

Elizabeth Callinicos. From 'Tectonic', installation at Crafts Council, 2000. l-r: Pocket Piece, aluminium; Button-hole, glass thistle funnel (found object); Egg-timer Hand-piece/button hole; steel ball-bearing. (See p.11)

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Chairman's letter

In a previous newsletter I referred to Shakespeare's 'Inaudible and noiseless foot of Time' creeping up on me. This quarter is no exception. Now not only have the three months between issues crept up on me, but it feels as if the last three years have as well.

It hardly seems like that length of time since we all met in Birmingham to formally constitute the Association, nor does it feel as if I have been writing my quarterly Chairman's Letter to you for twelve issues. But such is the reality, and this is my final offering written, as you might imagine, with mixed emotions. When we assemble on the 23rd of July for the Annual General Meeting I shall formally retire as your Chairman and hand over office to my successor.

So now seems an appropriate occasion for review and reflection. In previous issues I have noted the healthy, and rising, membership numbers, the excellent attendance at stimulating and entertaining conferences, our growing national and international profile, and the glowing tributes readers continue to pay to *Findings*. While I am naturally pleased to reflect on these achievements, and hope that you, the members, share the committee's belief that our first three years of existence have been successful, nevertheless it is appropriate and necessary to look to the future.

Encouraging though the membership total is, we do need to greatly increase our numbers. In order to be self-sufficient in future we need to double our existing membership, since the time will come when we shall be required to fully meet our administrative costs. There is an immense number of jewellers and others who qualify for membership and who would benefit from joining us. I certainly hope the new promotional leaflet will assist us in persuading them. Do please try to recruit new members through your own personal networks. The Committee realises that some jewellers for various reasons have felt unable to join the Association so far but we hope that, as we have become established and demonstrated not only our serious intent but also our success in promoting contemporary jewellery, they may now consider doing so. One of the principal aims of the ACJ is after all to be inclusive rather than selective. Everyone with a strong interest in contemporary jewellery is welcome and has a contribution to make.

For me, it has been a genuine honour to chair the Association through its first three years. It has been immensely hard work and extremely time-consuming; there has been the odd sleepless night, but most importantly it has been a very, very satisfying job to do, especially with the support of an excellent and hardworking committee and office-bearers. I wouldn't have missed it for anything. In future as an ordinary member I shall look forward not only to our continued success but to the enhancement of ACJ's reputation and activities at home and abroad.

The Millennium Conference, 'A Sense of Wonder', will be our next stepping-stone, very shortly after the publication of this issue of *Findings*. I hope to meet as many as possible of you there. It's going to be a stimulating three days. Norman Cherry

STOP PRESS...STOP PRESS...STOP PRESS...STOP PRESS

A Sense of Wonder

ACJ International Conference, 19-22 July 2000

If you haven't yet booked a place at this year's most exciting event, it's not too late.

Places are filling up fast but there will be a few last minute opportunities, so don't miss out - for just a few days you'll be inspired, entertained and refreshed in extremely good company.

But hurry, call Anne Malindine on 0117 9149508 for up to date conference information.

So far, there are delegates from Argentina, Australia, Canada, Denmark, Eire, Germany, Israel, Italy, Japan, Netherlands, Norway, Sweden, Switzerland and USA, as well as an encouraging number (around half) from UK. It will be a truly international conference and a great opportunity to meet new people and renew old friendships.

A reminder to all delegates - don't forget your **pin** for the **Lucky Dip**. Bring a pin (brooch) with a value of no more than £5, and hand it in when you register. At the Opening Reception there will be a lucky dip and a chance to meet the maker of the pin you have won.

In addition, you will be bringing a piece for the **Delegates Exhibition**, and many of you will have work in the **Members' Exhibition** (sent to arrive at the School of Jewellery by 3 July at the latest), so there will be plenty of scope to show what you can do.

There are a few places left on some of the **Pre-Conference workshops**. For up to date information on these call 0121 331 5940.

Editorial

This issue of *Findings* focusses on the ACJ conference in Birmingham, 'A Sense of Wonder'. We asked Peter Chatwin and Pamela Martin to give us the context of the work in their exhibition 'Feed the Fury' at the mac, which promises to be a vibrantly colourful display (sorry, we are still limited to printing in black and white) of recent pieces.

Our centre spread is given over to a selection of the work promised for the Members' Exhibition, which will be on display in the School of Jewellery during the conference. Around 50 members are sending pieces, in all shapes, sizes and materials.

It seemed a good idea to provide a few notes on the conference speakers so that delegates know in advance something of the credentials and specialist expertise that will be represented.

Just in time for Birmingham comes the published report on 'Feel it - Wear it', our conference at Edinburgh in 1998, with texts of most of the papers. Credit is due to Nick Aikman for all the hard work in assembling the material and for managing the production of an elegant, well-illustrated publication. Looking through it evokes the excitement we all felt at the time, and which we are confident will be recreated at Birmingham. Elsewhere in this issue Russell Wright relates how Edinburgh provided a personal breakthrough, and we shall welcome any

comments, praise, complaints, etc, you may have this time round.

Conferences, symposia and discussions seem to be increasing in frequency and scope, and we have reports on the event at the Harley Art and Craft Gallery in late March and that organised by the Cass in mid April. There have been other valuable talk-fests more recently, at Bucks Chilterns University College and at London Institute (organised by Camberwell) with still more in the pipeline. In some of these jewellery has been only one component in discussions about the crafts as a whole, but contributions by members of our Association have been very significant.

Then there are reviews of exhibitions and of the splendid new book on Arline Fisch, helping to fill what we hope will be a very special edition of our newsletter. *Muriel Wilson*

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.

Feed the Fury - Art Meets Science

PETER CHATWIN AND PAMELA MARTIN will be showing new work at the School of Art at Margaret Street, Birmingham, during the conference. Here they explain some of the background to the exhibition.

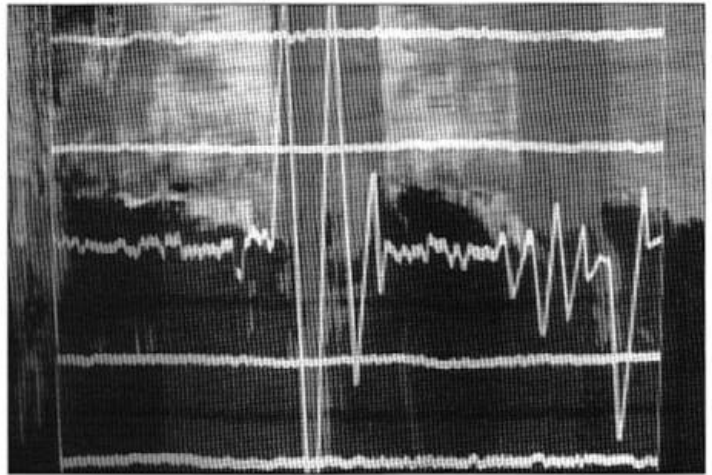
Artists and scientists are both quite often seen as eccentric and in conflict. The artist is seen as intuitive, reflective and spiritual, the scientist as the purveyor of cold hard facts which all fit into the Darwinist theory of evolution. This perceived division was deepened by C P Snow in his 'Two Cultures' of 1959, and is a subject which has resurfaced more recently and is being hotly debated now.

Our lifelong interest in natural sciences has prompted us over the last five years to investigate the relationship between the two disciplines by working alongside and in collaboration with scientists. Was it time for the artist to infiltrate the 'enemy'? What could fact-driven scientists have to learn from art? Besides eccentricity, could the discoveries made by scientists and the new work created by artists have any relationship? And could the working methods, observation of primary sources, routine research, discovery and intuition be common to both cultural activities?

Our work, abstract in form and large in scale, ranges in subject matter from the fundamental shifting of the earth's crust, tectonic plate movement, volcanic activity and its elemental consequences (currently we are working with geophysicists at the British Geological Survey), to the life forms which have evolved as a result of this energy - the macrocosm and the microcosm. The exhibition was inspired by our collaboration with our friend the entomologist and bee expert Christopher O'Toole, who exhorted us to come to the University of Oxford Museum of Natural History and look down his microscopes 'for inspiration'.

