

*Charlotte de Syllas, Bangle, 1999. Carved black and white jade with gold. Commissioned by the Worshipful Company of Goldsmiths, to be shown in the exhibition 'Treasures of the 20th Century' at Goldsmiths' Hall, 25 May to 21 July 2000
Photo: Clarissa Bruce*

Chairman's letter

Writing this immediately after attending the Society of North American Goldsmiths' conference I am struck by the immense goodwill our association has generated overseas in its short existence, how much has been achieved in this time, and how much has still to be done. Incidentally, more than twenty British delegates attended: the Boston event – Shelby Fitzpatrick's report on the conference is on page 4.

Firstly, the goodwill: it was clear that the ACJ and our Millennium Conference have thoroughly caught the imagination. Both Jane Adam and I were besieged at times by delegates telling us how keen they were to come to Birmingham. Of course not every good intention will manifest itself in an actual delegate, but it looks as if we can expect a fair number of our North American colleagues to join us in July.

Secondly, our achievement: over 300 members, an excellent newsletter, one stimulating conference under our belt and another coming up fast, our first members exhibition in the planning; and a general acceptance as the organisation which genuinely represents contemporary jewellery in Britain, all things to be proud of.

Thirdly, the future: we need to greatly expand our membership and thus our income. A further hundred members would begin to contribute towards some degree of future self-sufficiency. In this issue you will find our new publicity brochure. Perhaps you can use it to recruit a new member. Do you share a workshop with a non-member? Have other friends or colleagues not quite got round to joining yet? If each of you were able to recruit one new member the ACJ would be immeasurably better off. Let Sally Andrews know if you can use a supply in your workshop, college, gallery, or wherever. We ought to be trying to attract as many young and student members as possible. They are the future of the Association.

The new membership card will make it easier to take advantage of our various special offers made available from time to time through Findings. The best special offer so far is the July conference, so if you haven't signed up yet please do so soon. Bookings to date are split evenly among delegates from the UK, North America, and mainland Europe. I look forward to meeting you again in Birmingham.

Norman Cherry

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A Sense of Wonder

ACJ International Conference, 19-22 July 2000

Places are filling up fast, so send in your registration form now to be sure of participating in what promises to be a Wonder-ful conference. Besides all the talking, and listening, there will be all these EXHIBITIONS to look at in and around the city centre:

Attitude and Action: North American Figurative Jewelry – specially curated by Gail M Brown for this conference, at the UCE School of Jewellery.

Fact, Fantasy and Pharmacopoeia Wearable art by Nora Fok, Susie Freeman, Liz Lee and Helen Storey at Midlands Art Centre (the mac). Susie Freeman, textile artist, and Liz Lee, a GP, have together made an amazing dress using hundreds of glittering packets of contraceptive pills. The fashion designer Helen Storey collaborated with her sister Kate Storey, a developmental biologist, to produce a spectacular fashion collection, Primitive Streak, chronicling the first 1000 hours of human embryo development. Nora Fok makes eminently wearable but joyously inventive adornments for the whole body from coloured nylon filaments, (see Crafts, Nov/Dec 1999). These artists bring together their creative energy and a scientific knowledge of the natural order of things, with life-enhancing results.

Delegates Exhibition In the main reception hall of the Conservatoire, where the Conference is taking place, and open to everyone. Bring a piece of your work, with a passport-sized photograph of yourself to be displayed alongside it, and hand it in when you register. It can be collected at the end of the Conference, and insurance is the responsibility of the delegate.

Feed the Fury: Art meets Science by Chatwin/Martin In the foyer of the Art School, Margaret Street

Members Exhibition In the exhibition space at the School of Jewellery, Vittoria Street. Open to all ACJ members. Details and application forms were enclosed with the Winter Findings. Please complete and return the form to Muriel Wilson by 28 April, with the submission fee of £10. If you have any queries, contact Muriel on Tel/Fax: 020 7289 6105.

So, not only is there a full programme of speakers, but also plenty of other inspiring things to see and do, including social events, ranging from a reception with Birmingham's Lord Mayor, to the concert in the beautiful 18th Century 'Jewellers' Church', to the last night dinner and party with music and entertainment by DoreenDoreen – a sight and sound not to be missed!

For further information contact Anne Malindine ACJ Conference Coordinator 14 Camden Terrace, Bristol BS8 4PU, UK.
Tel/Fax: 0117 914 9508 Email: Anne@amalindine.freeserve.co.uk

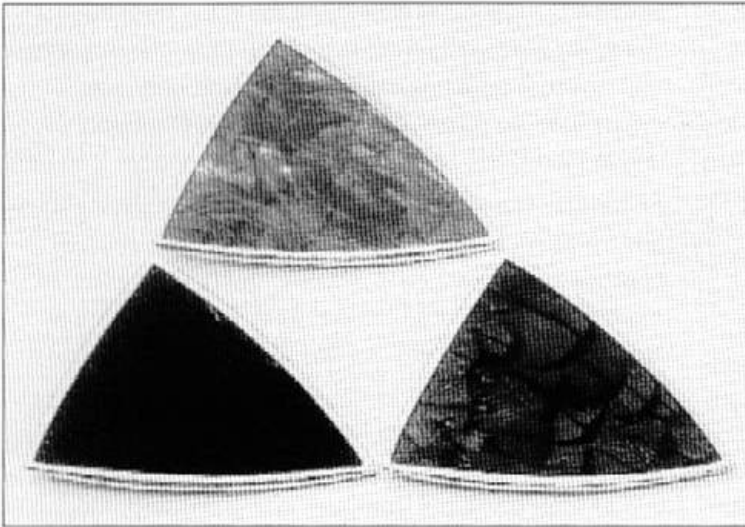
Editorial

Our highlights in this issue are Travellers' Tales – Cynthia Cousens' story of her residency in New Zealand, Liz Tyler on the remarkable Haystack Summer School in Maine and Sarah Crawford's experience in putting on a show on the Isle of Skye. Evocative locations and inspiring accounts. Along with these features we have a record number of reviews of exhibitions and books, plus another book offer.

Just as we were ready to go to press came news of the symposium 'Working on the Edge', organised by the Cass and the Arts Council on 12 April. This is so directly relevant to the Association's aims that we have enclosed the notice in the hope that Findings will reach you in time to make arrangements to attend this important event.

The July issue will focus on the Birmingham Conference, since it will be out just before the event. If you have suitable material, let the editor have it soonest, or phone to discuss its

content, length, need for illustration, etc., so we can make this a special edition. Recklessly expanding to what we hope will be a regular 16 pages means extra costs – printing, postage (especially with all these inserts) – for which we shall need additional revenue. Alison Richards has grasped the nettle of soliciting advertisements, targetting suppliers and services, colleges and other teaching institutions. You can help us by talking to your suppliers or persuading your college to advertise its courses. Please look out for opportunities so that we can maintain and eventually expand the scope of Findings and its usefulness to members. You should find a copy of our rates with this issue, as a guide. We are very concerned to hear that some members have not been receiving Findings, and are taking steps to rectify this. Please let the Membership Secretary know if this has happened to you. Muriel Wilson



*Areta Wilkinson, 05 Series
Brooches, 1999. Mixed media.*

Jewellery in New Zealand

Cynthia Cousens relates her experience of an exotic landscape

Although my arrival had nothing of the drama and isolation of Holly Hunter's in 'The Piano', yet like the pioneers, I had come with hopes and dreams inspired by the beauty of the land and by a residency in which to reflect, challenge and create new work.

The four month residency, funded by Creative New Zealand, was based at Unitec, Auckland, a small jewellery department run by Pauline Bern, housed bizarrely in the cells of an old asylum for the criminally insane. My research concentrated on the atmospheric West Coast beaches near Auckland: great high bluffs of black volcanic rock, blue-black sands, wild surf and dense rainforest. The vast mass of solid dark rock contrasted starkly with the ephemeral sea mists, waves and skies, silvery pale and blue. Experimentation started with hazes, mists and smudges using shadow, light, colour and plastics.

It was fascinating to gain an overview of New Zealand jewellery through the contemporary collections at the Dowse and Auckland Museums. The principal materials were natural: stone, shell, bone, fibre, and thus shapes were predominantly simple, strong and enclosed, like the 2D positive/negative cutouts of Alan Preston, and the iconic symbols of Warwick Freeman's work. While the earlier Pakeha (European-descended) were profoundly influenced by both the Pacific Islands and Maori artefacts, symbols and skills of carving, it has been the younger generation of Maori descendants such as Areta Wilkinson and Gina Machitt who have intelligently explored the culture at a deeper level.

