

Jacqueline Ryan, pendant 1999, 750 gold and enamels. Giovanni Corvaja, bracelet, 917 gold and niello. Photo Giovanni Corvaja.

Although there will always be a relatively small number of people prepared to serve on a committee, we do want – and need – to encourage a wider cross-section of our membership to be more actively involved. Most, though not all, of us who have been instrumental in the development of the Association in these early years are fairly established in our careers. Those of you at an earlier stage are the future of the ACJ and have a great deal to offer. Please do not be diffident. I know that establishing a career is not easy and demands so much energy and commitment. Nevertheless, as Sheridan pointed out in 'The Dissembler' – 'but few minutes of the busy man's (sic) time hath greater worth than whole days of the sluggard's'; so if you feel strongly about the future of our organisation and have something to offer, even just a little of your time will be appreciated.

For example, the Editor is always keen to have new contributions to 'Findings', or perhaps you might care to assist with some of the conference arrangements. We are always glad to have members who will distribute information about the ACJ at appropriate events and to other people who might become members. Maybe you would like to organise an informal gathering of members in your area; if you want to ask a committee member to attend, please do so.

Don't be backward in coming forward, all offers will be appreciated.

Norman Cherry

Chairman's letter

Writing this as I do just after the 1999 AGM I am pleased to report a turnout of 38 members plus a guest representing the Forum für Schmuck, Astrid Niggeloh. It was a lively meeting full of positive comment which your committee and I found very heartening. Maria Hanson resigned as Hon Treasurer but will remain on the committee; Jane McFadyen was elected to replace her as Hon Treasurer; Mike Pinder has resigned to concentrate on his research activities; and the office bearers and other committee members were re-elected. We now look forward to what I hope will be another exciting year in the development of the Association.

In some respects setting up the ACJ was not all that difficult, given the groundswell of interest and goodwill for the concept. Consolidating it and developing it are much more challenging. The consistently high quality of 'Findings' has been invaluable in assisting this process in as much as it provides a platform for views and opinions as well as being the most excellent means of publicity for us. There are plans for a members' exhibition in future, and hopes of encouraging the regional groupings within the membership to blossom. Obviously the Millennium Conference next July will be a major event, but it will be what happens beyond 2000 which will be more critical in the long run. Much of that is up to you.

ACJ Officers and committee members

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

**Association for Contemporary Jewellery
International Conference, Birmingham 2000**

**A Sense of Wonder
The Amalgam of Art, Science and Technology**

19-22 July 2000

The theme of this conference is being met with great interest and enthusiasm. It already has a high profile and seems to have captured the *zeitgeist*, as more and more individuals and organisations want to get involved in an event described recently by Meena Gupta of the British Association for the Advancement of Science as 'right at the cutting edge'.

To date the line-up of confirmed speakers is:

Prof Jean Futrell (Director, National Laboratory, US Dept of Energy) *Beauty in Science*

Susie Freeman (textile artist) and **Dr Liz Lee** (medical general practitioner)

Inside Out – a collaborative project

Mike Pinder (lecturer and jeweller) *Science and Beauty in Anglo-Saxon Jewellery*

Dr Kevin Coates (jeweller, musician and polymath) *Jewellery and Mathematical Proportion*

Plans for all sorts of social events and new exhibitions are well advanced for what promises to be a wonderful conference. More news, registration forms and full conference programme in the January issue of Findings.

Further information from conference coordinator

Anne Malindine, 14 Camden Terrace, Bristol BS8 4PU. Tel/Fax 0117 9149508

e-mail Anne@amalindine.freemove.co.uk

Editorial

As we enter the third year of 'Findings', and the internet has become a normal part of many of our lives, this issue features articles on selling your work, and buying tools and equipment on the 'net'. These may well be eye-openers to some of us, and might present aspects of the information technology explosion, which will encourage hitherto non-computerate jewellers to take the plunge. Members will have noticed that the back pages of 'Findings' are increasingly laden with opportunities of all kinds. For example, the invitation to submit for the SNAG 'Exhibition in Print' neatly encapsulates the kind of possibility, which ACJ has not only made available to a wider audience, but has also made possible in the first place. The exchange of information, whether local, national or international, was a prime reason for the founding of the ACJ, and 'Findings' is the chief means of making this information available and accessible. As we have said before, if you hear

of any opportunity which would be of interest to members, please tell us. You may be the only person who has spotted it!

There were some favourable comments about 'Findings' at the AGM, which the editors were grateful to hear, but the newsletter should be whatever the membership make it, which means it is dependant upon your contributions. So please keep them coming, whether they be articles, snippets of news, requests for information, funny stories, cartoons, adverts, your latest exhibition, your new self-help group. Other members would love to know. *Mike Pinder*

Send all contributions, correspondence, enquiries, etc., for Findings to: Muriel Wilson, 215 Addison House, Grove End Road, London NW8 9EJ. Copy date for the winter issue is 15 November 1999.

Ars Ornata Europeana Symposium Barcelona, 25-27 June 1999

Two of our committee members, Nick Aikman and Holly Belsher, represented the Association at Ars Ornata Mediterranea, and here give their impressions of the event.

First, Nick:

The event was the sixth annual conference organised by the loose grouping of contemporary jewellery associations that is Ars Ornata Europeana. Previous gatherings took place in Cologne, Bratislava, Newcastle, Strasbourg and Stockholm. I flew out on the eve of the symposium and met up with Holly, one of a disappointingly small number of UK delegates.

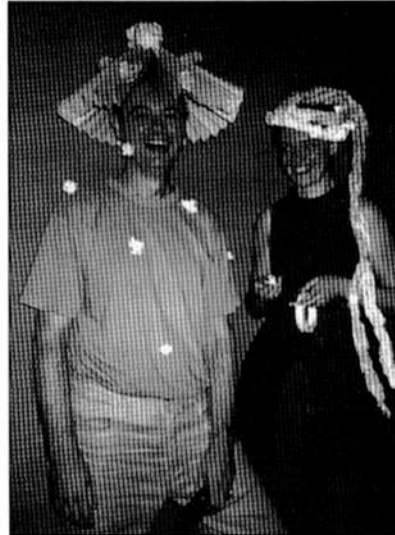
Overall this was a marvellous symposium set against a backdrop of beautiful architecture, sweltering heat and thorough organisation by host association Orfebres FAD. Advance literature had indicated three conference themes: Origins, Learning, and Play. For me the last won hands down. After enrolment in the beautifully vaulted Gothic Convent dels Angels, 125 delegates made a joyful procession to the harbour district and the Maritime Museum, Drassanes. This was the site for formal papers and events where several bland lectures and discussions were eclipsed by more playful contributions.