During one year of working with Chris and other scientists at the Museum our research became a starting point for us to question existing perceptions about creativity across artistic and scientific boundaries. On looking at insects under a micro-scope, while we were seeing pattern, colour and surface sculpture as fascinating abstract visual references, the scientists were concerned with the same visual clues, but for reasons of identification. Meticulous arrangements of detail are important to us both although the same observational skills are at work for different purposes.

Scientific research shows that in nature colour has great significance. The sulphurous yellow in a butterfly's wing is a by-product of waste material, used to attract, and yet



*Peter Chatwin and Pamela Martin. Ring of Fire (detail) from Feed the Fury, 1998. Dyed sycamore and veneer, 214 x 107cm.
Photo: Peter Chatwin*

the deeper pigmented yellow of certain other insects and creatures acts as a warning that 'this beast is dangerous'. Iridescent colour patterns of deeply pigmented wing scales on insects are overlaid like roof tiles, to reflect the spectrum and act as a surprise element when exposed to a potential predator.

The artist also uses colour to stimulate a response with a significance for both artist and viewer (perhaps this is a deep surviving instinct from our own evolution). Colour, as Kandinsky argues in his 'Effect of Colour', 1911, has emotional resonance: 'Red may cause a sensation analogous to that caused by flame, because red is the colour of flame. A warm red will prove exciting, another shade of red will cause pain or disgust through association with running blood. In these cases colour awakens a corresponding physical sensation, which undoubtedly works poignantly upon the soul'.

What applies to the microcosm applies also to the macrocosm. Under the microscope pattern, colour and surface sculpture which are not immediately evident become important: for the scientist they are used as identity tools for classification purposes; for the artist they are used to communicate a personal visual experience of the world. Out in the field - the macrocosm - the scientist and artist are examining a similar complex of characteristics to similar ends. Also at work is that intangible something that is greater than the simple sum of the parts.

Throughout, intuition is at play with both researchers; we are all using our brain's remarkable capacity to process complex data at an unconscious level. From our research we have observed that common to both ourselves and the scientists we have met is a curiosity as to how the world works. Our interpretations of it may differ, but our common aim is to communicate something of the Sense of Wonder at the heart of discovery.

Peter Chatwin and Pamela Martin

Introducing Our Conference Speakers

This year's mega-event, our second international conference, lines up a formidable array of personalities whose contributions to the programme will surely stimulate and entertain us. *Findings* asked expert colleagues for a few words of introduction on each:

Ken Arnold is Exhibitions Manager of the Wellcome Trust and Director of the Sci-Art project, which funds collaborations between artists and scientists.

Gijs Bakker trained at the Rietveld Academy in Amsterdam and is probably best known for his contribution to the 'New Jewellery' movement of the 1970s. His radical approach to this subject has been an inspiration to many, especially with the work which combines PVC laminated photographs with diamonds and precious stones. His career has been diverse and he has won many awards. His work can be seen in public collections throughout the world.



Roberta Williamson.
"For Lauren" from
'Attitude & Action! North
American Figurative
Jewelry' exhibition.

Sigurd Bronger is inspired in a very personal way by what we might now describe as 'old technologies'. His use of these undoubtedly demonstrates his humour, wit, fascinations and obsessions. His work was recently described by Paul Derrez as "precise and polished, with elements of surprise and humour. Objects and a person to cherish".

Ann-Marie Carey, Richard Ball, Sarah Slive: Lasers. This is a collaborative lecture in which each person has a different involvement with lasers. Richard Ball comes from an engineering background, working on a laminated tooling project, and will present the fundamentals of laser technology with an overview of industrial application. Ann-Marie Carey, a jeweller, has been exploring laser marking and is now creatively combining several laser processes in jewellery manufacture. She will present the established laser applications which are currently used in the industry. Sarah Slive, a silversmith, has been researching a new laser bending process to find its

forming potential and suitability for making objects.

Peter Chatwin and Pamela Martin (see p.3) work in partnership, using sycamore veneer as their raw material. The wood is brightly dyed, laminated into block and then machined or carved to expose vivid colour combinations. Beginning as jewellers, they have developed a bolder scale and intention in the work. Recent pieces are truly monumental and functional considerations have been replaced by an exploration of colour used as a metaphor for the forces of nature and the mysteries of the mind and body.

Kevin Coates is a leading goldsmith and artist-jeweller, a professional musician specialising in baroque and early music, and the author of a PhD thesis on the use of mathematics in the design of musical instruments. His recent work (see Elizabeth Moignard's review of his recent exhibition in Edinburgh, p.10), explores physical and metaphysical concepts of time and connection.

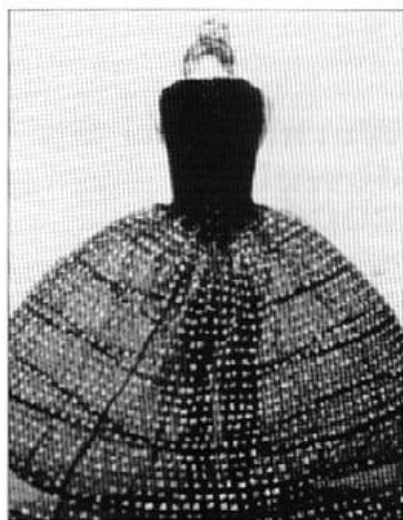
Vivienne Farmer's equal fascination with Art and Science has meant that since graduating from Glasgow School of Art's Silversmithing and Jewellery course she has oscillated between the two disciplines, each informing the other. The RCA/V&A Conservation course led to her employment in the Museum's Metal Conservation Department. Her MA research project, published in the journal of the Society of Jewellery Historians (*Jewellery Studies* Vol 7, 1996), detailed the little-known Indian technique called *Bábul* or *Work of Thorns*, which at first glance looks like granulation but on closer inspection reveals a surface smothered in minuscule cones. This will be the subject of her paper, with micrographs and technical revelations, promising to be fascinating and informative. Since 1998 she has been able to develop contemporary designs based on *Bábul*.

Nora Fok was born in HongKong and came to study in Brighton in 1978 on the Wood, Metal, Ceramics and Plastics course, tutored by Caroline Broadhead. Nora dyes, knots, ties and weaves fine nylon monofilament, then shapes it on a heated former to produce her strong yet delicate jewellery.

Marianne Forrest trained at Middlesex University then took an MA in Silversmithing at the Royal College of Art, graduating in 1983. She became a MCSD Chartered Designer in 1986 and Freeman of the City of London in 1994. She is a clockmaker designing her own range of wristwatches - or large clocks for public spaces, such as the Atrium, Temple Court, in Birmingham.

Richard Fox and Peter Johns will give a joint demonstration and talk. Peter is Head Technician at Middlesex University where he has been painstakingly researching the possibility of preventing firestain, and the suppression of tarnish in silver alloys. His success has been rewarded with a worldwide patent in Germanium silver alloys.

Richard graduated from Hornsey and went on to an MA at the RCA in 1981. He is a Freeman of the Goldsmiths' Company and set up as Richard Fox Ltd in 1993. He has won several awards, and has undertaken important commissions.



Susie Freeman
and Liz Lee.
The Pill Dress 1999.
Net, capsules and pills.

Susie Freeman and Liz Lee. Susie is a textile artist trained at Manchester Metropolitan University and graduated from the Royal College of Art in 1980. She has collaborated with Bristol GP Dr Liz Lee on a body of work, 'Pharmacopoeia', which won the 1998 Sci-Art Award and which will be showing at the mac in Birmingham during the conference.

Professor Jean Futrell is Director of the Pacific Northwest National Laboratory, one of three government research laboratories in the USA, and is an international leader in his field of mass spectrometry. He is also a stimulating and engaging speaker and with his wife Anne Krohn Graham, a jeweller and teacher, was inspirational to the concept of 'A Sense of Wonder'.

Maria Hanson is one of the most widely respected jewellers working today. She has exhibited frequently in UK and abroad, producing one-off pieces and limited editions. Her work is mainly constructed from silver, employing simple, bold geometric forms that are often linked by stainless steel cable. An ongoing conceptual consideration in the work is to challenge the notion of wearability.