In Areta Wilkinson's '05 Series' (Auckland Museum and Ngai Tahu Tribal Council) the disenfranchisement of the urban Maori from their culture and roots is paralleled with the way Maori treasures have been displaced into the alien environment of museums. Triangular brooches hold fragments of materials associated with Maori body adornment – totara, flax, pounamu and the rare Kea feathers. The pieces have been accessioned museum-style by the artist.

New Zealand jewellery is in its infancy and is very much driven by the energy of the jewellers themselves. A small group, 'Details', developed the curriculum for the first college courses in the 1980s; Alan Preston set up the first gallery, the successful co-op 'Fingers', which has just celebrated its 25th year. Today jewellers mostly run the commercial galleries and workshop groups, and curate exhibitions without the support of a Crafts Council.

The latest milestone event was the one-off 'festival' JAM in November. With over 30 exhibitions, workshops, lectures, open houses to visit and seemingly a private view every other night followed by dinner and chatter in local restaurants, it became an exciting and stimulating experience.

A ship's container placed in a square near the harbour provided an unusual venue for the exhibition 'The Cargo'. Octavia Cook made a group of 50s style handbags in black lace suspended in a dark corner, lit from inside by small candle-like lights ships in the night – evocative of streetwalkers. The bags symbolised femininity holding the essential 'cargo' for a woman's journey through the day.

The newest gallery, The Royal, showed 'Selling Symbols' in which Gina Machitt cleverly explored global commercialisation, juxtaposing well-known icons like Macdonalds 'M', Catholicism's Madonna, Nike's tick and New Zealand's paua shell.

One of the most beautiful pieces of jewellery I saw on the streets of Auckland was a classic one-strand necklace with beads like seaweed pods in carved ebony and braided silk, by Grant Thompson – simple, understated, exquisite.

Jason Hall's piece 'Rural', a global positioning unit tied to the body with baler twine seemed at once to sum up the "Who am I? Where do I stand?" asked of the 23 artists by Richard Bell, curator of Turangawaewae (3rd NZ jewellery Biennial, Dowse Museum and touring); combining both the national love of new technology and the land with a wry smile. In contrast Niki Hastings McFall at the Judith Anderson Gallery

gave her Pacific Island heritage a contemporary relevance: 'Mag wheel Breastplate series – Stuck in traffic 1+11' and 'Suburban Lei-nets' the traditional garland form created out of modern materials, net curtains, glass beads and fishing line.

Display was often impressive. 'Deeper Still' showed jewellery magnified underwater in a series of goldfish bowls spotlighted in a dark space. The five graduating students at Unitec ambitiously projected a giant video of their jewellery onto a white wall up in the skyline of the fashionable High Street.

My contribution to JAM was a four-day workshop for 12 professional jewellers, working across three projects, exploring the malleability of metal, change and the ephemeral, working in groups. The latter provoked some interesting conceptual responses: Areta Wilkinson, Bill Hager and Lisa Woods explored concepts of ownership by involving the others unsuspectingly in direct experience – stealing – a gold ring went missing from the display;

coveting – audaciously demanding the latest 'treasure' one of the jewellers had made for his project. The emotions and reactions were fascinating and final thoughts were summarised on a scroll: 'It's of me. I'm of it. Ownership is ephemeral.'

Fortuitously the day I left NZ was a bright clear summer's day and the plane turned west out of Auckland, following the beaches from Kare Kare to Whatipu, where I had spent so much time working, then climbed away along the spine of New Zealand fringed with the 90 mile beach and out over the northernmost tip, a path known to the Maoris as 'the highway of the spirits' as they leave this world for another.

Cynthia Cousens will be exhibiting work from her research visit to New Zealand in 'Get Real: Romanticism and New Landscapes in Art' at Artsway, Sway, Hants, 8 April-4 June 2000 and touring.

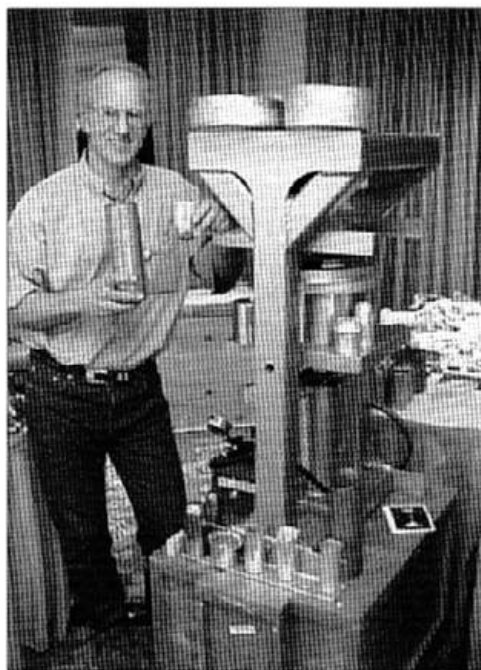
SNAG Conference 2000

Our woman on the spot Shelby Fitzpatrick reports on this year's exciting conference

Mix over 700 delegates from North America and abroad, a hotel filled with works by contemporary artists (Hamish Fulton, Claes Oldenburg, Frank Stella, and Anthony Caro – to name but a few), a daily diet of fascinating talks, and the opportunity to exchange ideas with leading metalworkers, artists, academics and students for four days, and you have the SNAG (Society of North American Goldsmiths) Conference 2000 in Boston in March. It was an inspiring and exciting experience to attend their dynamic event.

This large organization meets annually in a North American city to reflect, to access, to plan and to celebrate. 'The Status of the Hand', the theme for this year's conference, offered ample opportunity for speakers to explore the subject of Craft and its place in today's society, of our understanding of HANDS, of the literal, aesthetic, cultural, historical implications and value of hand-worked objects, and of the relationship of makers and their craft.

Five or six one-hour talks daily covered topics from Tom Joyce's 'Life Force at the Anvil: The Blacksmith's Art from Africa' to Jane Adam's analysis of the 'Process of Making' through interaction of Head, Hand, and Heart. We were continually reminded of the scope of those who create with their hands, and of the need for defining their place in a world of mechanisation. A feast of slides accompanied every talk, illustrating the splendors of Nepalese jewellery, the extraordinary fantasies of Ira Sherman's 'bio-engineered' technology (who could forget his 'Arbitrator' entrapment?), the beauty of contemporary Glass, the diversity of



Lee Marshall
with his
hydraulic press

Australian contemporary jewellers with their non-Australian backgrounds, the scope of Holloware and its future, the delightful mechanical sculptures of Arthur Ganson, Boris Bally's and Peter Diepenbrock's contemporary solutions to production and marketing, and the art of Collecting with its visual, social and psychological implications. There was never a dull moment and these talks were often pure entertainment, always thought-provoking, and aptly ending with an inspiring presentation by Fred Woell of his career as a teacher and artist.

The four-day programme included a seven-stop gallery tour, with an inspirational exhibit at Mobilia. A 'Pin Swap' on the first evening of the conference broke the ice and was the ultimate event for interaction of delegates, as most had made from 50-100 pins to swap with others; we ended up with more

pins than space to put them. ACJ will have a similar exchange this July at A Sense of Wonder. It certainly gets the conversation flowing as well as honing a sense of barter. Friday evening the Decorative Glove Banquet produced a meal and inventive interpretation of Glove Decoration, plus live music and dancing.

During the conference vendors demonstrated machines and techniques, exhibited and sold products, offering an opportunity to ask questions and to make contacts. It was especially important to those who buy from catalogues. The book dealers had the best selection of jewellery-related books I have ever seen, including foreign language and limited edition books. Pre- and post-conference workshops were offered and many delegates extended their trip by a few days to take advantage of these. I attended Die-forming for the Hydraulic Press taught by Lee Marshall, who will teach the same workshop in Birmingham this July. Next door was an active group learning to cast glass beads.

I have left this conference with a new appreciation of the power of the Hand, of the craft, of a large group of dedicated craftspeople who approach their subject from many diverse angles but who have in common the power of their passion.

Commentary

Dancing Fools by Timothy

Lovely trinkets missus! And so they are, the beautiful bits and pieces of Contemporary British Jewellery. But wait a minute, on closer inspection there seems to be a weak link in the CBJ chain, and if this jump ring breaks, I feel a potentially bright and vibrant future could be transformed into a dark groundhog day instead. The dodgy link in question is the one fabricated by the practitioners and the boundaries of 'What is Jewellery' that they patrol. They are the dancing fools, the ideas alchemists, the one-track-minders, etc (conjure up your favourite suspects here), whose work initially attracts disdain, disbelief, disapproval, dispute or a bit of disgust, but usually leaves something in the landscape and vocabulary of our beloved subject. And the question is ...where are these characters and why aren't they in our face affronting our sense of balance and niggling at our comfort, as well as warming our cockles? And does it matter?