Jivan Astfalck asked us to work in pairs using A3 sheets of paper and masking tape to create body sculptures and decorations which ranged from the sublime to the ridiculous. The President of the Polish STFZ Association suddenly sprouted huge paper cones on his head, shoulders, knees, feet and buttocks. I made Holly a mask and she constructed a fine chest wig for me.

Delegates from Forum für Schmuck und Design provided lengths of steel wire and everyone made impromptu jewellery which was dropped into a tall canvas tank so others could fish using bamboo rods with magnetic hooks. I was gratified when my own piece using hundreds of wire-threaded sycamore seeds was stolen, being too heavy to lift.

A slide lecture by Catalan jeweller Ramon Puig Cuyas demonstrated his fascination with colour and bold composition in a series of brooches, simple sheet and wire structures of sun, moon, stars and other symbols. This playful work was reminiscent of the art of Joan Miro.

The heat required regular 'pit stops' amongst the shaded tables of the Museum cafe. Back in the Auditorium for the lecture by Xavier Ines Monclus we found the speaker surrounded by his collection of hundreds of toys which inspire his work. On each seat was a cheap plastic novelty with a number. Part way through the presentation a number was pulled out of a hat and its owner stepped forward to accept the prize, a large plastic pig. The proceedings were immediately hi-jacked by the son of a Swedish delegate brandishing his waterpistol and demanding another prize draw.



*Unidentified but happy delegates
at Ars Ornata in Barcelona*

The Polish Association invited delegates to place a small object of personal significance in a brown paper bag. These were sealed and heaped together, and at random we chose a bag and turned the contents into a brooch, with pieces of wire and squares of steel mesh. I was lucky, getting a large bar of Toblerone, but other 'surprises' were humorous, bizarre or just revolting. Holly had the misfortune to choose a small tin box full of dirt!

There were many highlights during the three days, renewing old friendships and making new ones. I thank the entire team of Orfebres FAD for hosting such a lively event. Next year the venue is to be Krakow and I hope more people from UK will make the effort to attend.

Now, from Holly:

I was apprehensive. I'd never done anything like this before. I'd never flown on my own and I'd certainly never before been to an international conference. Would anything be in English? Would I understand anything or anyone? Well, at least I knew one other person going, Nick Aikman.

I needn't have worried. The consensus seems to be that English is the preferred international language and most things were translated; it just took longer. Unfortunately some speakers failed to take this into account and stretched our attention spans beyond comfort. Talking to delegates wasn't a problem either as most people seemed to cope with English.

The programme was full, the backdrop gorgeous – how can you fail to enjoy being in mediaeval Gothic high arched Drassanes, the old shipyard buildings tastefully converted into a modern museum. Shushed into silence and ushered into

huge pale stone halls to the haunting strains of a cello and solo soprano we walked round the exhibition of delegates' jewellery in awe. Magical!

We had processed to the Drassanes down the Ramblas led by four 'gigantes', huge swirling carnival figures of kings and queens with strong men underneath, and their mediaeval wind band playing strange unidentifiable instruments. Police halted the traffic and tourists snapped us, we were part of something. That was the thrill of it. I have been to Barcelona before, as a tourist, but this was the extra frisson of being on the inside. We had privileged access to museums, galleries, workshops, and my favourite, the Palacio Pedralbes gardens at night, with illuminated fountains, bats and a demented chorus of frogs. I saw lots of interesting jewellery, real and in slide form in lectures, and made new friends. I had never mixed with such an international group before, and it was fascinating. We Brits don't seem to travel very readily, we don't bother with trade fairs or shows abroad, we seem to be afraid. There is a lot going on in Europe and we have a lot to gain by joining in.

Sourcing it from abroad

By jeweller Shelby Ferris Fitzpatrick

Are you curious to know more about New Suppliers? New Choices? New Products? Compare UK prices with those from abroad? Answers can be found through a little research either in journals or over the net, and ordering goods is even simpler. We may have the world's finest manufacturers and suppliers here, but occasionally looking at a broader range is helpful or necessary.

Jewellers are no longer limited to UK suppliers, whose catalogues may anyway include items manufactured overseas. Of course there are many reasons for making local purchases, and having a good rapport with your suppliers is top of the list, as well as speedy access and the opportunity to discuss aspects of the transaction, plus 'no shipping charge if direct debit'.

Nonetheless occasions do arise when a jeweller would like to compare prices, or investigate new models and lines not available in the UK. It is not always obvious just how simple this can be. EEC membership has brought many advantages, such as the ease of moving goods across former borders and the speed of doing so. Another is the ease of payment through credit/payment cards. It is no more difficult now to ship from Germany to UK than from Birmingham to Coventry. My own experience is that once the first credit card transaction has been successful, this is the simplest way to pay for goods. It is instant, you do not incur bank charges for currency exchange, and you avoid an unfavourable exchange rate. Just make sure there is sufficient in your account, before using a debit card! If using a credit card there is always that

New Product

Ultra Smooth File and Polisher by Browning Designs. Exclusive to H S Walsh Ltd, 21 St Cross Street, Hatton Garden EC1 8UB. T: 0171 242 3711.

The recent scarcity of Water of Ayr stone (invaluable for removing firestain from silver and getting into awkward corners) may have precipitated the invention of these rigid rods of compressed fibreglass. They can be used for the same purposes as Water of Ayr stone and cut to suit the job. In two sizes, a pack of 3x4mm diameter costs £2.12 and 2x6mm is £2.34 including VAT.

month or so of grace before the deduction. I have bought goods easily and quickly from suppliers in USA, Germany and Switzerland and found shipping costs from Europe are similar to those in UK.

An efficient company can ship your order the day it receives your fax and you can expect delivery from Europe within two days of placing the order. Even from USA an order can take as little as a week, although from there the possibility of UK customs charges exists. Otherwise, a USA order could be sent to an internal address and collected there (some US companies will only ship internally). Remember also that anything electrical runs on a different current in North America, and a 'step-down' transformer might be necessary for UK or Europe.

Journals like *Metalsmith*, *Ornament* and *American Craft* (from USA) or *Schmuck* and *GZ* (Germany) feature some of the major suppliers, with addresses, telephones/faxes and websites. Libraries in UK jewellery schools often subscribe to these and the Crafts Council bookshop in Pentonville Road sells current issues. Otherwise, try the world wide web, where some companies post their entire catalogues.