Michael Pinder is a jeweller and lecturer at Manchester Metropolitan University and a practising musician. He is currently writing a book with Dr E Coatesworth on his research into the construction of Anglo-Saxon jewellery. Until last year Michael served on the ACJ committee.

David Poston is known to most of us for his thoughtful and thought-provoking work as a jeweller in the 70s and 80s, and worked for some years in the field of intermediate, or appropriate, technology. His recent interest in the use and applications of computer technology present new opportunities for the creation of jewellery and objects.

Laura Potter's initial training as a designer jeweller was in Birmingham, followed by study at the Royal College of Art (1995-97) in London where she now lives. Her work, whether unique or in limited series, is based around metaphor and language. Through her choice of subject matter and its interpretation she displays a witty and ironic humour.

All the rest of you, just rattle your jewellery

by Russell Wright

Having decided that I would be a jeweller, I realised I didn't know any jewellers. Worse, I didn't know where to start looking for some, but I did know that I needed to meet them, and quickly. My only advantage was that I could move, at least for a while, in a cloak of invisibility. After all, I was hardly your stereotypical jeweller. I could perhaps be seen as a potential buyer, and worth encouraging, but a jeweller - no chance. Where have you seen a jeweller wearing a suit? But invisibility was not going to lead me to my quarry. I had to get out and about.

My luck turned when I visited a craft gallery, and just happened to pick up a copy of *Findings* on my way out. It was really rather insidious - subtle rather than treacherous - the magazine was actually interesting, people were happy to talk on the telephone, and I just happened to find myself writing a cheque for a conference in Edinburgh. I'd had my bellyful of conferences over the previous ten years and could not believe I was going to pay for myself to attend yet another. It was really the theme 'the relationship of jewellery to the wearer' that caught my attention. That was my kind of jewellery.

The conference exceeded my wildest dreams, with national and international class speakers, and lectures I actually listened to attentively. There was so much to do, so much to see, and so many people to meet. Then I came across Mike Pinder. I had admired the illustration of his work in Oppi Untracht's book, and here was someone with whom I had a particular common interest (linking and chain-making) and who was happy to encourage me in what was his own field. My great moment, though, came towards the end of the conference. I plucked up courage to speak to Liz Goring. Pushing my luck, I showed her a bracelet I had made. She took it in her hand and viewed it with a slightly puzzled look. I suppose a curator's primary interest is in how to display a piece. She said, "You know, my aim in life, which I shall probably never achieve, is to present an exhibition of jewellery where visitors can handle the exhibits. This piece would be ideal for such an exhibition."

That was approval enough for me. I left Edinburgh walking on air, with a whole new world ahead of me. At last I had found lots of jewellers. I am only sorry that I never met a stereotypical one.

Contemporary Jewellery Symposium

The Harley Gallery, Welbeck, 25 March.

Can we define Contemporary Jewellery? Is it art, craft, design or trade? Answers on a postcard, please! To quote Dr Elizabeth Goring, the answers are 'Probably not', and 'Yes, and a great deal more besides'. This throws the focus back on the debate these questions invite, precisely where it is most helpful.

These questions were the subject of a symposium organised and hosted by the Harley Gallery in Nottinghamshire. This was a gallery/maker-led initiative, to provide a specialist interest forum for discussion, and was well attended, mainly by designers, makers, educators and students. Speakers were Elizabeth Goring, Jane Adam, Cynthia Cousens and Russell Wright and the event was chaired by Philip Hughes. It was planned to coincide with two exhibitions at the gallery, Jane Adam Jewellery and The Cleveland Collection.

"Ah, there's the rub" or at least a rub. Cleveland's International Contemporary Jewellery offers a narrow albeit influential viewpoint spanning approximately the last twenty years. 'Jewellery' has been and still is being hotly debated, particularly in the late 70s and with the exhibition Jewellery Redefined in 1982, whilst 'contemporary' has been neither so frequently nor so broadly an issue. In a historical context the Cleveland Collection is undoubtedly 'contemporary', but the various and conflicting intentions underlying the use of this word suggest that our choice of terminology, when so publicly promoted, needs to be more pertinent, or defined in context. As Caroline Broadhead points out in her catalogue essay 'A Personal Response', "the pieces in this collection are history for the students of today". In a similar vein, the word 'International' could be debated, but it would probably be unhelpful at this juncture.

In attempting to define what we mean by contemporary, the line of least resistance takes us down the path of what we believe it is not. To quote Jane Adam, "There is a lot of work being made right now at Garrards or in Hatton Garden which is backward looking in style - is that contemporary? It follows the dictionary definition of 'belonging to the same time', but we know it isn't."

An example of what it is came from Cynthia Cousens' slides of current areas of exploration in her own work, based on her recent residency in New Zealand. Combined with an insight into her personal work process, this showed an example of contemporary work in progress, along the lines of "Designating one's moment in time", to quote Helen Drutt, as referenced by Jane. The question of jewellery as a gallery installation or an art object was addressed by Russell Wright: "Do jewellers envy the status, and perhaps the financial gain, of fine artists?" he asked. "Do they seek to improve their standing at the cost of their craft?" This is a contemporary issue, but possibly not a defining issue of 'contemporary'.

Maybe unsurprisingly, an especially apposite response came via the students. Both conceptually and technically their

attitude was refreshingly unencumbered by what has gone before, their focus not so much on now as on what is to come. And this is as it should be.

Post symposium? The overriding impression is that the answers to these and many other questions are infinitely less valuable than the debate they engender. *Heidi Yeo*

Working on the Edge: Jewellery Symposium 2000

Organised by the Silversmithing and Jewellery Department of the Sir John Cass Dept of Art, London Guildhall University, at the Same Gallery, Brick Lane, London E1. 12 April.

I must first declare an interest, as this event was put on by my University and organised by two of my colleagues. That said I hope I can be objective about this unusual event, attended as it was by many ACJ members.

Late last year the department secured funding from the Arts Council to put on an event looking in some way at the relationship between education and practice in our subject area. Given the substantial numbers of students graduating in the London area alone, it seemed a good opportunity to engage in a debate around the needs of these young makers, and the business in general. Hence 'Working on the Edge' - how to prepare for professional practice and how to keep going, and what education as offered by the Cass can do to assist this.

The day was divided into presentations in the morning and discussions in the afternoon. 11 short presentations were given by a wide variety of speakers, either representing organisations or as individuals. Harford Robb of London Jewellery had some strong issues to raise about the lack of communication between the 'trade' side in Hatton Garden and the new wave of Clerkenwell and Cockpit. Amanda Game spoke with authority of her concept of Studio Jewellery, its impact, value and meaning. Lastly Stephen Beddoe offered some tremendously positive ways forward for jewellers to use their transferable skills successfully on large-scale projects, such as those by Wendy Ramshaw and Susanna Heron.

After this we were all in need of what turned out to be a very good buffet lunch, and an excellent chance to meet, greet and network. The afternoon session was arranged like a wedding reception, with groups at round tables chaired by a facilitator, designed to create a wide range of discussions.

The gist of each was noted down and fed back to James Evans, who will put together a report. If the other discussions were anything like our table's, it was rather timid at first but then became quite anarchic then animated. Accessing people's reactions and emotions demonstrated the real

difficulties we all have in keeping going and how much it means to us.

I felt the concept behind the event was exciting and challenging. This was clearly shared by many makers, as over 90 people attended. There were two main problems: firstly the difficulty with the heating, which meant we were either seriously chilled out or could not hear over the hot air machine. The other was the uneven quality of the speakers. This ranged from the experienced, confident and focussed to the vague and ineffectual or the bland putting across of what we already knew.

In all, a very valuable initiative, and Joyce Palmer and Kate Holmes are to be congratulated for steering it through with passion and some style.

Alan Craxford

For copies of the report on the symposium please contact the Sir John Cass Centre office on 020 7320 1931.

Book Review

Elegant Fantasy - The Jewellery of Arline Fisch

by David McFadden, Ida Rigby, Robert Bell.
Arnoldsche, 2000, 144 pp, 118 Ill, 108 in colour.
ISBN 3-925369-01-5.
£35 (£28 to ACJ members).