Firstly: Where are these performers? It seems they are disappearing along with the crumbling stage for exploratory and experimental jewellery. A present malaise not just exclusive to jewellery, but apparently spreading throughout crafts as in many of the other arts. But unlike in eg. the theatre, where there are mechanisms in place to support and promote experimental work, in the field of jewellery the encouragement of more challenging work has always been

more arbitrary. It has been left to colleges, makers and galleries to make isolated decisions whether or not to explore, make and promote experimentation. And all this under that age-old shadow – the Greenback God, whose influence has grown into such a formidable challenge that it would be quite understandable if we buckled, admitted defeat and joined the flow. I mean, let's face it, if you were a student with no grant and a government debt, wouldn't you want to be out of college and into a job (you'd have to, mate). Manipulative funding for colleges does produce a commercial bias in programming, you know it makes cents. Hey, and makers aren't just feeling the pinch but taking a pounding, added to which there is the ever increasing threat of big high street companies ripping off and dumbing down their designs. So it now takes immense guile to amass enough money for the next beer – and galleries are in the same rocky boat. It pains me to say it, but experimental work is not the main ingredient in the recipe for short-term financial survival.

Nicely on to Number Two: Does it matter? Yes. Just as yesterday's alchemy is today's chemistry, today's experimental tom foolery is tomorrow's bread and butter. If you push out all perimeters you create a wider field to work in. This is not about replacement but about broadening the appeal of jewellery, extending educational and market potential, generating an escalating interest. Here are two parallels: Fine Art: the emergence of Brit Art, through hype? luck? sponsorship? has nonetheless heightened market awareness and had a knock-on effect within Fine Art, providing more opportunities, eg public commissions, new relationships with industry, for more practitioners. Fashion: the traditional mechanism of the catwalk provides a forum for art and business, where undiluted creations confront the public, eventually to assume a more market-friendly form. This sustains fashion's intellectual and commercial future.

Now is the time to initiate debate within our field and set about creating mechanisms to encourage innovative work and ideas. Can the master technicians among us mend the breaking link, or are our hands tied with the bonds of filthy lucre?

Bring on the Dancing Fools.

(The last thing I wrote was 'What I Dun in my Holidays'. I hope I get more than 3/10 this time. – Timothy, Jeweller, amongst other stuff).

ACJ Officers and committee members

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

If You Think You Need a Brochure, Think Again

Russell Wright weighs it up

How many times have you decided you needed a brochure? How many times have you heard somebody say they have just produced a brochure? How often have you come across a pile of unused brochures mouldering in a corner? Too often, what starts out as a good idea ends as a waste of time and money.

The first task is to define the purpose of your brochure. Do you want it actively to help you to sell goods, or merely to enhance your business profile? In the first case, do you want to sell lots of items to lots of people, or are you hoping to sell expensive goods to a limited market? In other words, do you want lots of relatively cheap brochures for a broad distribution, or something sophisticated for the discerning few? In the second case, is the content going to concentrate on you, or on the goods that you produce?

Already, the question of cost is beginning to surface. A conversation with your financial adviser, or a knife slipped between the ribs of your crock piggy, will give you a good indication of the funds you can commit to this project. Next, you must convince yourself that the expenditure of these funds will give you a value-for-money return.

Let us assume you are convinced you need a brochure and you have the funds. You must then discover whether those funds are sufficient. Brochure costs can be broken down into three main areas:

Design and Photography – Whether you go for a fully professional production against a quote, or you do all the work yourself, you will still incur costs. Even self-help is costly in time and materials, and the production of effective advertising copy and good photography are as much crafts as making jewellery. Will your prospective market respond to something made in-house or do you need to take on professional help?

Printing – Desktop publishing can produce some outstanding results if you have both the skill and the time for it. It does not however produce the specialist paper stock that could make all the difference between an adequate product and one that is really going to sell your goods. Whatever your choice, the cost of a professional printer, many of whom provide design services, is stated in the quote, but for self-help you must take into account all printer consumables as well as time.

Distribution – Costs start with the development and maintenance of an address list. Hopefully you have a database package, or a reasonably good spreadsheet if your list is not huge, but your database is only as valuable as it is accurate. It needs regular updating, which is a constant drain on time. It is unlikely you can find or even buy readymade lists appropriate to your business. You may also feel the need to cover your brochure with an encouraging letter, and produce your own mailing labels? For that you will need a word-processing package and a familiarity with mail-merging, which tends to be a black art rather than a craft. Lastly, will

you deliver the brochures yourself, or bear the cost of postage, as well as paper, envelopes and labels? Remember also, if you feel the need to produce a large and sophisticated brochure, you may incur extra postal costs and the additional cost of non-standard envelopes.

At some point in the design stage you will have to define your market, and the quantity of brochures you need to order. In doing that you must remember that while it is wasteful to leave more than a few copies on the shelf, it is a marketing sin to order too few. The set-up cost for a short re-run will be as much as the original run, and the resultant overall per unit cost will be embarrassingly high. Above all, be sure to order too many.

In summary, the successful brochure will be the result of an equilibrium between need, budget and quality. If you have worked your way around that triangle two or three times without reaching a satisfactory balance, it may be worth taking a deeper look at the balance of your business as a whole before you go further.

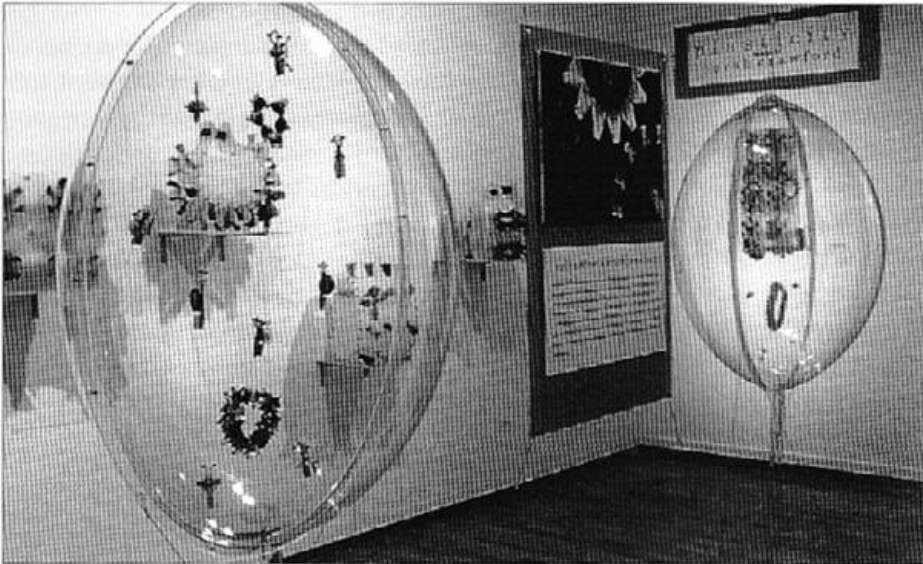
Plasticity in Skye

by Sarah Crawford

In my work I use plastics, rubbers and other materials sometimes from sheet and sometimes from readymade pieces such as toothbrushes, dismantled toy parts, cracker prizes, etc. I make jewellery, bags and other objects, mostly as one-offs. My work is colourful, quirky and often humorous. Because of these things my pieces are often seen as recycled, as fashion accessory design or as making a statement to do with perceptions of value. As I see it, the work is about materials, and about exploring clever and sensitive ways of joining and manipulating materials. What I really enjoy is the making and the thinking behind the making.

It was through just this understandable but incredibly frustrating misconception that I accidentally landed my first Solo Exhibition. An Tuireann, a gallery on the Isle of Skye, invited me to take part in a textiles exhibition. I felt my work was not appropriate for it, and after quite an impassioned argument about how I saw my work they offered me a solo show.

Before putting the exhibition together I spent a lot of time thinking about what I wanted it to be. I am too new for a retrospective, yet I am lucky in that I have produced a relatively sizable and varied progression of pieces which I was



*Sarah Crawford: Plasticity.
Installation, An Tuireann Gallery.
Photo: Richard Stroud.*

keen to show. Most crafts exhibitions seem to be based on a theme of objects and rarely address what makers have in mind when creating the work. I determined the exhibition would show my work from a 'making' point of view, and selected groups of pieces to illustrate my materials-led way of working.

