

*Christoph Zellweger.  
Body piece SO,  
expanded polystyrene,  
chrome plated silver 2000.*

### Chairman's letter

Although I've been involved with the ACJ since it was instigated in 1996, as a member of the original steering group and as vice-chairman since its inauguration the following year, it is still a daunting prospect to find myself as its chairman. Norman Cherry will be a hard act to follow. He retires as the first chairman having seen the Association grow to be recognised nationally and internationally, to organise two successful conferences (see reports on page 4), a lively newsletter, our first exhibition of members' work, and most importantly, to build up a membership of over 350.

We are sorry to lose officers and committee members who have contributed to this growth - Maria Hanson, whose work as Treasurer and on the conference steering group has been invaluable, and Jan Hinchliffe McCutcheon, whose vision helped form the Association. However, it is good to have new blood on the Committee as we move into a new phase. I am delighted to welcome Dr Elizabeth Goring, known and respected by many of you as Curator of the Modern Jewellery collection at the Royal Museum of Scotland; Wendy-Sarah Pacey, a young jeweller from Buckinghamshire; Frances Julie Whitelaw, a jeweller and lecturer at Cleveland College of Art and Design; Russell Wright, a London-based jeweller who brings to the committee his experience from a previous career in business; and Heidi Yeo, jeweller and lecturer at London Guildhall University, who is the new vice-chairman.

Our job will be to consolidate what we have already achieved and to develop from it. We feel it is important that our members feel involved in an exciting organisation which is relevant to their interests and concerns. To achieve more, diverse, aims, we need to involve more people. At our next committee meeting (on October 10) we will be setting up subcommittees to take action in specific areas and will be looking to co-opt Association members onto them.

Fundraising will be one of our priorities. We are grateful for the continuing material support of the School of Jewellery in Birmingham. However, one of our long-term aims is to employ an administrator who could answer queries and provide information - at present, enquiries via email or post are handled by our hardpressed (voluntary) membership secretary, Sally Andrews, or by the Honorary Secretary, Muriel Wilson.

We are working on national and regional activities. You will already have received flyers about the special evening viewing of the Jerwood Prize exhibition at the Crafts Council in London on 25 October, and information is enclosed about the symposium at Ruthin Craft Centre in North Wales three days later. Those of you in the South East will have heard from Jinks McGrath about the exhibition of members' work at Bedales School in Hampshire next year. There is so much more we could achieve, were it not for the limitations of budget and time.

Please do let us know what sort of events you would like to see, and how you can help make them happen.

Jane Adam

**...and the winner of the Jerwood Applied Arts Prize 2000 is Jacqueline Mina. Congratulations from Findings**

## Editorial

Although this issue can't hope to replicate the buzz of the build-up to the Wonderful conference in Birmingham, we have asked for impressions of the event and of the specialist courses which preceded it. These were so evidently a success that they formed an excellent preliminary to the conference, giving people an opportunity not only to learn new processes but also to make new friends with whom in the majority of cases they would be spending the rest of the week.

These accounts, and of course the official Conference Report which will be published next year, should help to show members who were unable to join us just what they missed. See you next time, perhaps. Similarly, you can read about recent conferences in Krakow and Bristol.

Then there were the exhibitions, and Yvonne Kulagowski has reviewed for us the spectacular American show 'Attitude and Action!' which was something of a revelation to many of us. Also in this issue we have a disturbing account from Harford Robb, Chief Executive of London Jewellery, the pressure group formed to protect the Hatton Garden and Clerkenwell district, of the threats by commercial development to crafts workshops in London. You may know of comparable situations in your area, and we should be glad to hear about them, with your suggestions for action and remedies.

Amanda Doughty and Jennifer Mason have collaborated on a case-history of problems of the misuse of images by the organisers of the Harrogate Gift Fair.

But most importantly for this issue, our new Chairman, Jane Adam, has sent us her first Chairman's Letter, setting out her vision for the development of the Association and some of her exciting ideas for future projects.

Please send in comments, complaints, questions, tips, and let us know if you want to contribute a feature or review to Findings. Let us have details about a forthcoming event or an opportunity for members. If we know in good time we can certainly consider printing it. Muriel Wilson

### ACJ Officers and Committee

Chairman Jane Adam, Vice-Chairman Heidi Yeo, Treasurer Jane McFadyen, Secretary Muriel Wilson, Membership Secretary Sally Andrews.

Committee members: Nick Aikman, Holly Belsher, Elizabeth Goring, Maria Hanson (until November 2000), Jennifer Mason, Jacqueline Mina, Wendy-Sarah Pacey, Alison Richards, Jan Springer, Frances Julie Whitelaw, Russell Wright.