Arline Fisch is known internationally for her pioneering work in the use of textile techniques in metal. *Elegant Fantasy* has been published in support of a retrospective exhibition organised by the San Diego Historical Society (11 Feb-30 July 2000). This hardback edition in full colour charts the artist's work to date, featuring selected works from 1962-99. Abandoning the traditional chronological format, the catalogue illustrates the themes, imagery, forms and techniques that continue to inspire and direct Fisch's creative production. Work is arranged under the headings: flowers, beads, fans, wings, fish, elephants, ribbons, woven squares, spirit houses, knitted metal, collars, hats, feathers, decorative objects and body ornaments. Fisch's own commentaries on the illustrated work provide detailed insights into her working and thought processes, with information on when the piece was designed and made, including its materials and dimensions. This is followed by a biography with an impressive list of group and solo exhibitions, and the bibliography lists books and magazine articles, both national and international, demonstrating the substantial contribution Fisch has made towards textile techniques in metal.

Three essays form the main text: David Rever McFadden, Chief Curator of the American Craft Museum, New York, writes about 'The Architecture of Ornament'. He provides an overall view of Fisch's development of technique and form and the way she has explored the relationship of the jewel and the body. He also gives us key dates to pivotal points in her career. 'The Tributaries of Memory' by Dr Ida Rigby, Professor at the School of Art, Design and Art History, San



Arline Fisch

Photo: Cary Okazaki

Diego University where Fisch was founder and professor in charge of jewellery 1961-96, gives an insight into her inspiration and motivation, her first encounter with jewellery as an art form when visiting the Egyptian collection at the Metropolitan Museum in Cairo, and Greek jewellery, in particular the way these great craftsmen used paper-thin metal inspired her to work on a larger scale. A important early influence was pre-Columbian metalwork and textiles which she studied at first hand in Latin America. The final essay 'The Language of Woven Metal' is by Robert Bell, Curator of Craft and Design, Art Gallery of Western Australia, Perth. Here we read about the direct influence of textiles on Fisch's work and her introduction to weaving in 1959 with Jack Lenor Larsen, a textile designer, coinciding with studies of pre-Columbian textiles and extended periods of study in Denmark and London, and how in 1982, teaching on a Fulbright grant in Vienna, she was able to develop ideas with the aid of a knitting machine.

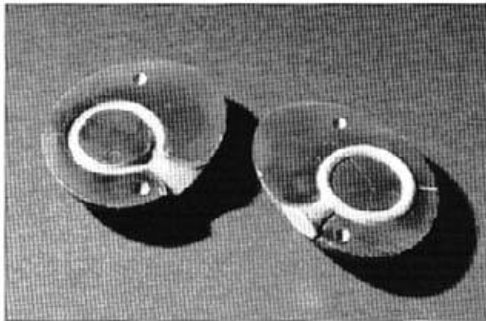
The book *Textile Techniques in Metal*, published in 1975 and updated in 1995, has been an undeniable source of inspiration and technical advice for students, as much to amateur as professional jewellers. Anyone interested in discovering more about Arline Fisch's work will find this publication a welcome addition to their jewellery library.

Susan Cross

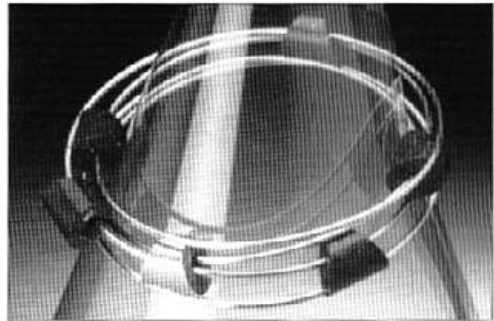
Don't Forget

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.

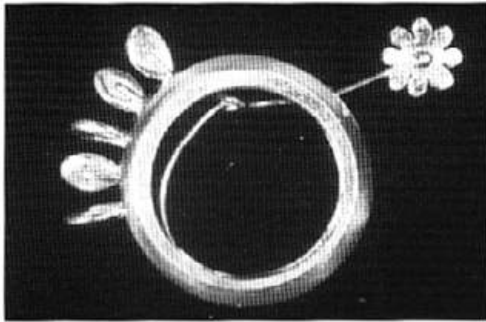
A Sense of Wonder Members' Exhibition



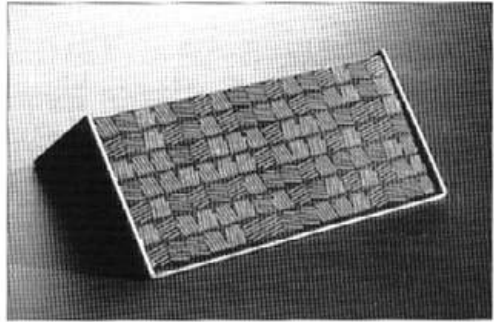
*Maïke Barteldres: Cast ring in pebble, 2000,
Silver and pebble.*



*Shelby Fitzpatrick: Helix Bangle, 1999,
silver and lapis.*



*Elizabeth Olver: 'Daisy' ring, 1996,
18ct yellow gold.*



*Terry Hunt: Triangular Prism, 2000,
oxidised brass.*



*Colette Hazelwood: IV Drip 2, 1999,
plastic, nylon, aluminium.*

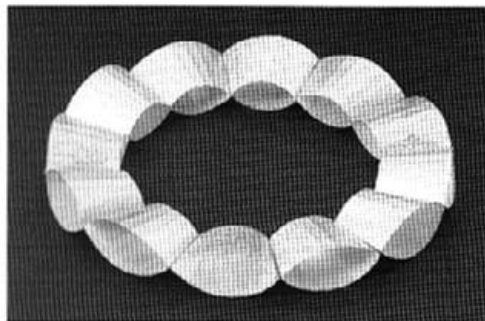


*Liz Tyler: Sculptured armband, 2000,
silver, part gold plated.*

We have almost 50 submissions for the Members' Exhibition at the conference, which will be displayed at the School of Jewellery from 18 July to 6 August. Below is a selection of the work taken from slides sent in, although not all of these show the work to be exhibited (because it's still being made).



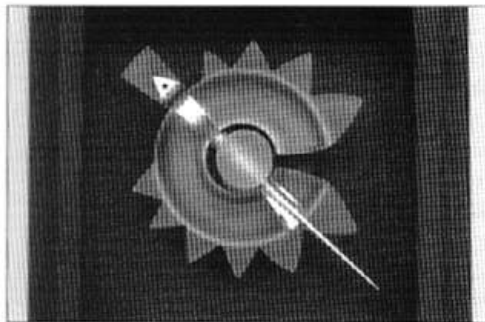
Clare John: Pendant, ring, brooch, silver and resin.



Stephen Bottomley: Ruff necklace, 1998, photo-etched silver.



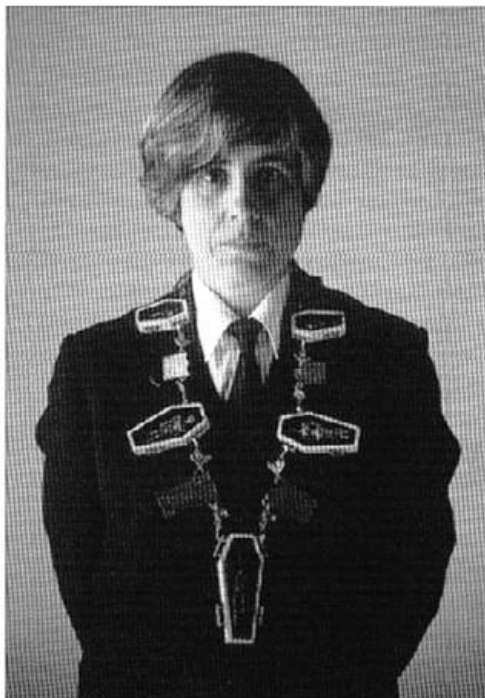
Helen West: Collar, 1998, silver, labradorite, moonstone.



Sarah Macrae: Pennanular brooch, 2000, acrylic and silver, ebony box.



Scilla Speet: Natural Forms, 2000, Wisteria pods electroformed with copper and brass wire.