In thinking up a title I was faced with the problematic issue of just what it is I do. I trained as a jeweller but increasingly make pieces that aren't jewellery; I often use techniques more akin to textiles and in many ways work more like a fine artist, yet craftsmanship is very important to me. I side-stepped that problem and addressed materials and making by calling the exhibition 'Plasticity; works by Sarah Crawford'.

My budget was limited so I used cheap or reclaimed materials and display systems, and simple themes and processes that I could handle myself. I made painted MDF panels look slick by suspending them from tensioned steel cable and weighted down a couple of hanging perspex display eggs using upturned plastic salad bowls filled with concrete. I couldn't produce the photographic panels, but my boyfriend is a photographer, and that, coupled with the processors' generosity, got me several fantastic inkjet prints. Installation took two of us five days but because of the thorough designing and planning it was a simple task and the exhibition looked really fresh and professional.

'Plasticity' opened at An Tuireann in October 1999 and was fantastically well received by the surprisingly large numbers of visitors to Skye. I found it amusing to read the very encouraging Visitors Book, particularly the comment from a 12 year old from Middlesbrough, 'The lady had a very interesting life who made this beautiful art'. Does she think I'm dead? I can't be sure from this kind of feedback if I have conveyed my way of thinking, but I am really thrilled by the positive response to 'Plasticity'.

I had no plans beyond An Tuireann, but the show has now toured to Art.TM in Inverness, with Colchester scheduled for July and other possibilities ahead. It feels strange to have

finished all the making yet having to begin the process of promoting the show and extend its tour. I still have a lot of work to do for 'Plasticity', but it is very exciting.

Update on Alloy - Hereford Jewellers Group by Mike Gell

As Findings goes to press Alloy is finalising the purchase of the equipment to complete work on our Communal Workshop in the Courtyard Theatre and Arts Centre in Hereford. The room itself has been transformed into a beautiful 25 metre square workshop with separate rooms for computers and photography, and for polishing. We are buying a lathe, brazing hearth, rolling mills, enamelling and sandblasting facilities and much more. There are four fully equipped workstations which will be available to members on a day-to-day basis. We shall have two powerful computers, one with database and one, with the help of a top of the range scanner, dedicated to image management. The latter will be particularly useful as Alloy members are involved in the setting up of an E-commerce project called Spirit of Design, which will help makers, particularly jewellers, sell their work through the Net. But it is much more versatile than just a website, being also a database medium. Any ACJ members interested in having further details please write to me, Mike Gell, c/o Alloy, The Courtyard, Edgar St, Hereford.

The lottery grant was also used to make some beautiful oak display cases which have been put to great use in our touring exhibition. This has been shown on the Isle of Wight, Hartlebury (Worcs), Cardiff and Monmouth and has sold over £5000 worth of our members' jewellery. It will complement the International Jewellery (Cleveland Collection) exhibition at Bilston in June – and we hope it will carry on indefinitely. We should like to acknowledge the valuable help given to our project by the Arts Department of Herefordshire Council, in particular by Natalia Silver. Thanks to them also for hosting our opening event at The Courtyard on 3 March.

The Haystack Experience

Liz Tyler at Summer School

When I received the application form for this year's conference and the pre-conference workshops, I thought – Great! I'll get to see Michael Good and Fred Woell again. Then it occurred to me that most readers may not have heard of Haystack.

Back in 1989, because of the renovation work at Goldsmiths' Hall, the annual Craftsmanship and Design Awards were replaced with travel bursaries. At that time I had returned to college – Sir John Cass. Specifically I wanted to learn anticlastic raising techniques, but this rather baffled the staff. I began to experiment, from an article by Michael Good in an old issue of *Aurum* magazine. When the bursaries came up I knew exactly what I wanted to do – work with Michael Good. I soon found that this was difficult to arrange but that Michael taught several summer schools. I had to establish when Michael was teaching, which airplanes and Greyhound buses to catch and what it would all cost. I was a finalist but did not win. Disappointed, I knew I had to go, applied successfully to the Haystack School for a scholarship, borrowed the rest and was off.

Haystack Mountain School of Craft is even more romantic than it sounds, situated in a remote corner of Deer Isle, seventy miles from Bangor, Maine, off the East Coast of America. It is snow-bound in winter, but in summer a veritable hive of activity. The mainly wooden summer school buildings blend in with the forested coastline. Each year six sessions of two and three week workshops take place in all craft disciplines, attracting people from all over the world of all ages (over 16) and ability levels. For some it's a holiday, for most it's a chance to learn a skill to aid their career or change direction. For many it's the place to find yourself – or indeed someone else!

Michael Good is a fantastic teacher and in just two weeks we learned so much, but then a group of us hammered night and day to make the most of the opportunity. We still found time for trips to Michael's workshop in Camden, to visit lobster shacks, watch fireflies and shooting stars and sunsets disappearing over the islands and occasionally dive into the ocean. There is a fabulous sense of community with people visiting each other's workshops and fascinating talks most evenings. The sessions end with an auction of craft items made during the school, to raise funds to keep this wonderful facility going.

I never thought that if I went back to Haystack it could be as rewarding a second time, but in 1996 when Heikki Seppa was doing a rare session, I had to go. It was just as stimulating, warmer weather, different people, and like a true tourist I organised a whale-watching trip which was 'awesome'. I see Heikki as the grand master of anticlastic and synclastic raising, as it was he who first took these traditional

silversmithing techniques and looked beyond their end-product. He developed the scientific nomenclature for the increased consciousness of the artistic forms created and employed them on an unexpected scale in unusual combinations. It was following a session at Haystack with Heikki in 1977 that Michael Good formulated his designs in anticlastic raising.

It is hard to put into words the thrill of working intensively in such a location with people whose work so inspires you, and with whom you instinctively click, in a mutual appreciation of form and understanding of what can be achieved by exploiting the physical properties of the metal. Haystack changed my life. Not only did I learn skills which have enabled me to transform my curved and twisted ideas into award-winning jewellery and silverware, but the American ethic of 'go for it' and not worry, just try to do what you really want to do, gave me a confidence I had previously lacked.

So, come to our conference, meet some wonderful people, and if you have the chance, go to Haystack. There are various scholarships available, some specifically for jewellers and for Europeans, which are not always taken up – you won't regret it.

Exhibition reviews

Jewellery from Austria

Lesley Craze Gallery

11 February-10 March 2000

I arrived with little knowledge of contemporary Austrian jewellery, so it was a treat to see the amount of creativity present. The 12 jewellers chosen by Veronica Schwarzingger of the V&V Galerie in Vienna show an inspiring range of influence and diversity.

The unconventional use of materials was very interesting. Petra Zimmerman manipulated 'orthodontic materials' in a resin-like way, building up large 3-dimensional rings in bright translucent colours, into which embedded amber and agates seemed to flow. Four of her rings embedded gaudy 'trinket jewellery' or old precious rings into the material, for a completely new take – ring on ring.

Not many people have had the confidence to use rubber on its own as Isabella Hollauf does. Single and multiple black and brick-red discs were manipulated to perform as hats, arm-pieces and necklaces, with the simplicity of her 'multi-functional circles' at 400mm diameter making the strongest statement. Alleweil-Design, the only German, exhibited his 'Gadget rings', a plastic ring base with interchangeable logo-ed bottle tops which you were encouraged to personalise.

Slices of sintered limestone were the focus of Gertrud Pölzl's work. Sophisticated yet delicately constructed silver trapped the stones loosely in beautifully balanced pieces. Susanne Hammer used metal in clever designs: necklaces made up of large fine links which could be stacked to become a finger

ring, and her loop earrings fabricated from sprung silver incorporating a tension mechanism to attach to the ear without any fiddly clips or posts.

Sonja Bischur, an established jeweller, showed two bodies of work: her production range of perspex bangles and open-ended 'wave' necklaces was in contrast to her one-off pieces, each called 'Ring with the rest'. Presented in black wooden boxes, one compartment held a heavy band pierced along its centre to form a large and a small ring, while the other contained a small vial of the filings – the 'rest' of the rings.



Isabella Hollauf, Neckpiece 1999. Rubber and painted steel.

Finally we must mention Florian Ladstätter. Characterised as a 'philosopher artist', he is absorbed by tongue in cheek and phonetic jokes, expressed in many media including jewellery. His resin necklaces, some using synthetic or semi-precious stones, were reminiscent of medals.