If you are fortunate enough to be able to attend one of the large trade fairs either here or in Europe, you will appreciate the wealth of sources available across the Channel. Most fairs are annual, and they are quite an experience for marketing, designing, buying materials and tools. Sometimes the same suppliers display in UK as well as on the continent. If you are fazed by a foreign language, large German companies like Karl Fischer or Schmalz have huge catalogues with English translations. Many catalogues, even those from Japan or Israel, are published in English.

Become a member of the ACJ

The Association for Contemporary Jewellery welcomes as members all makers and anyone with an interest in contemporary jewellery. For more details please send an A4 s.a.e. to the Membership Secretary, Sally Andrews, 11 St Johns Court, St Johns Street, Hertford, SG14 1RZ.

History at Oxford by Vicki Ambery-Smith

In 1968 I went to school on a bus that passed the Oxford Gallery. The window displays fascinated me and I thought then that it would be a wonderful place to exhibit. I did not then know that I would become a jeweller.

In 1977 I had my first exhibition there. Thirty years ago Joan Crossley-Holland and Valerie Stewart, with Anne Botsford and Ruth Lutyens, set up the Oxford Gallery as a breakaway from the Bear Lane Gallery where Joan and Valerie worked, and where they were discouraged from showing work by Lucie Rie and Wendy Ramshaw. The site in the High Street was readymade. Thirty-seven shareholders put up the capital of £20,000 plus annual rent of £7,500. To this day none of them has received a dividend – or their money back, but remain as loyal and enthusiastic as the founding directors. The gallery is independent of grants or subsidies.

It was the first gallery of its kind where fine art and craft had equal status, a very courageous viewpoint at that time – three years before the inception of the Crafts Advisory Committee, forerunner of the Crafts Council. Until 1986 there were two large tubes behind the window down which one could see the exhibition space below – an inventive way of viewing two floors simultaneously. In the same year the jewellery display cases moved from the centre of the gallery to a more satisfactory, airy space at the rear.



Alan Craxford, Ring. 18ct soft white gold with tourmaline

Valerie Stewart was the primary enthusiast for contemporary jewellery and silversmithing, while Joan-Crossley Holland's field was ceramics, glass, furniture and fine art. Together they sought out new or established talent, at a time when there were very few places to see contemporary craft work.

Joan knew Brian Asquith, who led them to Graham Hughes at Goldsmiths' Hall. More introductions followed: to Breon O'Casey and Bryan Illsley, Paul Preston and Gerald Benney. Gerda Flockinger set up the first jewellery course at Hornsey College of Art, and Joan and Valerie followed the progress of new makers closely. Now there are art colleges up and down the country with thriving and innovative jewellery departments. In 1969 the first jeweller to show at the Oxford Gallery was Anthony Hawksley, my first teacher at the Oxford Poly. In 1970 Wendy Ramshaw had the first of her six exhibitions there. Along-side the jewellery showcases paintings, drawings and ceramics were on show. Daring, bold and fresh, they were selected with a skilled eye each to complement the other. Figures such as Lucie Rie, Hans Coper and

Alan Caiger-Smith elevated the perceived standing of the 'craft' jewellery to 'studio' jewellery.

Through the infectious enthusiasm of Valerie and Joan, people from all over the country became regulars at the private views and were introduced to another world. Collectors of ceramics began buying contemporary jewellery. Sidney and Lilian Denton's lives were changed by the gallery, where they learned about a whole new art field. Their insatiable appetite for collecting has given enormous encouragement to so many jewellers and potters. Another collector, Dr Elizabeth Moignard from Glasgow, discovered the gallery through Elizabeth Goring of the Royal Scottish Museum. Living in Oxford in the 80s she became a regular visitor. Margery McFarlane began collecting Ramshaw in 1971 with a stack of nine rings with moonstones.

Along the way many gallery assistants learned their trade at the gallery. Sharon Plant, art consultant and writer, worked there from 1977 to 1982 before setting up her own gallery, Aspects, in London. Amanda Game was employed there before becoming a Director of the Scottish Gallery. They shared Valerie's eye for the innovative, and on occasion put aside their personal preferences in favour of the cutting edge of new design. Valerie trawled degree shows seeking out the new, until the failing health of her husband led to her retirement six years ago (Joan retired in 1986). She maintains a regular presence at the gallery and supports the work of her successor, Michelle Bowen, who joined the gallery four years ago. The baton is safe in her hands as she shares a passion, with her fellow directors, for the enduring high standards in the decorative arts which the gallery has always upheld. While so many galleries have come and gone, the Oxford gallery is flourishing as it completes its first 30 years.

This feature is adapted with permission from a article in Goldsmiths' Review 1999.

Jewellery on the net

by Gail Klevan

Thirty-seven percent of the US population now has access to the Internet and US eCommerce (purchases over the Internet) is expected to reach the trillion dollar level in the early 2000s. This makes the Internet our greatest new commercial opportunity but what does it mean for the individual jeweller and how can it be harnessed?

You have probably had flurries of offers and deals of all types to set up your own website. As with all things 'computer', the Internet is beset with pitfalls awaiting the unwary, and establishing a website can be a major undertaking. Setting up really good sites which are professionally designed and managed is complex and expensive. Entry costs are high and

service providers are looking for up-front fees and set-up charges. Sites require constant attention, and the demands on time are considerable even for those with the technical skills and of course the right hardware and infrastructure.

Crafts2go is a new website whose main purpose is to adapt to the needs of jewellery and craft designer/makers producing high quality work with strong visual appeal, but without the time and expertise to create their own websites. Most eCommerce sites are designed for high volume sales of a commodity, such as books or CDs, while jewellers are producing hand-made goods one-off or in small quantities. Each piece is different and can only be sold once, and on its aesthetic appeal.

At Crafts2go each piece is individually displayed and described. Purchasers can buy the actual item they see on their screen, and the site has unusual technology which prevents more than one person buying that piece. In practice buyers first reserve their selection, if necessary of one or more of the designers featured on the site, and then pay in one transaction. If the transaction is not completed then the reservation of items is automatically reversed after thirty minutes. Payment is effected over a secure third party credit card acceptance service connected to Barclays Bank.