Teresa Speer: 'Death', 2000, Oxidised white metal, yellow metal, bronze, wood.

Kevin Coates: Fragments: Pages Stolen from a Book of Time.

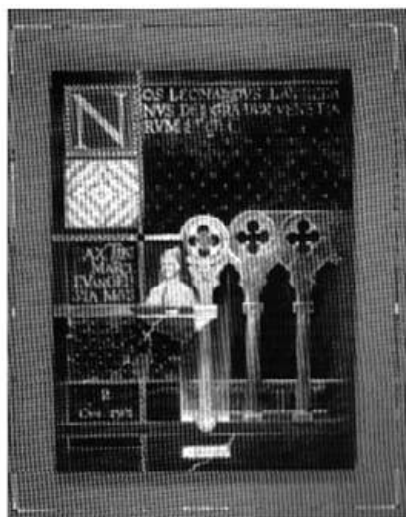
Edinburgh, National Museum of Scotland,
4 March-11 June.

I would like you all to think of this show as a Cabinet of Curiosities - a look back at a Renaissance phenomenon which was a prototype of the Joseph Cornell installation with a serious purpose in scientific and visual enquiry. Such cabinets were full of rare, precious, and strange objects, and their juxtaposition was as evocative and thought provoking as the individual item. This is true of the exhibition, an absorbing tour d'horizon of a particular kind of imagination which can link music, metaphysics, mathematics, the study of antiquity, myths ancient and modern, monsters, alchemy, architecture, and much, much more. The product of three years' work, this collection should be seen as a major statement of Kevin Coates' achievements both as a supremely skilled goldsmith and a meticulous and multi-disciplinary thinker.

Here the installation consists of a Venetian-red corridor lined with twenty-nine small eye-level cases, each concentrating the viewer's mind and eye on a particular aspect of the whole, displayed on a slate 'page'. At one end is a final tower case with more objects, perhaps to be seen as three-dimensional footnotes to the manuscript laid out in the forgoing pages. Much of the absorbing interest of the individual pages is their multivalent quality; the way in which each displays its object - a Romano-Egyptian cat amulet, a piece of ancient piebald glass, the foot of a statuette, a Crusader harness-buckle, a Moghul scabbard-chape - transformed into the subtly coloured, complex piece of jewellery we would expect, but the slate page provides a much wider context of history and time and chance.

Part of Kevin Coates' own slant on what may seem a very random collection of individually exquisite but incomplete fragments is precisely the intersection of time and chance at which something happened to the objects themselves, or to their owners. And by extension, the resonances they have for the viewer are unstable, or at least deliberately randomised, too. An Athenian drinking-cup broken in the course of everyday use supplies a meditation on the process of archaeological reconstruction and taxonomy by profile drawing; it is also a meditation on the ephemerality of the complete object and the suddenness of the accident which put at end to its domestic use. A tiny Roman horse leads to a vision of chariots but also of Palladio's Teatro Olimpico and echoes of Virgil. Coates does not shirk the personal: a fragment of majolica of an exquisite turquoise green forms the basis of a meditation on a much loved teacher, his influence and thought process.

I have tried to describe a small part of the richness and concentration of this exhibition; it is an extraordinary fantasy which has stayed in my mind's eye. I am still dreaming, with tears, of the page inspired by *The Happy Prince*, still cheered by the punning use of a piece of blue and white porcelain to evoke *Marco Polo on the China Seas*. I feel enriched and privileged to have been given the chance to engage in a



Kevin Coates Brooch in wall mount: Leonardo Loredan. Brooch: Venetian silver coin (1510 Soldino), 20ct gold with patinations; 18ct gold, bone, lapis, beach fragment, quatrefoil garnet, silver. Wall mount: lapis, coral, gold leaf, and mixed media on slate.

dialogue in the language of objects with one of its best contemporary exponents.

Elizabeth Moignard, University of Glasgow

Kevin Coates will be a speaker at 'A Sense of Wonder', the ACJ conference in Birmingham.

Jane Short, Enamel Jewellery

Brushing the Surface, Oxford Gallery,
30 May - 28 June.

Two cases of work by Jane Short are currently on view at the Oxford Gallery as part of a joint exhibition of her jewellery, ceramics by Peter Beard and paintings by Pamela Franklin. Much of Jane Short's work, which includes a beaker as well as a selection of jewellery, shows the influence of the two large pieces she has been working on during the past year or two: the Millenium Bridge piece (recently on display at the Museum of London) and the Millenium Plate, 'A Mote in God's Eye', both commissioned by the Goldsmith's Company. The plate is in the exhibition 'Treasures of the 20th Century' at Goldsmiths' Hall.

Broadly speaking the jewellery falls into two main groups. The first is concerned with the division of angular spaces and the use of strongly contrasting colours such as orange and dark blue. There is a series of brooches and cuff-links showing various combinations of a range of pinks and reds with gold foil, reminiscent of sunsets, seeming to search out the most glorious and dazzling effect possible within this range. One of the pleasures of looking at these pieces lies in the awareness of work in progress and the sense of being permitted to look on as ideas are worked out in terms of metal, form and colour.

The second group, on the other hand, is concerned with movement and flow and shows the very great skill which the artist has developed in her integration of engraving with enamelling in a way which subjugates neither process to the other, although it does result in less of the surface area being

covered with enamel. In a variety of cuts which give the impression of a rich silk damask, the engraving flows under the enamel and up to the surface again, while pools of colour float over and between the engraving in a movement which is strong yet lyrical. It is this mixture of strength of purpose combined with delicacy of execution which gives the work its particular appeal and is the hallmark of Jane Short's integrity.

Rosemary Zeeman

Elizabeth Callinicos: Tectonic

Crafts Council, Pentonville Road, 6 April - 11 June.

Tectonic is the Crafts Council's second exhibition in the series '3Up', a season of three-person shows. This exhibition focusses on the relationship between the crafts and architecture, and includes the work of Shin and Tomoko Azumi and Thomas Heatherwick Studio as well as the jeweller Elizabeth Callinicos. Human interaction as well as the dynamics between materials, location and people, are of predominant interest and inform the different aesthetics of this group of artists. Instead of a conventional display system, the exhibition consists of three installations, resulting from the collaborative exchange between the artists, the curator Louise Taylor, and the exhibition designer.

Approaching the Crafts Council one encounters piles of pebbles at its entrance. Contrasting with the urbanity of the building the pebbles look out of place, raw and melancholic, invoking memories of sunny days at the beach, the sound of the sea, and for me the longing for childhood days long past. Here and there some of the pebbles have been taken from the pile and carefully placed in relation to other architectural features of the place or to two red painted areas which Callinicos had already introduced to the architectural environment. The beach, a central image in her work, is thus brought into a spatial relationship with the city. And not only that, but the participating viewer initiates the dialogue in this interactive installation. The sense of discovery and play, together with one's own responsibility and interaction with materials and environment is continued inside the building, in the exhibition space.

The space of Elizabeth Callinicos' installation is lined with hardboard which, in its colour, continues but re-figures the theme of the beach. The objects, some made and some found, are placed in relationship to each other and to the designed and very dominant environment. Often the objects are set out in a linear way, which emphasises their non-hierarchical order. This enables the viewer to appreciate the form and materiality of the objects without interference. At other times the placing of objects is surprising and the easy flow of reading is disrupted and re-routed. The objects I could identify as made were of diverse materials, including precious and non-precious metals. They appeared to me formally considered in a modernist abstract sense, but at the same time their gestural surface treatment and their placing in the narrative of the installation set-up averted any danger of rigidity.

This is not consumer-orientated work, nor are the objects commodities. It is work which asks, with no hint of sensationalism, for time, attention and the willingness to

engage with the intelligence of Callinicos' conceptual approach. It is also very rewarding work, not only on the level of pleasure, but also in terms of the contribution it makes. It shows that there is more to the notions of body, space and object than jewellery as pure decoration can ever hope to address.

Jivan Astfalck

Selected x 8: Jewellery for 2000

Woodhorn Colliery Museum, Ashington, organised by the Mid Northumberland Arts Group (MidNAG), 22 April - 29 May.