All this work with its clear unfussy lines was on a larger scale than is generally seen in the UK. It was a pity therefore that there was not more space to show it. It seemed almost to be vying with the gallery's regular stock; not very Austrian in style, as its curator, Veronica, pointed out. Nevertheless, with jewellery as creatively and technically strong as this, it turned out to be a thoroughly enjoyable experience. Janice Derrick

Alan Craxford

Oxford Gallery

22 November 1999-5 January 2000

I had seen Alan Craxford's jewellery before but had never really looked closely at it, and living locally the Christmas period was an ideal opportunity to spend some time in the peaceful surroundings of the lower gallery in the Oxford Gallery doing just that.

There were 31 pieces, making it an eclectic collection of rings, brooches, a necklace and earrings (including clip-on – my mother would be pleased). The exhibition was in two showcases with a simple unfussy display using handmade paper and bamboo on which to sit the work.

Alan's jewellery is made from precious metals which have been hand engraved and incorporates unusual semi-precious and precious gems. He is influenced by many things including opposites such as night and day, sun and moon, as well as Hindu and Buddhist iconography. This is reflected throughout his work by the use of symbols such as the circle and by contrasting coloured metals and gems. The form Alan has made his own, his trademark pieces, are his semi-circular earrings, set with oval or round stones half way down the straight edge. Each is made to contrast with the other and set with a complementary stone. His rings are more conventional in form than the earrings but individualised with beautifully engraved patterns covering part or all of the shank or setting. The brooches are equally unique and attention to detail was evident on both the front and back of each one. Alan uses a variety of finishes combining textured engraved surfaces with smooth and shiny or scratch-brushed effects. The extensive range of imagery, the metal combinations and finishes allow for endless possibilities when designing new work, still within the confines of the very distinctive style he has created. It is obvious that Alan Craxford's work is meticulously made and very labour-intensive. His jewellery is timeless and he is beyond the dictates of fashions and trends. The elegance of his jewellery has great appeal.

Craxford has developed a reputation for exclusivity by never reproducing the same design and by choosing to make no more than 20 to 30 pieces a year. As you can imagine, this makes his work expensive and limits the number of us who can own a piece, but if you enjoy looking at beautiful things and are content as I am just to look, I recommend you take a trip to view his work whenever the opportunity arises.

Sarah Tomlin



Alan Craxford. 'Day' earrings, 1999. 18ct white gold hand engraved, set with oval 'buff top' pale yellow sapphires. 50x18mm. Photo: Paul Hartley

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Jack Cunningham: Journey

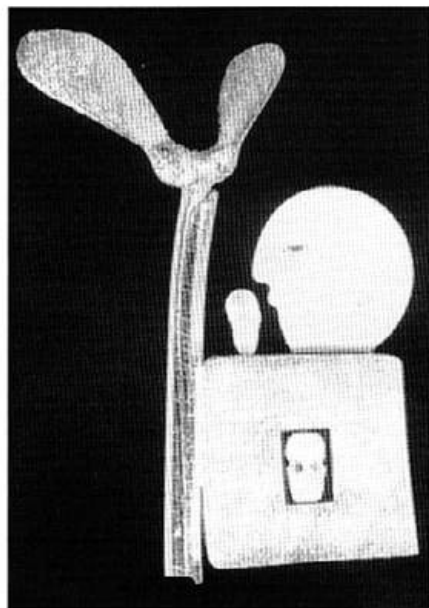
Jewellery Installation, The Lighthouse, Glasgow,
28 Jan-12 Mar 2000 and touring

Writing is not easy for a maker, but as Jack's work has been developing in steady increments into more narrative pieces this was an opportunity to look at his work in a more focussed way. I have wanted to visit the Lighthouse since it opened last year and the location for this exhibition is quite spectacular. Jack's installation has a clearly defined concept with purpose-built cases and 'glass houses' on striped poles and wheels set against floor-to-ceiling windows on the fifth floor with views across Glasgow. During the day the work and the cases are flooded with natural light. In the evening each unit is picked out by spot-lights making the sensation coalesce with the impressions from the catalogue, of sharp images set against black backgrounds and of going 'on-line'.

Previously, Jack's work explored identity through a sense of place, using combinations of symbols and icons. In this larger group of work he has expanded to establish personal connections which are expressions of his own sense of being – his own journeys in every sense.

There are four interconnected series of brooches here, with an inherent consistency maintained through the different combinations and juxtapositions of selected elements contained within strong forms. His application of stones (carved, cut, cabs), pearls in specific forms, cast sycamore seeds, stylised leaves and twigs, and natural ammonites, embody very personal meanings. Their containment within the forms and symbols he uses – the crosses, hearts, house-shapes and beams – evokes a growing empathy which is grounded in universal interpretations of icons and allegory.

The quirky added elements, both serendipitously found or systematically sought, encouraged me to interpret each piece and to delve deeper into Jack's thought-provoking process. One example is the piece 'How deep is your love', where



Jack Cunningham,
brooch, 'Out of the
Box' white metal,
bone, cultured pearl.
Photo: Andy Stark

measurement is embodied in a section of a ruler, set as one of the elements. This piece can be appreciated, as can all the others in the exhibition, for its visual impact alone, for the well crafted, strong, clear images and details that can be enjoyed with or apart from any perceived meaning.

The catalogue is comprehensive and very informative about the development of this new work, and contains essays by Amanda Game of the Scottish Gallery and Dr Stuart MacDonald, Director of the Lighthouse. Ann Marie Shillito

The exhibition will be shown at the Jam Factory, Adelaide, 29 July-10 September 2000, and in Sydney (dates and venue to be confirmed).

Adam Paxon – New Work

The Scottish Gallery, Edinburgh
10 January-2 February 2000

Adam Paxon has produced a stunning collection of new work for the Scottish Gallery's first jewellery show of the 21st century. Paxon makes, in effect, fantastic 'creatures to wear', inspired by the surfaces, colours and protrusions of deep sea creatures and other exotica of the natural world. His work is driven by his passion for acrylic and its qualities, and the processes of working it, and he achieves an impressive vitality using this medium. Acrylic's capacity to contain and reflect light is of particular importance to him, and he fully exploits this characteristic to produce an extraordinary luminosity. Colour is key, and Paxon has succeeded in creating a superb palette as well as a sure balance in the combinations he uses, delighting in manipulating his material principally through meticulous lamination and forming. The work pleases more than just the eye: the surfaces of his jewels, with their bumps and spines, are wonderfully tactile, and their smooth glossy finish is equally irresistible to the touch.

These jewels stimulate the mind too. Paxon takes an innovative approach to attaching them to the body, and is fascinated by the possibilities of multiple uses and identities. Periods of working as a prop- and model-maker are evident in his inventiveness. The use of magnets to secure earrings and brooches is imaginative and carefully worked through. Never does this method of attachment feel insecure. One brooch, constructed in three layers, utilises three sets of magnets released by giving the sections a firm twist so that opposing magnets no longer attract but repel.

A series of dual-function ring/brooches explores different ways of wearing a single object. As rings, the perennial problem of sizing is cleverly overcome by tying the object around the fingers with a stretchy length of silicon tube. Other rings are supported between rather than around the fingers, and are easy to wear despite their size. They are supplied with secret pleasures for the wearer: turning daisy wheels, for fiddling with at the back of the fingers; bezels to spin or wobble; elements which can be rattled or silenced at will. There is an exuberant playfulness in this work; but it is not



Adam Paxon, Brooch 1999, acrylic. Photo:Graham Lees

frivolous. Other details are there to be examined too, especially the brilliant use of lamination to create subtle layering effects, and decoration which is known only to the wearer and cannot be seen from the outside.

The jewels are designed to work independently as objects when not being worn, taking on additional character through the way they relate to a flat surface or the way they move when touched. Large earrings with spine-encrusted surfaces are typical. Off the body, the two halves can be closed up, hiding the posts and enclosing the backs within their own secret inner compartment (the backs are, characteristically, handmade and colour coordinated). They resemble tiny sculptured sea creatures, whose second existence as earrings is quite hidden. Paxon is interested in how and where the work is worn on the body, and the shoulder is a favourite location. He imagines pieces as erupting out of the owner's clothing, ready to wriggle over the body. A series of squirming brooches begins to explore this idea.

Please note our new postal address: PO Box 14, Hertford SG14 1WA. Mail will be forwarded from there by Sally Andrews, our hardworking membership secretary, to Findings or whoever else is to deal with it.

Sally now has quantities of our chic new Membership Cards, to be issued as subscriptions are renewed. These will carry a membership number, hitherto only to be found on the receipt slip, potentially vital in applying for 'members only' opportunities.