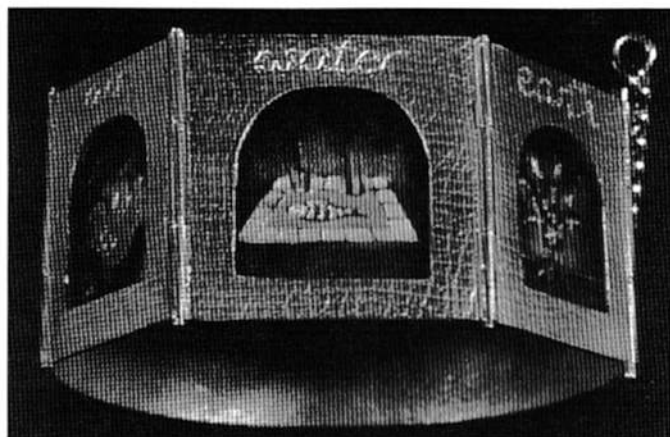
Crafts2go works like sale or return in a gallery. No charges are made for display on the site, but Crafts2go marks up the maker's wholesale price to a level consistent with most galleries, and handles the dispatch to the customer.

Payments are made monthly to makers, based on the wholesale value of the previous month's sales. Each maker has an Email address for messages, and a web address which leads into their own site and which can be used on stationery and publicity material. The site does not intend to compete with UK galleries and other outlets, and is happy to publicize, on the pages, where makers' work can be viewed and bought. It aims to reach an international market and sell goods overseas, although UK sales will not be discouraged. *Crafts2go can be found at <http://www.crafts2go.com>*

FLUX or Ten go public to Bristol

We were halfway into the second and final year of our course when we were handed the brief. The course was an HNC in Applied Arts/Jewellery, the place was Queens Road, School of Art and Design, Bristol, and the brief was that the ten of us should go through all the motions of organising a mock exhibition of our work, researching every aspect as if it were for real.

We wrote out a neat list of Thing To Do: find a venue; buy or borrow display cases; design publicity material and get it printed; decide what sort of advertising would be appropriate and affordable; write a press release; assess the feasibility of financing both gallery rental and the cost of printing, advertising and so on. Oh, and we needed to think of a name for ourselves.



Caroline Tetley. Bracelet, silver and enamel, 1998. Photo Ivor Tetley

We decided that the group would be known as Flux. Slightly daunted, Flux set out to make some phone calls. When one of us reported back with the very real possibility of renting an entire gallery for two weeks in November, we looked at one another with wild surmise, why not a real exhibition? We made a tentative approach to the gallery owner, Alastair Gill, and were encouraged by his enthusiastic response. As a jeweller himself, Alastair was keen to raise public awareness of studio jewellery outside London. He was happy to offer us advice and support. We would obviously have to invest our own money in the venture but with ten of us involved the figures should not be astronomical. We booked the gallery. November seemed a lifetime away...

Needless to say, our deceptively simple list proved, on closer inspection, to skim the surface of what really had to be done. Meetings followed thick and fast, often inconclusive and acrimonious. It is not easy to reach a decision with ten people all wanting a say. Yes, we got bogged down with the administrative detail and yes, we despaired of ever finding the time to produce the jewellery we had described in such glowing terms in our press release, (Virtual Jewellery, anybody?) But we learnt a lot as we went along and somehow the deadlines were met and the jewellery got made and we all stayed friends. The exhibition opened on time and it looked good. Now all that remained to be done was for us to adopt the confident pose of gallery assistants and greet our public.

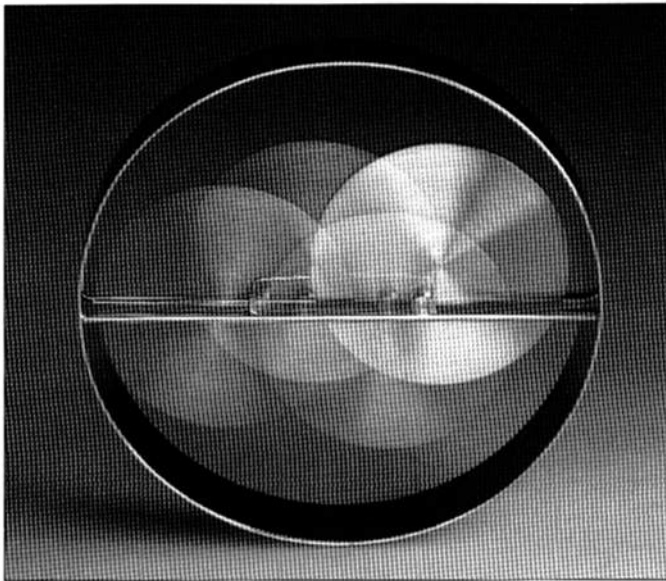
So was it worth the effort and expense? As a group we certainly sold enough work to cover our costs. Most of us made a modest profit and all of us felt a tremendous sense of achievement. In fact the favourable response that the show received has persuaded us to repeat the event this year. Look out for FLUX TWO! (Oh no, I can't believe we've agreed to do it all over again...) See Diary listings on page 12 for details. *Karen Lord*

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Friedrich Becker – Schmuck Kinetik. Objecte

Published by Arnoldsche £60 (in English and German)

For anybody discovering modern jewellery during the 60's and 70's, two names came to epitomise the best German work – Hermann Junger and Friedrich Becker. These two towering figures also represented two extremes – Junger being the intuitive, organic sculptural master, while Becker was the engineer, scientist and technical genius. Born into a rural community in Westphalia in 1922, his early training as an aeronautical engineer was interrupted by war service. Post-war training as a dental technician lasted only a year before he switched to goldsmithing, and passed his Master's examination in 1952. He then set up his first workshop in Düsseldorf, while also taking up a post in the technical college there, and he combined successful careers in goldsmithing and teaching in Düsseldorf for the rest of his life.



*Friedrich Becker, Kinetic Brooch 1972, white gold.
Photo Michael Berger.*

In a short review, it is impossible to do full justice to this major book, celebrating Becker's work throughout a long and productive career. It begins with a foreword by Prof. Christopher Frayling, followed by a number of tributes paid by various luminaries at the time of Becker's death. An overview of his life by Rudiger Joppien precedes the main body of the book, which is devoted to Becker's creative output. This excludes his industrial design work, although there are occasional references to it. In a working career spanning well over forty years, Becker produced a vast range of work, and to help us understand his ideas and development, this has been grouped under various headings. These include 'variable' jewellery, finger rings and kinetic objects. Each of

these sections begins with an extensive essay by Beate Christiane Arnold, except for that on the rings which was written by Anna Beatriz Chadour-Sampson. These essays are interspersed within a very comprehensive collection of superb photographs of the works themselves.