Once a thriving mining community, the area has had to change to survive, and its redevelopment includes a museum of local mining, and a gallery. This was an enterprising selection of new work, chosen by Julia Bell and Janet Ross of MidNAG, with a tiny, beautiful catalogue. I looked through the comments book and the non-traditional approach to materials had evidently been a hit with the local visitors.

The central case held work by Nora Fok, always satisfyingly three-dimensional. I particularly liked the colourless 'Splash' necklace and a bulbous ring in subtle mauves covered with green-tipped antennae. The installation suspended in the corner was not well enough lit to do justice to this, and perhaps a higher ceiling would have helped. Naomi Filmer works with porcelain, glass and silver, creating unusual pieces to wear under the chin, behind the ear or between the fingers. I did not know this work and found that the photographs of the pieces being worn helped to explain how they function. Slate, marble and stone combined with cast silver are the materials used by Maïke Barteldres to create a collection of work which has echoes of classical architecture. Some of these pieces have captured a feeling of hewn rock and fallen masonry both ancient and fresh at the same time.

In total contrast is the work of Kate Wilkinson. Her necklaces are exuberant collars of feathers and beads with a summery, floral character. These are the most obviously fashionable items in a very diverse show. Laura Potter plays with the ideas of fashion, identity and transience, creating yet another entirely individual take on notions of adornment. There is an interest in ideas and words and in materials which will disintegrate in time (Laura will be a speaker in the ACJ conference).

The theme of inexpensive and degradable materials made precious was perhaps most eloquently illustrated by the paper creations of Angela O'Kelly. Constructed from layers of bold coloured paper discs, these necklaces sit proudly like an Elizabethan ruff. Sculptural and dynamic, they beg to be handled. Romilly Saumarez Smith used a collection of excavated beads, slate from the shores of Nova Scotia, and simple metal constructions to link the elements. The softly organic forms of Kathy Murphy's cast resin pieces may be better known than the work of some of the other exhibitors. Her pieces are shaded from dense colour to translucence, the fluid shapes suggesting the liquid raw material and hinting at moss trapped in ice or fissures in an amethyst.

- Frances Julie Whitelaw



Dorothy Hogg Bangle with 100 rings 1997. Silver. Collection: Worshipful Company of Goldsmiths. Photo: Clarissa Bruce

Treasures of the 20th Century

Silver, Jewellery and Art Medals from the 20th Century Collection of the Worshipful Company of Goldsmiths.

Goldsmiths' Hall, Foster Lane, EC2,
25 May - 21 July.

This is a dazzling exhibition. There are 569 pieces on display, of which 175 are jewellery. The greater part of the show is devoted to silver, which reflects the composition of the entire collection (8000 objects all told), which dates back to mediaeval times. It was in the 1920s that the Goldsmiths' Company resolved to commission and buy new work from leading silversmiths. Then in 1961 the Company, guided by the energetic Art Director Graham Hughes, began to offer support to the emerging modern jewellery designers in the UK. The impetus for this interest and support came originally from the V&A and led to the International Exhibition of Modern Jewellery, 1890-1961, at the Hall. At the same time De Beers gave £10,000 to sponsor an open competition 'to stimulate advanced British jewellery design'. Did they mean 'advances in British jewellery design' I wonder? To furnish the British section of the 1961 exhibition sculptors including Bernard Meadows and Robert Adams were invited to submit designs which were made up by the HJCo Ltd jewellery manufacturing company. Artists Elizabeth Frink and Terry Frost were also invited to make designs and these are on show now. Casting was a very popular technique, and some fine examples can be seen here of the cast and textured jewels set with uncut stones which seemed so radical in the 1960s compared to the gem-set work and gold dog brooches with ruby eyes which exemplified traditional jewellery of the time.

In the 1970s Graham Hughes introduced the annual 'Loot' exhibitions at the Hall. These selling exhibitions were the Company's welcome initiative to provide a much needed opportunity for the growing number of jewellery designers to display their wares to the public. The 70s and 80s showcase here has an interesting and varied selection, some of which Hughes bought from designers at 'Loot'. These include pieces in the refractive metals by Ann Marie Shillito, a brooch by Joel Degen incorporating diodes, and David Hensel's 'Family Ring' carved in ivory, mother

of pearl and five different woods, all of which illustrate the interest in using different non-precious materials.

Much of the jewellery is sumptuous, particularly those pieces acquired or commissioned since 1982 when the Modern Plate Committee was formed to assist Curator Rosemary Ransome Wallis in her selection and commissioning of work. The Company's close link with the Assay Office guides their interest mainly towards work in precious metals. Their policy now is to give individual jewellers very special opportunities to design and make virtuoso pieces. For the Millennium four artists were chosen to make impressive additions to the collection: Malcolm Appleby, Stuart Devlin, Jane Short and Toby Russell. For me the two which stand out are Jane Short's glowing enamelled and engraved dish, seen on the poster and on the catalogue cover, and Toby Russell's innovative and flowing bowl.

This is the first time the Collection has been exhibited, and is an unique chance to see one of the best collections of precious metalwork in this country. It is also the first time the pieces have been displayed in chronological order. As curator of the exhibition Rosemary Ransome Wallis has resisted the temptation to select too many items of jewellery. The 175 pieces on display represent only one-third of what lies in the strong-room. The catalogue is well produced with every object illustrated in colour, and reasonably priced at £15.

After I had been to 'Treasures', I paid my first visit to the Tate Modern. Go and see it, it is a fantastic building, but, and I know I'm biased, for vivacity, imagination, craftsmanship and beauty, the work of today's artist jewellers and silversmiths far exceeds anything contemporary on show across the Millennium bridge. *Alison Richards*

Intvergence: Solo 2000 - Wendy Ramshaw

Contemporary Applied Arts, 9 June - 22 July.

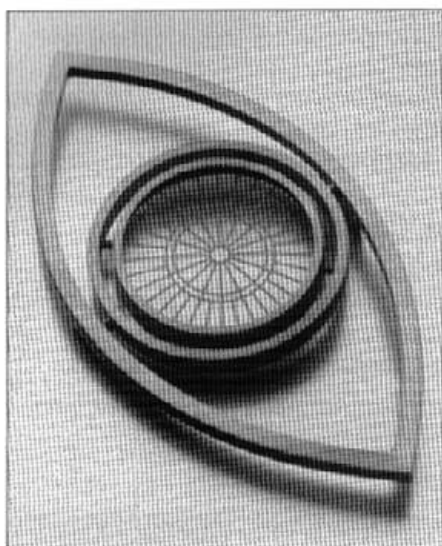
Wendy Ramshaw is currently creating jewellery using a new material coating for metal that is in the first stage of development for use in the medical and electrical industries. She has produced unique designs, where scintillating colours are generated by an infinitesimal layer of diamond, known as nanocrystalline diamond. The use of NCD on jewellery is exhibited here for the first time and is the result of collaboration with the pioneer of this technique, Professor Stanislaw Mitura and the Mitura Group in Poland and with Marian Clapa, who has specially developed the colours. For this project Wendy Ramshaw has received a Gulbenkian Award to assist with her conceptual idea of colouring jewellery with NCD.

This exhibition also displays work by Ramshaw using glass, acrylic, cubic zirconium, zerodur, and gemstones such as moonstones, rutilated quartz and a sprinkling of diamonds to play with the themes of light and transparency. Cool colours are represented by stainless steel, nickel alloy, silver, and white gold with yellow gold details. The artist's readiness to work with scientists in exploring the potential of new materials and processes,

combining these with traditional design and working techniques exemplifies in a spectacular and very personal way the search for a Sense of Wonder which our conference will itself be demonstrating.

A central exhibit in the exhibition will be the millenium medal commissioned from Ramshaw and presented to HM Queen Elizabeth II during the New Year celebrations.

At the same time CAA has invited Elizabeth Bone and Catherine Hills, both former pupils of Wendy Ramshaw, to show new work at the gallery.