Our new email address is: acjorg14@hotmail.com

The quality of thinking and the mastery of material behind this collection are impressive. Paxon is an original, distinctive and very skilful young jeweller who achieves a remarkable spontaneity despite the painstaking hours of work behind each piece. The jewellery has all the freshness of young work, bursting with exciting new ideas, combined with the confidence and accomplishment of a more established artist. An altogether inspiring show. Elizabeth Goring, National Museums of Scotland.

Pierre Cavalan

The Scottish Gallery, Edinburgh
4-31 March 2000

"My work evolves from my daily experiences. As I walk on the street, on the beach or in the bush, I always collect 'bits and pieces'. I then store them in my workshop with old material given by my friends or purchased from auction houses. Eventually, the juxtaposition of two pieces, a shell and a wine cork, a military decoration and a component of costume, a seabird bone and a tourist pin, triggers an often unexpected emotion, a new meaning and a new dimension. This initial 'spark of creativity' is then assembled using traditional jewellery skills." Pierre Cavalan 1999



Pierre Cavalan, brooch, 'Friendship' 1999. Mixed media. Photo: Julian Wolkenstein

Pierre Cavalan describes himself as a 'bijoutier sans frontières' – a jeweller without boundaries. The French born artist, living in New South Wales since 1974, skilfully combines everyday found objects into spectacular pieces of jewellery. One of the first things to appeal to me was the scale of the work, for example 'Grande Order of the Wrench and Spanner 1994 – a medal for the working-class hero'. This theatrically oversized medal with a huge red and white ribbon bow, looks like a traditional war medal but is instead a tribute to the working class, featuring a small raised hand clutching the wrench and hammer. The pieces are decorative, looking almost historical, baroque or like stage jewellery, but closer inspection shows each piece has something to say. Cavalan uses the medium of jewellery as a vehicle for self expression and social comment, and many of the pieces catalogue

significant historical events such as the 'Rainbow Warrior Medal' of 1990, marking the 10th anniversary of the sinking of the Greenpeace ship in Auckland harbour by French government agents, and 'Gun Control Pin' 1996, a response to the Port Arthur massacre in Tasmania (interestingly, the brooch was later bought by the judge in the case).

Some of the other pieces, like 'Semaphore 1997' look more subtle, where Cavalan has used the outside cases of computers, in graduated shades of grey, to create a relatively subdued neckpiece with only small splashes of blue and white in the form of enamel pins, fragments of broken china, old buttons and Lego. The pieces have a precious quality, something I found was predominant in Cavalan's work. He likes to quote Picasso: 'where things are concerned, there is no class distinction', and by using his skill as a jeweller, he carefully composes, soldering bits together or setting them like precious stones. He takes found objects and reinvents them, and through his creations we get an insight into Cavalan's personality and a document of our time.

Anna Gordon

New Publications

Jewels and Jewellery

by Clare Phillips. V&A Publications, 2000
160pp, 240 colour and 20 b/w photos. £25.
ISBN 1 85177 279 0

The Jewellery Gallery at the V&A has been for me, and I am sure many others, a source of inspiration, wonder and information over many years. We can now have a part of it continually to hand in the form of this excellent book. It forms a welcome addition to the detailed catalogue in the Gallery written in 1982 and is a fitting tribute to the author, the late Shirley Bury. The jeweller and the jewellery historian will undoubtedly appreciate this new book and anyone with an interest in jewellery and its development will find it a continual pleasure and a lasting source of reference.

The book is in three sections; 'Materials' 'A chronology of style' and 'Manufacturing and distribution'. The first and third of these, although brief, give succinct accounts of those aspects of the jewellery world that are not always so clearly explained. There is an extensive bibliography and a useful and easy to use Appendix of Illustrations. The greater part of the book deals with the evolution of styles from the Middle Ages to the 1990s, using the Museum's collection to illustrate each period. It is not just a list of dates but a sweep through the centuries highlighting the principal elements of an era and how these influenced the jewels. Examples of the wearers include Elizabeth I, via Napoleon and Josephine to May Morris. The makers profiled include famous jewellers from the past such as Lalique, Ashbee and Liberty, and those less widely known like Henry Wilson and the Gaskins.

Following a chapter on the influential International Exhibition of Modern Jewellery organised in 1961 by Graham Hughes at

Goldsmiths' Hall, each subsequent decade is illustrated by examples of jewellers who have become modern classics – Gerda Flockinger, Wendy Ramshaw, Jacqueline Mina and Peter Chang, to pick out one name only from each decade.

Clare Phillips' clear, well-written prose conveys a wealth of information in a few sentences without being overly technical or superficial. She has chosen amusing and apt quotations from contemporary observers and wearers so that the reader can appreciate the context in which a particular jewel would have been worn. All this seemingly effortless erudition is accompanied by stunning colour photographs by Ian Thomas. This is the first time that such an extensive selection of colour illustrations from the V&A collection has appeared in one volume. The book is worth having for this alone. As a gemmologist I particularly appreciate the excellent photograph of the gemstones from the Townsend Collection. As a jeweller I am interested to see illustrated the component parts of a hand-made locket and a machine-made brooch.

In summary, this book is a useful addition to even the most overloaded bookshelf and a very good introduction to the subject for newcomers. Lynne Bartlett

Robert Smit 'Empty House'

Arnoldsche 1999 £45 (See below for ACJ offer)
ISBN 3-925369-92-9. English/German/Italian.

Robert Smit is a Dutch artist craftsman, well known for jewellery based on a complex alphabet of signs, which obviously owes much to the geometric abstractions of Piet Mondrian and the De Stijl movement as well as to his consummate knowledge of Zen philosophy. He uses gold with industrial and unconventional materials. Large surfaces are covered with enamel or paint, sometimes inscribed with flowing lines of gold and embellished with other flecks of colour applied in spontaneous gestures.

Smit's pieces of jewellery represent a sensual fusion of personal symbols and metaphors; they are full of playful nuances, ambiguous, combining abstractions and narrative elements, teasing the viewer with a spectrum of possibilities and meanings. 'Empty House' is an intriguing development of Smit's recent thinking. The book is contained within an anonymous double hard cover, opening like a door so that you find yourself in a world of poetry and prose passages, some complete, others in tantalising fragments. These are all woven together with paintings, gestural drawings, collage and colour photographs of his jewellery. The reader/observer is taken 'room by room' on a narrative journey through a complex interplay of text and image; Smit leads you through a deep poetic tangle of personal memories, dreams, illusions, desires, associations. In her Preface, Helen Drutt English comments: "'Empty House' is a space filled with memories in which Smit's creative images take form, a place where ideas are born and re-born". The whole volume is a strange but compelling mixture of private mythologies, mark-making,

expressive writing and jewellery; a textual and visual world where boundaries dissolve and new meanings and moods are evoked. Everything oscillates between dream and reality, loss and rediscovery, the seen and unseen.

I found it was not an 'easy read' in the conventional sense, but then it is not intended to be. Although we are invited to 'walk through the corridors of his mind', the drift of Smit's thinking is not always easy to grasp. But this is also its strength, because we find ourselves sitting on undefined boundaries which may then give way to our own creative readings. Personally I found it to be a book – or should I say a house – which is best viewed casually rather than by taking the grand tour. If you dip lightly into the 'rooms' their fragmentary poetic meanings seep into the subconscious, and some of them certainly leave haunting resonances. Smit is being playful with the reader, and to enjoy the 'house', which is not as 'empty' as the title implies, you need to enter it in a playful spirit. This book is hopefully the exciting beginning of a new genre of jewellery books, breaking down disciplinary barriers and extending the possibilities of the jeweller's art. I strongly recommend it to anyone wishing to expand their sensual horizons. Mark Lewis

Arnoldsche Art Publishers have again generously offered Findings readers a 20% discount on the price of this important book.

Jewellery Trends 2000

by Susan Sagherian, publ Ruhle Diebener, 1999. DM102.80 + DM4 postage.

Provides essential advice, major insights and inspiring links for jewellery professionals. Order form from Findings.

Don't Forget

The Crafts Council Shop at 44a Pentonville Road stocks all the best books on all aspects of jewellery, has a mail order service and will send out booklists on request. Contact Lisa Daniel on Tel: 020 7806 2558 Fax: 020 7837 6891.

News and Events

Wall Jewellery?