Becker's work is characterised by powerful visual concepts expressed through a clinical and geometrically austere visual vocabulary. An often-repeated maxim of his was that the goldsmith should never leave anything to chance, and from this came his preoccupation with the highest degree of precision and certainty. In other hands, such an outlook could so easily lead to a sterile mechanical perfection, but in Becker's case, this emphatically did not happen. Why this is so is worth thinking about. His knowledge and ability in engineering was, in truth, a liberating factor, enabling him to be undaunted by the highly complex mechanics of many of his designs, to the extent these technicalities were merely a means by which his imagination gained expression. That imagination seems to have been full to the brim with intriguing and, I would say, occasionally whimsical ideas. These were explored extensively without them looking forced or jaded.

Chadour-Sampson's essay on Becker's rings contains some interesting insights into his working methods. Inspiration came from the natural world, and (less surprisingly perhaps) from Becker's knowledge of the laws of physics. He always carried sketchbook and pencil, so that no idea went missing, and these would be slowly worked up to very detailed technical drawings. From this information, Becker believed that any good mechanical engineer could have constructed his pieces (we may beg to differ!). Perhaps because of this, he found the moment when the idea was formed and ready to be made to be the most challenging and significant.

This book enables us to follow themes in Becker's work from their first manifestations right through to the end of his career. Some ideas which are now almost clichés in German jewellery owe their origins to this designer, and the rings are good examples of this. His very early (1958) use of tension to hold stones led to a whole family of powerful (and much plagiarised) pieces. These usually incorporate stones which were cut to his specific requirements. This fascination with new ways to hold stones continued throughout his career. There was a wide-ranging exploration of the relationship of the ring to the finger – he was one of the first to question whether a shank has to be round to be wearable. His variable and kinetic jewellery is what Becker is perhaps best known for nowadays, and we are able to see the full range of his exploration from its outset in the early sixties through to the end of his life. Many of us remember seeing his kinetic bracelets in operation at the seminal 'Jewellery in Europe' show at the V&A in 1973, and here we can see them in context with their pre- and antecedents. How one longs to be able to handle some of these mechanical wonders!

Becker's was a very austere and demanding approach to jewellery, both of himself and of those who bought his work. The jewels depend absolutely on perfection in manufacture and finish in order to accomplish their visual, tactile, intellectual and emotional impact. It would be wrong to simply wonder at the technical virtuosity evident in Becker's works; what mattered to him was the concept inherent in each piece and, I am certain, the relationship between each piece and its owner and wearer.

This book is a treasure house of visual information. The abundant photographs, mainly in colour, are stunningly good, and the essays well-researched and informative. There are a couple of minor quibbles, but these probably only apply in our rather specialised world. It is not always easy to understand the sequence in which the illustrations appear, and if you want to know how Becker's pieces were made, you won't find the answers here. None the less, this is a wonderful book – a fitting tribute to one of the great figures of twentieth century jewellery, and a visual feast. **Because of the importance of this book, we have arranged a 20% discount for members with the British agents of Arnoldsche. (see order form enclosed with this issue of 'Findings')**

NB. Arnoldsche are relatively new publishers in our field, but already have a number of fine books to their credit, including monographs on Robert Smit, Bruno Martinazzi and Wendy Ramshaw's 'Picasso's Ladies'. Forthcoming titles will include books on Arline Fisch, Peter Skubic and David Watkins. We hope to review these when they are published. *Mike Pinder*

Exhibition reviews

Jacqueline Ryan and Giovanni Corvaja New Jewellery

The Scottish Gallery 6 August-1 September 1999
by Emma Gale and Anna Gordon

Faced with thirty pieces in gold and platinum, it was difficult to know where to start, but we were very fortunate to have both artists present during our visit. The gallery was closed for the afternoon, giving us the opportunity to open the cases and try everything on – what a treat! This led on to more than a hour of discussion on technique, inspiration and what it is like to spend all your working day with your spouse by your side. Giovanni met Jacqueline when they studied at the RCA in the early 90s. They married and now live and work in Giovanni's birthplace, Padua.

The work in the exhibition ranges from 1994 to the present, and after we had looked at all the pieces they decided they would like us to focus on their more recent work. It was interesting to note the differences in Corvaja and Ryan's work in form and inspiration, yet they are brought together by their love of precious metals. The pieces work well together and this was emphasised by displaying them side by side.

Ryan spent her childhood in a small town near London, surrounded by nature, always a strong influence on her work.

At Farnham she learned to develop her ideas through sketching and paper models, a method she still uses. Her most recent pieces all have textural, tactile and organic qualities, and won her the 1998 Bayerischer Staatspreis, the Bavarian government's Gold Medal. Both jewellers like using repetitive units. Ryan's pendant (pictured on page 1) is composed of small conical gold beads attached to a three-dimensional hollow pod. The beads, enamelled blue inside, are suspended through drilled holes and attached with beaded wire. This allows the cones to move, creating a sensual, tactile object which has to be handled to be fully appreciated. Colour is also a notable feature of Ryan's work, as she often uses enamels and lapis, river pearls and coral to contrast with the yellow and red gold.

Corvaja's approach is almost that of a scientist and his attention to detail, he confesses, borders on the obsessional. Both parents are chemists and from childhood he has been aware of molecular and chemical structures. This explains his deep understanding of metallurgy and his confidence in producing his own gold alloys (sometimes up to 26 different alloys in one piece). His most recent bracelet (pictured on page 1) is an 18ct gold triangular frame encasing gossamer-fine 22ct wire within which are suspended niello granules, a characteristic of Corvaja's work. The catch is a very simple hinge mechanism allowing the bracelet to open at an angle and to close almost invisibly. Unlike Ryan, Corvaja never sketches for inspiration but keeps a notebook and is inspired more by technical challenges. He will draw a piece only in order to make calculations for construction.

Corvaja enjoys the challenge of making his own equipment so as to produce materials to his specifications. To make the hair-thin wire he uses, he has made a die by drilling through a diamond, as no conventional drawplate is fine enough. His next project will involve a loom, already three years in the planning. We shall see the results by the end of 2000.

There is a well-illustrated accompanying book, *Jacqueline Ryan and Giovanni Corvaja, New Jewellery* published by Canova, 1999 at £33 and obtainable from Amanda Game at the Scottish Gallery.