Wendy Ramshaw.
'Golden Eye'
brooch, 2000.
18ct yellow gold,
glass, steel and
nanocrystalline
diamond.
Photo: Sara Morris

News and Events

ACJ Evening Events

By the time you read this, the second event in what we plan as a regular series will have taken place in London, courtesy of Cockpit Arts. The first, on 2 May, which addressed the theme of opportunities for exhibiting or working overseas, had three members - Kelvin Birk, Helen Carnac and Charlie Palmer telling us about their experiences. The discussion threw up some interesting issues, and we may hope to revisit the theme at in some form at a later date. As expected for a first meeting, the attendance was low, but the enthusiasm was encouraging and we shall be continuing the monthly evenings later in the year. In the meantime, Dawn Gulyas talks about her work on 13 June, and Australian jewellery designers from Lesley Craze Gallery will speak on 5 August. This is a very positive way in which members can meet and exchange ideas, and although not everyone can get to London, we are hoping that similar meetings might be arranged elsewhere on the initiative of local enthusiasts. Let us know if you can set up an event and we can publicize it in the Autumn *Findings* in October (copydate 14 August).

Pennybank Showcase

Clerkenwell Green Association has developed the foyer of its Pennybank Chambers into a permanent display space for designer/makers working in Clerkenwell and the City of London as a way of providing public access to local

creative expertise. The Showcase gives much needed business support, facilitating career development through courses and training, one-to-one business advice, and encouraging the pooling of resources and ideas via the newly established Design Business Networking Group. For more information call Samantha Swallow on 020 7251 0276 or write to Clerkenwell Green Association, Pennybank Chambers, 33-35 St John's Square, London EC1M 4DS.

Holland Paper Biennial 2000

Rijswijk, 17 June - 10 September

Of the 24 mainly European artists taking part in this event, eight are jewellers, including Nel Linssen, Luis Acosta and (listed as Irish) Angela O'Kelly.

An Estonian in Farnham

The Surrey Institute recently hosted a two month residency for Helgo Jelle, one of Estonia's leading metalsmiths. In Tallinn he is Professor of Blacksmithing - in spite of 4 years training in jewellery - and while at Farnham he worked on two pieces of sculptured steel. His visit was coordinated by Susie Farmer, the Institute's Senior Lecturer in Metalwork and Jewellery, who praised the contribution Prof Jelle's visit had made to the programme and its impact on the students' work. He himself was grateful for the opportunity of broadening his experience and the chance to use better equipment than is currently available in Estonia.

Farnham again - Emma Strikes Gold

Thanks to the goodwill of Peter Aylwin and his local company Maxwell Aylwin and Co, Emma Phillips, third year in 3D Metalwork and Jewellery at Surrey Institute, has been able to make up her bracelet design using 18ct gold and freshwater pearls. The design resulted from research in Barcelona into wire structure and was only feasible with the metallurgical properties of gold. The bracelet will be shown at New Designers in Islington, 6-9 July. The company hopes to offer similar support in future to other Farnham students.

Jerwood Applied Arts Prize 2000: Jewellery

In 1995 the Jerwood Charitable Foundation established a five year cycle of awards in collaboration with the Crafts Council. Now in its sixth year the Prize is the country's leading award in the crafts sector, recognising outstanding achievement in the fields of furniture, ceramics, textiles, glass and jewellery.

This year it is jewellery's second turn, and our Association should be proud that 7 of the shortlisted 10 jewellers are members, three of them on the committee. The full list is as follows: Jane Adam, Elizabeth Callinicos, Cynthia Cousens, Jack Cunningham, Naomi Filmer, Maria Hanson, Dorothy Hogg, Jacqueline Mina, Adam Paxon, Christoph Zellweger.

No, we are not quoting odds on their chances, wouldn't dare! Their work will be exhibited at the Crafts Council Gallery in Pentonville Road from 14 September to the 29 October and the winner will be announced on the 25 September.

Chelsea Crafts Fair 2000

Chelsea Town Hall, 17-22 and 24-29 October

This year 'Chelsea' will be 21 years old, and as usual jewellers make up a substantial proportion of the participants, with several first-timers among nearly 40 veterans. Debutants this year include Laura Gates, Sally MacIntyre, Wendy-Sarah Pacey, Nina Bukvic, Florence Chan, Lia di Gregorio, Eileen Gatt and Dorle Patzold. Cynthia Cousens was one of selectors this year.

Exhibition in Print 2000

Three of the Association's members have made it into the prestigious 'Exhibition in Print 2000': Jane Adam, Elizabeth Bone and Adam Paxon. In the brochure we enclosed with the winter *Findings* the Society of North American Goldsmiths invited applications from non-American jewellers and metalsmiths to participate in this important annual publication. Around 40 makers were selected by a distinguished panel, from slides sent in by an international total of 500 applicants, and those chosen will be invited to participate also in a parallel exhibition at SOFA Chicago in early November this year.

The Designer Jewellers Group has set up a website to illustrate the exhibition 'Celebration' which marks the Group's twenty-fifth anniversary and is touring UK and Eire until April 2001. The site also shows the work of individual members of the Group. See www.designerjewellersgroup.co.uk

Galleries Selling Jewellery

In the last *Findings* we reported Syann van Niftrik's work on compiling lists of craft galleries which members could approach for sales of their work. Progress on the survey is continuing, but Syann is anxious to build up a really useful database and asks that members help by sending her lists of the galleries they supply, so that others may apply to them. Please send your information to Syann at The Cottage, Woodgreen, Fordingbridge, Hants SP6 2AR, Tel: 01725 510364.

New York Gift Fair 19-23 August

The Crafts Council is promoting Abbott and Ellwood, Janice Derrick, Jane Moore, Diana Porter and Karen Johnson at this event, which represents an important opportunity for British designers, since it attracts a wide range of galleries and sales outlets. For the details of future events (the next in New York will be 21-25 January 2001) contact Sheryl Catto at the Crafts Council, Tel: 020 7806 2508.

Making and Unmaking 7-9 September

The Design History Society holds its annual conference (open to non-DHS members) this year at the School of Art, Design and Media in the University of Portsmouth. 'Making and Unmaking - Creative and Critical Practice in a Designed World' explores 'how criticism re-directs and re-values creative practice and how creative artifice transforms criticism'. In addition to the papers, key-note

addresses, and discussions, the accompanying events include an exhibition in which 'European jewellery makers engage with value and experience'. This turns out to be a version of the installation/ performance work which Jivan Astfalck plans to stage during our Birmingham conference. Details of the conference from Maureen Dewey, School of Art, Design and Media, Lion Gate, Lion Terrace, Portsmouth PO1 3HF, Tel: 02392 846074.

International Jewellery London

IJL 2000 will be at Earls Court Two Exhibition Centre, 3-6 September, in a redecorated and improved environment. It will again include the Theatre of Jewellery, with 'stunning performances' by models and dancers, and there will be seminars tackling current industry issues. Further information from Tel: 020 8910 7894, Fax: 020 8910 7930 or www.jewellerylondon.com

ANNUAL GENERAL MEETING

The Association's Annual General Meeting will be held on Sunday 23 July at the School of Jewellery in Birmingham, starting promptly at 11am. Papers will be sent out at the end of June, and all paid-up members are welcome.

Opportunities

Opportunities

The Bedales Gallery at Bedales School in Sussex has invited Jinks McGrath to arrange an exhibition of work by ACJ members living within the Southern Arts region, probably in March 2001. Details have still to be worked out, but look out for an application form in the Autumn *Findings*.

Opportunities in Hereford:

Alloy seeks a graduate designer-maker to join the group and use the facilities of its new communal workspace in central Hereford as a full-time workspace in return for administrative and supervisory duties. Further information from Mike Gell on Tel: 01432 278226 or Wally Gilbert on Tel: 01432 279401.

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 Autumn issue is 14 August.

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



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UNIVERSITY

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SILVERSMITHING AND
JEWELLERY
7 to 15 September 2000

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Sir John Cass Centre for
Silversmithing and Jewellery

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Fax: 020 7320 1439
Email: scunit@lgu.ac.uk

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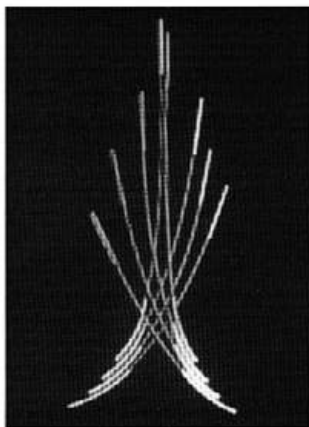
PLEASE CALL, FAX OR EMAIL
FOR SPECIAL REQUESTS AND FURTHER
INFORMATION.