Ann Marie Shillito explains

As one of the recipients of a commission through the Hitec-Lotec craft project, which was announced through press releases last June, my work has scaled up by 300%. For the project I am making a wall piece in laser cut steel with the added element of lighting. The design continues a concept I have been working on, which produced brooches and earrings developed using computer aided design (CAD) and evolved through to a bowl, using expanded metal to give form, pattern and texture. Initially for this commission I wanted to cut sheet steel using waterjet, but the final design was

more suited to the tried and tested laser technique. The Hitec-Lotec project has an important educational element which has meant recording progress and developments through diaries, drawings and photographs, which will be used within the exhibition and on the website that is currently being set up.

The Craft Movement

The special jewellery Fair, scheduled for the end of February at the Farnham Maltings, has been postponed until mid December. As always, jewellery will be well to the fore at the Craft Movement Fair at Chelsea Town Hall, 6-9 April.

Craft in Focus

15-16 April

A new selling show, organised by makers, will be held at the University of Surrey at Guildford, 10am-5pm both days. Details from Robert Chapman, Tel/Fax: 01622 747325.

Consuming Craft

19-21 May

This international conference will be held at Buckinghamshire Chilterns University College. Topics to be addressed include Craft and Education, Amateur Practice, Craft Values, Craft and Identity, Collecting Craft, New Audiences. For details contact Mel Brooks, Conference Organiser, Department of Critical Theory and Practice, Faculty of Design, BCUC, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ. Tel: 01494 603048, Fax: 01494 461196.

Treasures of the 20th Century

25 May-21 July

During what promises to be a truly spectacular display of 40 years of modern jewellery from the collection of the Goldsmiths' Company, there will be three evening seminars at the Hall: Silver, the Crafting of Innovation, on 6 June; Jewellery, a Creative Force, on 20 June; and Art Medals, a New Sculpture, on 4 July. Each seminar will be chaired by Rosemary Ransome Wallis, curator of the collection. Panels of craftsmen and experts will speak about their work and the audience will be invited to join in the debate. Panellists will include Kevin Coates, John Donald, Andrew Grima, Jacqueline Mina, Wendy Ramshaw, Charlotte de Syllas and Leo de Vroomen, with Clare Phillips of the V&A and Graham Hughes, author. Tickets for each seminar cost £10.00, to include wine and a private view of the exhibition.

Apply to Amelia Fearn, Goldsmiths Hall, Foster Lane, London EC2V 6BN. Tel: 020 7676 7010 Fax: 020 7606 1511

Cockpit Open

23-25 June

The Summer Festival at Cockpit Arts, Northington Street, London WC1 (off Grays Inn Road), takes place this year between 23-25 June, 12-7pm each day. For further details contact Polly Plouviez on 020 7419 1961.

New Designers

6-9 and 13-17 July

This annual exhibition of graduating students from art colleges throughout the UK will be held at the Business Design Centre, Islington, over two weeks in July, with Jewellery and Metalwork showing from 6-9 July.

Art in Action

20-23 July

Art in Action will take place – for the 24th time – at Waterperry Gardens near Wheatley, Oxon. Jewellers taking part this year include Michael Bolton, Brian Eburah, Patricia Hamilton, Alistair Huddart, Peter Noble, Sarah Tomlin, and Irene Maria Varey who is offering hands-on gem identification and testing.

Chill out at International Jewellery London

3-6 September

Following the high temperatures inside Earls Court 2 at last year's IJL, Olympia and Earls Court has announced that 'comfort-cooling' will be installed in time for the event, along with improvements to catering and other facilities.

Jerwood Applied Arts Prize 2000

Jewellery was the subject of the first Jerwood Prize, in 1995, when the award was shared by Peter Chang and Charlotte de Syllas. £15,000 is awarded for excellence, innovation and the most significant contribution to the craft, and judged by a panel which this year includes Elizabeth Goring of the Royal Museum in Edinburgh, and Philip Hughes of Ruthin Gallery. The short list will be in the May/June Crafts, the exhibition will be held at the Crafts Council 14 September to 29 October, and the prize will be announced on 25 September. This note should of course have featured as an Opportunity in our last issue, and Editorial apologies are offered for the oversight, but the competition was widely advertised and we hope ACJ members were aware of it from other sources.

Arline Fisch Exhibition

Arline, who captivated us all at Edinburgh, announces a major retrospective of her work at the San Diego Historical Museum until 30 July this year. It has a full colour catalogue with three critical essays, published by Arnoldsche (so we shall probably review it in due course). The show may tour, but venues and dates are not yet confirmed.

Opportunities

London Guildhall University

The Sir John Cass Centre is offering short courses in Enamelling in its new workshops. The second will be by Sarah Wilson, 10-13 April, and the third by Elizabeth Turrell, 13/14 May. Elizabeth is also coordinating the International Enamelling Symposium in Bristol, 25-27 July, after the Birmingham Conference. Enquiries: Short Course Unit, LGU, 84 Moorgate, London EC2M 69Q. Tel: 020 7310 1430, Fax: 020 7320 1439 Email: scunit@lgu.ac.uk

UCE School of Jewellery, Birmingham Institute of Art and Design

The short course programme offers tuition in all aspects of Jewellery-making, gem-cutting, casting, enamelling, from late June to mid July. These include the special pre-conference workshops taught by American and German masters. Details from Gay Penfold, School of Jewellery, Vittoria Street, Birmingham B1 3PA, Tel: 0121 331 5940 Fax: 0121 331 5943.

West Dean College

Two enamelling courses are scheduled in the Summer School this year led by Pat Johnson in Week 1 (22-28 July) and by Joan Mackarell in Week 2 (29 July-4 August). The college offers courses and study days in jewellery and silversmithing throughout the year. Enquiries to the College Office, West Dean, Chichester W.Sussex P018 OQZ. Tel: 01243 811301, Fax: 01243 811343. West Dean also runs a two year Diploma Course in the Conservation and Restoration of Fine Metalwork, for which a number of scholarships and bursaries are available. Details from Administrative Assistant, The Diploma Course Office, West Dean College, West Dean, Chichester P018 OQZ. Tel: 01243 818219, Fax: 01243 818291. Email: westdean@pavilion.co.uk Web: www.westdean.org.uk

Alchimia, Florence

This contemporary jewellery school offers courses of one year, six months, and one to four weeks at Christmas and Easter. Shorter intensive courses are available throughout the year. Contact Alchimia, Via dell'Orto 35r, 50124 Florence, Italy Tel: 00 39 55 223218 Fax: 00 39 55 2382171 Email: info@alchimia.it Web: www.alchimia.it

Design Werkstatt, Florence and Braunwald

Felix Urs Stüssi's school offers a programme of week-long courses in a wide range of techniques running from April (in Florence) to a series in Braunwald, Switzerland, from end June to end August. Details (up to 23 June) from Felix Urs Stüssi, Zasiusstrasse 106A, D79102 Freiburg Germany, Tel/Fax: 00 49 0761 706713. Email: info@stuessi.de Web: www.stuessi.de

CZ Offer

The Stuttgart-based journal Goldschmiede Zeitung has established its own email trade newsletter, handling, free of charge, news of products, trade fair dates, and other items useful to an independent jeweller. Send your email address to CZ. Fax: 00 49 711 9766749 Email: info@gz-journal.de

Information is correct on going to press. 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 020 7289 6105. Entries are free, and while we include as many as possible, we cannot guarantee insertion. Copy date for the Summer issue is 15 May.

Jewellery initiative for South Wales Gallery

Model House Craft and Design Centre in Llantrisant (12m west of Cardiff) has been selling designer jewellery since 1989 and plans now to establish itself as the prime outlet in the area with links to other galleries in the region. Any members who are interested in having work at the gallery, either during the year or participating in the Christmas 2000 exhibition should write to the Gallery Manager, Julie Lockhart-White, at Model House Craft and Design Centre, Bull Ring, Llantrisant, CF72 8EB. Tel: 01443 237758, Fax: 01443 224718, with cv and visuals. The four makers to be profiled for 2001 will be selected from information received this year. Contact the gallery if you are interested in this new initiative.