Jewellery at 'New Designers' 7-11 July by Tamara Gomez

My initial idea for this review was to pick up on the current trends which graduates are following and to identify which work portrays these trends well and which didn't. The 'less is more' aesthetic is generally still king. Uncomplex, clean shapes were favourite with many, as were repetitive patterns. Popular materials now are stainless steel wire, cable, fishing line and origami-folded paper. As I continued round however, I thankfully encountered several graduates who had decided to throw caution to the winds and march to the beat of their own drums, which made me change tack with my review. For starters, Cordelia Murphy's (Loughborough) spacey, cool, high impact polypropylene pod bags enter the world of product

design and fashion with fine vacuum formed detailing and funky, elasticized toggle fastenings. It was refreshing to see a jeweller tackling accessories in this way. Prada beware!

Ana Krnajska (Middlesex) presented the skin as jewellery by producing garments where by a careful slit here or a hole cut there, revealed body parts often not noticed or taken for granted, like an elbow joint or a shoulder blade. The skin on show is never competing with the garments because of Krnajska's clever choice of clothing – a basic fitted T-shirt manipulated with strategic cutting to emphasise the normally unexciting body part. Here clothing becomes skin and skin becomes jewellery.

I am trying to sum up Lisa Rae Hansen's (Edinburgh) work, with the greatest difficulty. Sculptural, Miro-ish but not Miro-inspired, wearable 'creatures' looking as if they have just stepped out of an East European animation film? A bright yellow tinged brooch comprising a TV screen head attached to a four legged cartoon body, jauntily standing in its own 3-D landscape, its home when not being worn. A setting for a piece of jewellery when not being worn is a familiar concept and can misfire, but here it is certainly no afterthought or sudden add-on. This is individual style at its best and Hansen takes us into a fantasy world entirely of her own making, inspired by her love of drawing and painting.

Love is the theme explored by Tanja Ufer (Sheffield), whose work highlights and celebrates the trials and tribulations of love and relationships in a tongue-in-cheek, lighthearted way. Two brightly coloured electroformed 'love conkers' (amor vincit?) strung on coloured elastic hang free of each other yet can also be made to fit snugly together like a well matched couple.

Finally Oliver Brodie Brocklehurst's (Middlesex) rainbow-hued, spongy, rubbery body pieces were intriguingly like wearable amoebas. His photographs helped put things into context – and a smile on my face. Computer photomontage images of the work placed in industrial landscapes looked like classic B-movie alien landings.

News

London Jewellery Quarter Network

This new initiative developed out of a survey of City Fringe jewellery businesses by Business Link London City Partners. It highlighted the need to establish contacts between related businesses in the Clerkenwell and Hatton Garden areas in order to revitalise what was revealed as a declining industry, in need of long-term recovery planning. The aim of the Network is 'to act as a focus for the 1,100 plus jewellery-related businesses in the area, working towards the regeneration and growth of the industry by identifying those issues that will strengthen its future'.

Since February this year nearly £190,000 has been raised through bids to the European Social Fund and the City Fringe Partnership by Business Link London City Partners and the London boroughs of Camden and Islington.

As a result a programme has been set up, to include a Website, Training Seminar, Student Placement Scheme, Business Advice Service, Workspace Initiative, a monthly newsletter, 'London Jewellery' (which was to have been called 'Findings'...) and other schemes. Working parties, committees and a Council have been set up, and ACJ is represented on these. Anyone keen to find out more should contact *Harford Robb, Chief Executive, LJQN on 0171 354 6420, or mobile 0831 339 544.*

Cooperating in High Wycombe by Wendy-Sarah Pacey

The Ashbee Studio in High Wycombe is the brainchild of Chris Bond, Anoush Waddington and myself. Our aim is to provide affordable, equipped workshop accommodation for jewellers and metalworkers, in particular for graduating students. I graduated from Buckinghamshire Chilterns University College, where I met Anoush and Chris, in 1998, and could not afford to finance a workshop on my own. They too were looking to expand, as their creative metalwork and jewellery business had grown beyond running from home.

The kind of space we were looking for did not exist in our area, and realising that a cooperative workshop would be a huge asset to people in a similar situation we set about finding suitable premises in which we could bring our idea to life. Ten months and a lot of hard work later the result is the Ashbee Studio, opening in September 1999.

Although we three financed much of the initial work ourselves, the largest chunk of help has come from a successful bid to the Southern Arts Board. This has been used to equip the workshop with basic machinery and tools. The Ashbee Studio is a non profit-making organisation and although basic equipment is provided, the philosophy of the workshop is very much one of a sharing cooperative. Anyone joining who can contribute equipment or expertise in any area is encouraged to do so for the good of all members. There are 14 bench spaces, at £18, £19 or £20 per week depending on which contract is chosen, with 6 month or yearly contracts payable monthly in advance. Rent covers bench space, heat, light, building insurance and use of equipment. Members will be encouraged to build up their own businesses from this affordable base, and to purchase their own equipment with a view to having their own workshop in the future.

For further information, or to apply for a place, please contact *Chris Bond/Anoush Waddington at 104 Oakridge Road, High Wycombe Bucks HP11 2PL, Tel 01494 521895, or Wendy-Sarah Pacey at 41 Westfield Walk, High Wycombe, Bucks HP12 3JN, Tel 01494 530541.*

News from the Crafts Council

The Council's new Director, Janet Barnes (late of the Ruskin Gallery, Sheffield) started work on 6 September.

Sales Development organised the British participation in 'Handmade' at the International Gift Fair, San Francisco (7-11 August) – **Katie Clarke, Fiona de Marco,**

Janice Derrick, Tamara Gomez, Mary Jane Sirett. At the New York International Gift Fair (15-19 August) the contingent included **Abbott and Ellwood, Amanda Doughty, Jeremy G Hicks, Nuala Jamieson, Julia Parkes, Annie Sherburne** and **Tessa Wolfe Murray.**

The Crafts Council is acting in an advisory capacity with the American company called The Guild. The company is developing the potential of sales through the internet and is inviting British makers to consider submitting slides for inclusion. Details can be obtained from *Karen Turner* or *Sheryll Catto* in Sales Development on 0171 806 2507/2508, email k.turner@crafts-council.org.uk

Opportunities

Call for entries – Exhibition in Print 2000

Dana Singer of SNAG invites you:

Metalsmith magazine is the award-winning publication published five times a year by the Society of North American Goldsmiths (SNAG). *Metalsmith* magazine's Exhibition in Print 2000 is a four-colour, juried publication of contemporary jewelry and metalsmithing which will be published in the Fall of 2000. Artists whose work is selected for Exhibition in Print will also be invited to participate in a parallel exhibition at SOFA Chicago in November 2000 (Sculpture, Objects and Functional Art). Approximately 40 artists will be chosen. All forms of jewelry and metalsmithing are eligible, and the competition is open to all jewellers and metalsmiths, including students. You need not reside in the United States. All work must be original and produced within the last two years (1998 or later). Artists featured in the 1998 exhibition are not eligible. Entry fee: SNAG members \$20, nonmembers \$30. Postmark deadline January 31 2000. Jurors: Thomas Herman, studio jeweller, Stone Ridge, NY; Ramona Solberg, Professor Emeritus, University of Washington, Seattle; Rachelle Thiewes, Professor of Art, University of Texas, El Paso. Essayist: Lucy Lippard, internationally known writer, critic and arts activist. Prospectus and entry forms available in the Fall 1999 issue of *Metalsmith* and in October's Findings, or send SAE to SNAG/Metalsmith Business Office, 710 E Ogden Ave, Suite 6000, Naperville, IL 60563-8603, USA.

Rings

Any jeweller interested in submitting good quality colour transparencies or slides of their work for possible inclusion in a new book specifically about rings, contact *Jinks McGrath*, *Streat Place Barn, Streat, Nr Ditchling, Sussex BN6 8RU* T/F 01273 890771. Email JinksMcG@aol.com.

The Next Age

This is the theme for the First European Jewellery Award, for which designers in the EU are invited to submit designs. There will be five categories: Gold, Silver, Platinum, Diamonds, and Open, with a special award in the Platinum category. Finalists will be offered the materials at special prices to make up their piece. The awards will be presented in

Vienna on 19 October 2000. Deadline for registration is 30 November 1999. Further information from: *Jewellery Design Forum*, c/o Bundesinnung der Gold- und Silberschmiede, Weidner Hauptstrasse 63, POB 352, A-1045 Vienna, Austria. T: 00 43 1 501 05 3521, F: 00 43 1 504 36 15. Email: INFO@FEJA.ORG Website: WWW.FEJA.ORG

Message from Munich

SCHMUCK 2000: Special Exhibition during the 52nd International Trade Fair in Munich, 16-22 March 2000

We invite British goldsmiths to provide us with informative slides or photographs (of work less than 2 years old), cv and portrait photograph by 1 November at the latest. We can only display wearable jewellery, as we have neither space nor showcases for concept jewellery. We exhibit the jewellery only, no texts, cases, packages or photographs. 50-55 makers will be selected and sent registration information. Participation is free, except for transport and insurance. Please send applications to *Handwerkskammer für München und Oberbayern, Eva Sarnowski, Max Joseph-Strasse 4, 80333 Munich, Germany.*

Inhorgenta, Munich 25-28 February 2000

A subsidy from DTI has enabled the Crafts Council to take on a Project Manager to coordinate the presentation of a British group at Inhorgenta. Katie Tyssen, Marketing and Business Manager for Cockpit Arts, will be working in the Sales Development Unit on Thursdays and can be contacted on 0171 806 2512 or email salesdev@craftscouncil.org.uk

Creating SPARKS – the sciences meet the arts in South Kensington

6-30 September 2000

With our focus on arts and science links at the ACJ conference in July 2000, here is the perfect opportunity for a lucky jeweller to be involved in a unique and ambitious national festival based in South Kensington.

The British Association for the Advancement of Science is working with Imperial College, the Natural History Museum, the Science Museum, the Victoria and Albert Museum, the Royal College of Art, the Royal College of Music, the Royal Albert Hall and the Royal Geographical Society, for an event celebrating creativity and imagination. The organisers are seeking a jeweller to demonstrate techniques during the festival and offer work for sale. They anticipate that the sales would cover costs of materials and the jeweller's expenses. The theme of the jewellery should reflect the science/arts flavour of the festival.

One method of transferring a design from paper to metal is to trace the outlines with a pencil onto tracing paper, cover with translucent sticky tape and rub over with your fingernail. Remove the tape, which will now carry the pencil marks, and stick in position on the metal.

Helpful tips from Jackie Mina

Proposals on one side of A4 by 31 December to *Sue Hordijkeno, Creating SPARKS Events Manager, British Association, 23 Savile Row, London W1X 2NB, email sue.hordijkeno@britassoc.-org.uk Tel: 0171 973 3079.*

Bucks is Fizzing

Chris Green reports from Buckinghamshire Chilterns University College

We are delighted to announce to the readers of Findings the recent validation of our BA(Hons) Jewellery Course, which will begin this October. We currently offer a BA(Hons) course in Designed Metalwork and Jewellery (DMJ), aimed at students who wish to experience a broad range of design and making activities within the field, and our commitment to this will continue. The new Jewellery course has been developed to appeal to students who wish to specialise in the study of jewellery for all three years of their time with us.

Consultation during the development of this option has come from jewellery designers and makers including Jacqueline Mina (currently DMJ external examiner), Mah Rana (ex-graduate), Elizabeth Callinicos, Malcolm Morris and Hans Stofer, as well as many visiting teachers. The resulting course structure will ensure the students gain the skills to design and make jewellery from a wide range of materials and for a variety of purposes. It will direct them to develop individual opinions within their work as well as nurturing a strong awareness of how their jewellery will function within a social and cultural context.

A programme of visiting speakers and practitioners will complement the staff team of myself as Course Leader, Simon Fraser and Andreas Fabian, aiming at keeping our students up to date with contemporary issues, technical innovation and critical debate.

For further details contact me at *Buckinghamshire Chilterns University College, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ. Tel: 01494 605106*

Goldsmiths' Craft and Design Council 1999 Craftsmanship and Design Awards

This annual competition is open to anyone in the UK engaged in silversmithing and jewellery and the allied crafts. Dozens of serious prizes distributed at the exhibition at Goldsmiths' Hall, 2-6 March 2000. Closing date for entries 8 February 2000.

For details and entry form, contact *The Secretary, Goldsmiths' Craft and Design Council, Goldsmiths' Hall, Foster Lane, London EC2V 6BN.*

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 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 Winter issue is 15 November 1999.

Letters

Roger Barnes responds to our review of *The Other Jewellery Book*:

In reply to Carolyn White's perceptive review, I would like to add that the book started out very differently from the way it finally appeared. It could simply have been a pamphlet but we made it more. She mentioned opportunities missed, but I prefer to see such projects as opportunities taken.