Australia 2000

Lesley Craze Gallery, 1-22 July

Findings will be reviewing this exhibition in our Autumn issue, as it will be an exciting and rare opportunity to see work by some twenty of the best known Australian jewellers and metal-workers.

The gallery promises: "The work ranges from the witty to the lyrical. The skill of the designers ensures that even the more experimental and innovative work remains wearable. The wearer and the body are central themes that bind the jewellery in this exhibition. The work explores the shapes, forms and textures of the body and nature. The range of materials employed is diverse: gold, aluminium, silver with enamel, diamonds, stones and memorabilia incorporated."



*Dorothy Erikson. Golden
Brolgas, 1992. Kinetic
brooch pair, 18ct gold and
steel cable. From exhibition
at Lesley Craze Gallery*

**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

Classified

NEW GALLERY opened in Clerkenwell, London, selling individually designed and handcrafted work by local designer/makers. Open Tues-Fri 10-6, Sat 10-2. Makers include Rebecca Skeels, E J Gibbs, G Little, A Jain and many more. Appointments please call 020 7336 6837.

MANCHESTER CRAFT AND DESIGN CENTRE, 17 Oak Street, Manchester. 5 July - 30 August: Graduate 2000 Show. The cream of Manchester Metropolitan University's Art/Craft/Design students. A selection of the most innovative new designers. For more details call Colette Hazelwood on 0161 819 1108, or Email: Colette@craftmc/r.demon.co.uk

DISPLAY CASES: 6 cases looking for a good home - 48" square glass pyramids on plinths. Good condition, no charge, collect from Hereford. Ring John McKellar on 014323 54460

ALUM CRYSTALS: for pickle which won't destroy your clothes. 1/2kg £4; 1Kg £7. Ring Alison Richards on 020 7267 4881, or Fax 020 7681 4783

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 Autumn issue is 14 August 2000.

BIRMINGHAM

School of Jewellery

Vittoria Street T: 0121 331 5940
10 Jul-4 Aug Attitude & Action!
North American Figurative Jewellery
18 Jul-6 Aug A Sense of Wonder:
ACJ Members' Exhibition

School of Fine Art, Margaret Street
Feed the Fury: Peter Chatwin and
Pamela Martin

Midlands Arts Centre (mac)

T: 0121 440 4221
19 Jul-27 Aug Fact, Fantasy and
Pharmacopoeia: Nora Fok, Susie Freeman
and Dr Liz Lee, Helen Storey

BRIGHTON

Turning Heads

52 Meeting House Lane T: 01273 772645
To 29 July Sally Macintyre,
Wendy-Sarah Pacey

CARDIFF

Craft in the Bay

57 Bute Street T: 02920 484611
24 Aug-8 Oct Body Conscious

CWMBRAN

Llantarnam Grange Arts Centre

T: 01633 483321. To 23 July Kathie Murphy
29 Jul-9 Sept Sally Napier

DARTMOUTH

Facets

14 Broadstone T: 01803 833534
22 Jul-3 Sept Celebration: Designer
Jewellers Group

EDINBURGH

Open Eye Gallery

75/79 Cumberland Street T/F: 0131 557 1020
To 3 Aug Caroline Temple
5 Aug-21 Sept Molly Bullick (Festival
Exhibition)

Traverse Theatre

Cambridge Street, 4-27 Aug Dazzle

ETON

JaM

58b High Street T: 01753 622333
Flavour of the month:
July - Rachel Higgins
August - Jane Adam
September - Disa Allsop

FARNHAM

New Ashgate Gallery

Wagon Yard, Lower Church Lane, Downing
Street T: 01252 713208. To 24 July
Summer Rarefind: incl. 14 Jewellers
31 Jul-23 Oct Autumn Rarefind: incl.
9 Jewellers

GLASGOW

Roger Billcliffe Gallery

134 Blythswood Street
T: 0141 221 6362
To 31 Aug Sue Barr, Teena Kim Ramsay

HUDDERSFIELD

The Ark

113 North Road, Kirkburton
T: 01484 605055
To 26 Aug Perfect Form

LEEDS

Craft Centre and Design Gallery

City Art Gallery, The Headrow
T: 0113 247 8241
1 Jul-31 Aug Tracey Furlong, Carla Edwards
1 Sept-31 Oct Pauline Montgomery

LINCOLN

Midas

31 Steep Hill T: 01522 532299
Showcase: Victoria Smith, Laura Baxter,
Nicola Becci, Annabet Wyndham

LIVERPOOL

Bluecoat Gallery Display Centre

School Lane T: 0151 709 4014
4-22 Jul PR1: Staff at Central Lancs
University, Preston, incl. Alan Phillips
19 Sept-14 Oct 3 Cologne Jewellers, and
Spiros Koukos

LONDON

Aurum

12 Englands Lane, Belsize Park
T: 020 7586 8656
26 Jun-28 Aug Naomi Filmer
4 Sept-6 Nov Lara Boeing 747

Business Design Centre

Upper Street, N1
T: 020 7359 3535
6-9 July New Designers, Part 1

Contemporary Applied Arts

2 Percy Street W1
T: 0207 436 2344
9 Jun-22 Jul Wendy Ramshaw, with
Elizabeth Bone and Catherine Hills.
Showcase: Dawn Gulyas
28 Jul-9 Sept Memories, with Julie Arkell,
Grainne Morton

Crafts Council Gallery

44a Pentonville Road, N1 T: 020 7806 2557
22 Jun-3 Sept 3UP: Close, with
Lesley Vik Waddell
14 Sept-29 Oct The Jerwood Applied Arts
Prize 2000: Jewellery

Crafts Council Shop at the V&A

Victoria and Albert Museum, SW7
T: 020 7589 5070
14 Jun-16 Jul New Faces, incl Adam Paxon
19 Jul-17 Sept Summer Show, incl.
Emma Gale

Electrum

21 South Molton Street
T: 020 7629 6325
8-30 Sept Irish Gold

Goldsmiths' Hall

Foster Lane, EC2 T: 020 7606 7010
To 21 July Treasures of the Twentieth Century

Lesley Craze Gallery

34 Clerkenwell Green, EC1 T: 020 7608 0393
1-22 July 21 Australian Jewellers

Studio Fusion

Unit 1: 06 OXO Tower Wharf, Bargehouse St.
T: 020 7928 3600
To 30 July New Talent: recent graduates
3 Aug-3 Sept Joan MacKarell
7 Sept-1 Oct Sarah Letts

Victoria & Albert Museum

Cromwell Road, SW7
T: 020 7942 2209
4 July-Jan 2001 Contemporary Australian
Gold and Silversmithing

MIDDLESBROUGH

Cleveland Craft Centre

57 Gilkes Street T: 01642 226351
15 Jul-26 Aug 3 Decades: Crafts Council
Collection

NEWTOWN, POWYS

Oriel 31, Davies Memorial Gallery

The Park T: 01686 625041
15 Jul-2 Sept Jane Adam Jewellery

OXFORD

Waterperry Gardens

Nr Wheatley T: 020 7381 3192
20-23 July Art in Action

Oxford Gallery

23 High Street T: 01865 242731
3 Jul-2 Aug David Clarke, Silver

RUTHIN

Ruthin Crafts Centre

T: 01824 704774
15 Jul-3 Sept Farmers' Daughters, incl.
Elizabeth Abbey and Ann Catrin Evans
9 Sept-11 Nov International Contemporary
Jewellery (Cleveland Collection)

WITNEY

We Three Kings

19 Bridge Street T: 01993 775399
2 Aug-28 Oct Ruth Martin, Laura Baxter

WOLVERHAMPTON

Bilston Craft Gallery

Mount Pleasant T: 01902 552507
3 June-5 Aug International Contemporary
Jewellery (Cleveland Collection).