Gallery listing

Syann Van Niftrik phoned Findings to offer help, so we asked her to compile a complete list of galleries throughout UK which exhibit and sell designer jewellery, arranged by region. This should be helpful to newcomers and more established makers alike, and we hope to publish and update it in due course. All contributions, or offers to help, gratefully received by Syann at The Cottage, Woodgreen, Fordingbridge, Hants SP6 2AR. Tel: 01725 510364

Nexus Galleries, Edinburgh

These new galleries, close to the Art College, invite members to submit slides/photographs for consideration, for exhibition and sales. Contact Sarah Bowman, Gallery Director, 61 Bread Street, Edinburgh EH3 9AH. Tel: 0131 477 4524 Fax: 0131 477 2940 Email: info@nexusgalleries.co.uk Web: www.nexusgalleries.co.uk

Turning Heads, Brighton

Is always seeking innovative precious and semi-precious jewellery of excellent quality. Contact Annie Shepherd at Turning Heads, 52 Meeting House Lane, Brighton, BN1 1HB. Tel: 01273 772645

british-craftmarket.com TM

This is a new concept since it will cost the makers nothing to sell their work via the internet without having a computer. British-craftmarket.com TM handles all the necessary promotion, customer service and security and makes its income from a commission on sales. The site will be launched in May and the owners are waiting to hear from jewellery designers all over the country. Contact Simon Webber Tel: 01625 820775 or Jay Hale Tel: 01889 505639 or Email them at enquiries@british-craftmarket.com

Essex Designer Jewellery Fair

The second annual Fair will be held again at the Cliffs Pavilion, Southend-on-Sea, 18-19 November, with increased space available for 39 stands. For details of participation contact Paul Burkmar, PO Box 1928, Leigh-on-Sea SS9 4UQ. Tel/Fax: 01702 510405

Call for Rings

Jinks McGrath has had a good response to her request (Findings 9), for pix of rings for her forthcoming book, but there is still time to send images to her if you had no time before now. Jinks McGrath, Streat Place Farm, Streat, nr Ditchling, Sussex BN6 8RU. Tel/Fax: 01273 890771 Email: JinksMcG@aol.com

Ars Ornata Cracoviana

30 June-2 July 2000

Nick Aikman has information about this year's conference, to be held in Krakow, Poland. 'Ars Ornata Europæana' is a loose confederation of European contemporary jewellery associations, and Krakow has coincidentally been chosen as one of eight Cultural Capitals of Europe for 2000.

Three themes will run through the programme – Contact, Information and Integration. Advance information from Jacek Rochacki of STFZ, the host Association, indicates participation by jewellers across Europe – Slovakia, Czechia, Germany, France, Switzerland, Estonia, UK – and Israel. The venue, in the centre of Krakow, is to be the Centre of Japanese Culture and Techniques. There will be a mixture of formal lectures, study groups, discussion and exhibitions, with time set aside for exploring the beautiful and historic Old Town and the castle and cathedral.

It is hoped this conference will act as an important catalyst in building stronger links between jewellers working in Eastern Europe and those in the west and elsewhere. It should be an excellent opportunity for ACJ members who wish to experience Polish historical and contemporary culture and who are interested in contemporary jewellery from that part of the world. Details of the programme have yet to be finalised, but accommodation will be in a central 3-star hotel or in less expensive student hostels. Conference fee is expected to be 100 Deutschmarks. If you are interested please contact: Jacek Rochacki, Representative for Foreign Contacts, STFZ Goldsmithing Artists' Association, ul. Mianowskiego 15m.33, PL 02 044 Warszawa, Poland. Tel/Fax: 00 48 22 6580894. Email: jar@webmedia.pl STFZ has a website at www.stfz.art.pl this will provide updates on conference details.

Further details from Nick Aikman, Department of Silversmithing and Jewellery, Loughborough University School of Art and Design, Ashby Road, Loughborough, Leics, LE11 3TU. Tel: 01509 228975, Fax: 01509 228902. Email: n.aikman@lboro.ac.uk

Encourage your friends to become members of ACJ

For supplies of the new brochure please send an A4 sae to:

The Membership Secretary,
Sally Andrews, PO box 14, Hertford SG14 1WA

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 020 7289 6105. Entries are free but we cannot guarantee inclusion. Copy date for the Summer issue is 15 May 2000.

BIRMINGHAM

School of Jewellery
Vittoria Street T: 0121 331 5940
To 14 April – Celebration (Designer Jewellers Group)

CWMBRAN

Llantarnam Grange Arts Centre
T: 01633 483321
22 April-4 June – Sarah Graveson
10 June-23 July – Kathie Murphy

DUNDEE

Duncan of Jordanstone College of Art and Design
13 Perth Road T: 01382 345330
17 April-20 May – Georgina Follet

EDINBURGH

Edinburgh College of Art
Lauriston Place T: 0131 221 6004
17-27 June – Degree Shows

Open Eye Gallery

75-79 Cumberland Street
T: 0131 557 1020
1 April-11 May – Rakhi Kapila
13 May-22 June – Ben Woodcock

Royal Museum of Scotland

Chambers Street T: 0131 225 7534
To 11 June – Kevin Coates: Fragments, Pages stolen from a book of time

Scottish Gallery

16 Dundas Street T: 0131 558 12003
To 3 May – Ten Young Silversmiths
8-31 May – Stephen Bottomley
5-28 June – Mark Powell

ETON

JaM
58b High Street T: 01753 622333
Flavour of the month:
April – Maiké Barteldres
May – Gun Thor
June – Michael Carberry

FARNHAM

New Ashgate Gallery
Wagon Yard, Lower Church Lane,
Downing Street T: 01252 713208
29 April-24 July – Summer Rarefind:
Fourteen Jewellers

GLASGOW

Royal Concert Hall
To 24 April – Dazzle

HEREFORD

John McKellar Designer Jewellery
23 Church Street T: 01432 354460
5-31 May – Celebration (Designer Jewellers Group)

HOVE

Turning Heads
52 Meeting House Lane T: 01273 772645
5 May-3 June – Funky, Functional and Fun. Five Jewellers

HUDDERSFIELD

The Ark
113 North Road, Kirkburton
T: 01484 605055
To 29 April – Spring Group Show

LEEDS

Craft Centre and Design Gallery
City Art Gallery, The Headrow
T: 0113 247 8241
To 29 April – Charlotte Cornwell and Christina Hirst
2 May-30 June – Katie Heath and Diana King

LINCOLN

Midas
31 Steep Hill T: 01522 532299
Showcases: Jane Adam, Philippa Crawford, Pamela Rawnsley, Nicola Becci, Lucy Hallam and Ashi Marwaha

LIVERPOOL,

Bluecoat Gallery Display Centre
School Lane T: 0151 709 4014
23 May-24 June – Value Judgments, incl. Katie Clark, Sarah Crawford, Janice Derrick, Carla Edwards, Colette Hazelwood, Mah Rana, Julie Ann Seaman and Juliette Sleath

LONDON

Aurum
12 Englands Lane, Belsize Park
T: 020 7586 8656
To 19 June – Johnny Rocket
26 June-26 August – Naomi Filmer
Cockpit Arts
Northington Street, WCI T: 020 7419 1961
23-25 June – Summer Festival

Contemporary Applied Arts

2 Percy Street WI T: 0207 436 2344
To 15 April – Helen Smythe
22 April-3 June – 'Pharmacopoeia'
9 June-22 July – Wendy Ramshaw, with Dawn Gulyas, Elizabeth Bone and Catherine Hills

Crafts Council Gallery

44a Pentonville Road, NI
T: 020 7806 2557
6 April-4 June – 'Tectonic', incl. Elizabeth Callinicos
6 April-13 June – Heidi Yeo
30 May-2 July – Pierre Cavalan

Crafts Council Shop at the V&A

Victoria and Albert Museum, SW7
T: 020 7589 5070
14 June-16 July – New Faces, incl. Adam Paxon

Craft Movement

T:01373 813333
27-29 May – Fair, Richmond upon Thames

Gallery in Cork Street

27 Cork Street, WI
22-27 May – Work from the Scottish Gallery, Edinburgh, incl. Jewellery

Studio Fusion

Unit 1:06 OXO Tower Wharf,
Bargehouse St T: 020 7928 3600
6 April-7 May – 'Small is Beautiful'
Gillie Hoyte Byrom

NOTTINGHAM

Angel Row Gallery
3 Angel Row T: 0115 915 2869
3 May-10 June – Sarah Crawford

OXFORD

Oxford Gallery
23 High Street T: 01865 242731
30 May-28 June – Jane Short

WELBECK

Harley Gallery for Art and Craft
Near Worksop, Notts T: 01909 501700
To 7 May – Jane Adam retrospective

WITNEY

We Three Kings
19 Bridge Street T: 01993 775399
To 13 May – 'All Things Good', incl. Karen Jones and Sylvia Banner
17 May-29 July – Louise Tall, Cyd Button and Victoria Stewart

WOLVERHAMPTON

Bilston Craft Gallery
Mount Pleasant T: 01902 552507
3 June-5 August – Cleveland Collection