Time, money and copyright problems limited the contents, especially the number of illustrations, and we had to do all the typesetting, scanning and design ourselves. These limitations resulted in, for us, a welcome quirkiness. The bitterness, though, was intentional, as explained in the book.

It sounds as if we are apologising, which we are not, as we are pleased with the book. Our main objectives were to engage the attention of those just beginning to notice contemporary jewellery, widening the 'audience', and to be inclusive of all facets of jewellery – hence the section on piercing. The great response from the public shows what can be achieved on a shoestring when you have the support of makers, galleries and arts organisations, and the book has already been widely used to accompany displays of jewellery.

Roger Barnes

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. Rate card for inserts and advertisement available. Copy date for the Winter issue is 15 November 1999.

Products and materials

Grosvenor Stones Ltd Semi-precious beads, amber and freshwater pearls. Mail order service. Minimum order 30 strings of any assortment.

Send an A4 SAE for a colour leaflet and price list to 329 Chiswick High Road, London W4 4HS

Courses

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

For sale 'Acculon' 1,000ft reel. Superior nylon coated miniature wire cable (7 strand) 0.5mm diam. Excellent for threading beads. £30 incl. postage.

Telephone Holly on 0117 9428905

Holly Belsher's Winter Sales, London 12-14 November with Susie Freeman's textiles. Bristol 26-28 November with Dail Behenna's baskets.

For an invitation telephone 0117 9428905

Diary

Information is correct on going to press, but readers are advised to check opening times etc. If you are organising or taking part in an exhibition or event, please phone or fax Muriel Wilson on 0171 289 6105. Entries are free but we cannot guarantee insertion. Copy date for the Winter issue is 15 November 1999.

Exhibitions and events

BRISTOL

Alastair Gill Gallery

4 Christmas Steps T: 0117 922 1204
18 October-7 November Glass on Metal – British Society of Enamellers
13-28 November Flux Two – Local group

DARTMOUTH

Facets Contemporary Jewellery

14 Broadstone T: 01803 833 534
Until 30 October Sarah Tomlin

EDINBURGH

The Open Eye Gallery
75-79 Cumberland Street T: 0131 5571020
Until 4 November Amanda Doughty

ETON

JaM

58b High Street T: 01753 860771
1-31 October Suzanne Campbell-Conolly
1-30 November Clare Hillerby
1-30 December Julia Parkes

FARNHAM

New Ashgate Gallery

Wagon Yard, Lower Church Lane, Downing Street T: 01252 713208
until 25 October Autumn Rarefind – including Lisa Hamilton, Dilma Morais, Sarah Tomlin, Claire Underwood
30 October-24 January Winter Rarefind – including Nicola Becci, Jill Newbrook, Gunilla Treen, Paul Finch

Surrey Institute of Art and Design Gallery

University College Falkner Road
T: 01252 892646
13-30 November Crafts Showcase 2 – Stephen Bottomley

GLASGOW

Roger Billcliffe Gallery

134 Blythwood Street T:0141 332 4027
23 October-16 November Roger Morris
27 November-5 January Objects of Desire,

HEREFORD

John McKellar Designer Jewellery

23 Church Street T: 01432 354460
1-31 October Sara Ireland
1-30 November Pamela Rawnsley

HUDDERSFIELD

The Ark

113 North Road, Kirkburton
T: 01484 605055
To 27 November Animal House
4 December-26 February 30 Jewellers

ISLE OF SKYE

An Tuireann

Portree T:01478 613306
9 October-21 November Sarah Crawford

LEEDS

The Craft Centre and Design Gallery

City Art Gallery, The Headrow
T: 0113 247 8241
Until 30 October Jewellery Showcase with Joanne Thompson and Gerlinde Huth
6 November-16 January A Retrospective Future – including 21 jewellers

LONDON

Barbican Centre Craftspace

Silk Street T: 0171 382 7385
13 November-3 January Celebration – 25th anniversary exhibition of more than 40 past and present members of the Designer Jewellers Group

Chelsea Crafts Fair

King's Road T: 0171 2787700
12-17 October and 19-24 October

Clerkenwell Workshops

33-35 St Johns Square T:0171 251 0276
3-5 December Open weekend

Cockpit Arts

Northington Street T: 0171 419 1959
26-28 November Winter Festival

Contemporary Applied Arts

2 Percy Street T: 0171 4362344
5 November- 24 December Christmas Countdown – Abbott and Ellwood, Catherine Mannheim

Craft Movement

T: 01373 813333
5-7 November Blackheath
19-21 November Battersea
2-5 December Richmond

Crafts Council Gallery

44a Pentonville Road T: 0171 2787700
14 October-9 January Only Human – figurative exhibition including Mah Rana

Crafts Council Shop at the V&A

Victoria and Albert Museum
South Kensington T: 0171 5810614
Until 17 October 25 Years of Contemporary Craft Part I - including Gerda Flockinger, Dorothy Hogg, Jacqueline Mina, Wendy Ramshaw, David Watkins
20 October- 14 November Part II – Including Peter Chang, Anna Gordon, Maria Hanson, Catherine Martin

Design Resolutions

Royal Festival Hall Southbank
T: 0171 4316329
13-21 November Elizabeth Bone, Tamara Gomez

Electrum

21 South Molton Street T: 0171 629 6325
15 October-6 November Noma Copley

Lesley Craze Gallery

34 Clerkenwell Green T: 0171 6080393
1-27 October Emerging Talent 2000 – work by recent graduates

Richmond Fellowship

8 Addison Road T:0171 6036373
4-5 December Annual Craft Fair

National Theatre

South Bank T: 0171 452 3400
15 November - 15 January Dazzle

Studio Fusion

Unit 1:06, OXO Tower Wharf, Bargehouse Street, South Bank T: 0171 9283600
Untill 24 October Print in Enamel and British artists
29 October-7 November Gudde Jane Skyrme

12 November-30 January The Christmas Box

MONMOUTH

The Contemporary Craftsman

19 Church Street T: 01600 714527
16 October-20 November Alloy Touring – Hereford Jewellers Group

OXFORD

Oxford Gallery

23 High Street T:01865 242731
18 October-17 November Bryan Illsley
22 November-5 January Alan Craxford

MANCHESTER

Town Hall

Albert Square T: 0161 234 1733
1 November-8 January Dazzle

RUTHIN

Ruthin Craft Centre

The Gallery, Park Road T: 01824 704774
Until 7 November Jane Adam

WITNEY

We Three Kings

19 Bridge Street T: 01993 775399
Until 30 October Fine Form – Animal studies including jewellery by Kathie Murphy