 8JJ. T: 01483 271990

## Art in Action

Now in its amazing 23rd year, this weekend of displays and demonstrations of every kind of craft and art activity takes place at Waterperry Gardens, near Wheatley, Oxon, 15-18 July (for details see listings). This year a total of 14 jewellers and metalworkers are on show. Demonstrators are invited annually but applications for the Craft Market can be made from the preceding September. If you wish to be considered for participation, further information is available from:

Art in Action, 96 Sedlescombe Road, London SW6 1RB.

## 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 for space to Alison on 0171 267 4881. Also rate card for inserts and advertisement available. Copy date for the Autumn issue is 16 August 1999.

## Products and materials

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

## Courses

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

## 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, 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 Autumn issue is 16 August 1999.

### Exhibitions and Events

#### BRIGHTON

##### Hugo Barclay Gallery

7 East Street T: 01273 321694

Mon-Sat 10-1 and 2-5.30

12 June-4 September

25 Years Already – An anniversary exhibition – Jane Adam, Celia Davies, Kim Ellwood, Sheila McDonald, Brett Payne, Julie Sellars and Jennie Wild

#### CARDIFF

##### Craft In The Bay

57 Bute Street T: 01222 484611

Daily 10-5

11 September-10 October

Alloy Members – 17 designer jewellers from Herefordshire, including Kay Anderson, Mike Gell, Wally Gilbert, Rozie Keogh, Alison Ridding and Deborah Smyth

#### CWMBRAN – TORFAEN

##### Llantarnam Grange Arts Centre

St David's Road T: 01633 483321

Mon-Sat 10-5

12 June-24 July

Showcase – Adele Taylor

31 July-11 September

Jewellery by Nicola Becci

#### DARTMOUTH

##### Facets Contemporary Jewellery

14 Broadstone T: 01803 833 534

Mon-Sat 9.30-5.30

17 July-11 September

Colour – Celebrating the use of colour in jewellery with Jane Adam, Mary-Margaret Blain, Laura Cave, Lisa Dyer, Anne Finlay, Susie Freeman, Helyne Jennings, Gail Klevan, Szuszi Morrison, Sarah Packington and Sarah Tomlin

#### EDINBURGH

##### The Open Eye Gallery

75-9 Cumberland Street T: 0131 5571020

Mon-Fri 10-6 Sat 10-4

19 June-5 August

Catherine Hills

7 August-23 September

Catherine Currell

##### The Scottish Gallery

16 Dundas Street T: 0131 5581200

Mon-Fri 10-6 Sat 10-4

6 August-1 September

Giovanni Corvaja and Jacqueline Ryan

##### The Torrance Gallery

36 Dundas Street T: 0131 5566366

Mon-Sat 11-6

14 August-4 September

Sheana M. Stephen D.A.

#### ETON

##### JaM

58b High Street T: 01753 860771

Mon-Sat 10-6 Sun 11-4

1-31 July

Kate Wilkinson – chokers

2-31 August

Chris Knight – silverware

1-30 September

Deborah Edwards – sculptural rings

#### HUDDERSFIELD

##### The Ark

113 North Road, Kirkburton

T: 01484 605055

Tue-Sat 10-5

10 July-18 September

Ocean View – including Holly Belsher,

Lisa Dyer, Melissa Hunt and Sarah

Parker-Eaton

#### LEEDS

##### Craft Centre and Design Gallery

City Art Gallery, The Headrow

T: 0113 247 8241

Tue-Fri 10-5 Sat 1-4

15 May-17 July

Roger Barnes and Rings by 17 jewellers

1 July-31 August

Janet Perry and Janet Dix

1 September-30 October

Gerlinde Huth and Joanne Thompson

#### LONDON

##### Contemporary Applied Arts

2 Percy Street T: 0171 4362344

Mon-Sat 10.30-5.30

23 July-11 September

Deborah Edwards

##### Crafts Council Gallery

44a Pentonville Road T: 0171 2787700

Tue-Sat 11-6 Sun 2-6

to 22 August

Beastly Tales, including Carole Mather

26 August-3 October

Showcase – Tamara Gomez

22 September-17 October

Contemporary Craft Part I – including

Gerda Flockinger, Dorothy Hogg,

Jacqueline Mina, Wendy Ramshaw,

Jane Short and David Watkins

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

Victoria and Albert Museum

T: 0171 5895070

Mon 12-5.30 Tue-Sun 10-5.30

9 June-18 July

Lourdes Rodriguez

21 July-12 September

Sarah Crawford

##### The Design Trust

Business Design Centre, Upper Street,

T: 0171 431 6329

Wed Thur Sat 10-6 Sun 10-2

8-11 July

One Year On – a selling exhibition during the New Designers Exhibition – jewellers who have recently set up in business including Kelvin Birk, Amanda Coleman, Tamara Gomez, Christina Hirst, Julia Keyte, Julie Langan, Claire Wooler and Kim-Lin Yip

##### Lesley Craze Gallery

34 Clerkenwell Green T: 0171 6080393

Mon-Sat 10-5.30

1-31 July

Kathie Murphy

##### New Designers 1999

Business Design Centre, Upper Street,

T: 0171 431 6329

Thu 11-8, Fri - Sat 11-6, Sun 11-4

8-11 July

Week One of the Graduate Show includes jewellery, silverware and metal

#### WITNEY

##### We Three Kings

19 Bridge Street T: 01993 775399

Tue-Sat 10-4 Thu 10-2

19 May-31 July

Sarah Tomlin and Lizzie Kershaw

### International

#### AMSTERDAM

##### Galerie Ra

Vijzelstraat 80 T: 0031 20 6265100

Tue-Sat 12-6

until 26 June

Rian de Jong

10 July-7 August

Daniel Kruger

24 August-8 September

Michael Brennand-Wood

#### DUBLIN

##### Crafts Council of Ireland

12 East Essex Street T: 00 3531 6778453

Mon-Sat 10-5.30

until mid July

Mobile Man – by Alan Ardifff