## ACJ Annual General Meeting

Around 40 members, surprisingly alert after the end-of-conference party on the previous evening, attended our third AGM on Sunday 23 July.

The meeting was preceded by a brief Extraordinary General Meeting, called simply to vote on a minor alteration to the Constitution. In 1997 when the Association was formed it was thought sensible to make the Vice-Chair post also Chair-Elect so that there would be a continuity in the stewardship of the Association when the first Chairman handed the baton to his deputy, at the end of his three-year term of office. However, a forward commitment of six years is more than most people would be prepared to give, and we agreed there is no longer a need to ask for it.

At the AGM proper Norman Cherry, as founding Chairman, spoke of his pride in the success of the Association in becoming so well established and respected in just three years, and his personal satisfaction in the work of guiding it. He was confident that the momentum would be sustained under his successor, but stressed the need to increase our membership and thus our financial stability. This is now particularly important as the help with administrative costs so generously given by the School of Jewellery is eventually to be phased out. In signing off Norman wished the Association every success in the future.

After the adoption of the Treasurer's Report and Accounts, Jane Adam formally succeeded Norman as Chair, and Heidi Yeo was elected Vice-Chair in her place. We elected four new committee members: Dr Elizabeth Goring, responsible, with Amanda Game, for the exhibition 'Jewellery Moves' in 1998; Wendy-Sarah Pacey, whose jewellery business is in High Wycombe; Frances Julie Whitelaw, who is based in Middlesbrough; and Russell Wright, who after retirement first from military and diplomatic service and then from banking, re-trained as a jeweller and has a workshop in Clerkenwell. These newcomers will provide the committee with fresh skills and experience.

Jane, speaking as the new Chairman, paid tribute to Norman's work for the Association and presented him with the parting gift of a book (from the mouthwatering stock on the CAA stand at the conference). She then spoke briefly about her plans for the future development of the Association and her confidence in the support of both old and new members of the committee. Some useful points were raised from the floor, and a general satisfaction with the conference was warmly expressed. Formal minutes of these Annual General Meetings will be sent to members prior to the next AGM.

## Premises: A threat to my livelihood?

by Harford Robb, Chief Executive of London Jewellery

**R**apidly growing prosperity in the City, as reflected in dramatic increases in the values of land and buildings since the mid 90s, may be welcome to the Chancellor, but it represents a threat to the livelihoods of those who depend on the availability of relatively inexpensive premises in inner London.

Landlords are now applying growing pressures on planning authorities to grant changes of use, and seeking a higher return from their properties. Tenants – whether in the City or in peripheral areas – face large increases in rents and service charges and the possibility of eviction where the landlord decides either to sell the property, or to seek tenants who can more easily afford to pay higher rentals. The creative industries are particularly vulnerable as there is such a large concentration of designer-makers in areas near to the City such as Shoreditch, Spitalfields and Clerkenwell.

Recent events in Hatton Garden illustrate the problems. One landlord is demanding 300% rent increases, and the supply of buildings available to the jewellery industry is declining. One building, used for silversmithing for over a century, was sold to a developer two years ago. Camden council rejected all his efforts to obtain planning permission to convert the former workshop space in the building into a restaurant. Permission was granted however upon appeal to the Minister. At the same time a building was lost to the jewellery industry when a new owner decided to make use of planning originally granted in 1990 for a mixed residential and commercial development, a type of development to which Camden is now opposed. The businesses in that building, but in the capacity of licensees rather than of tenants, were given only 31 days notice to leave the building. In both Camden and Islington four buildings in particular house large numbers of designer-makers and craftspeople. Three are Council owned but their future is perhaps as much in doubt as the one which is privately owned.

Small business owners who have to face such problems might consider the approaches they can take to these issues:

- recognise that the property market is a jungle and that planning mechanisms, being relatively blunt instruments even in the hands of benevolent Councils, will not necessarily offer the protection and stability which any business desires;
- be aware of the situation that may face the managers of the building they occupy, and ensure that the local planning situation is being monitored, so that they can jointly take whatever actions may help to deal with particular risks to the future of their building;
- interested tenants should become involved in action by larger groupings, perhaps by a trade association or local

business club acting on behalf of the creative industries, to help bring about a more vigilant attitude on the part of those who frame and utilise planning laws, which ultimately can be our best protection at a time of great prosperity and growth in the property market.

## Haptic Days in Edinburgh

from Ann Marie Shillito

**E**dinburgh College of Art has been granted funding from the Arts and Humanities Research Board for a four-year project in 3D haptic and multi-sensory computer applications for creative processes in applied arts, an exciting prospect for jewellery design.

The concept for this project evolved from informal discussion about haptic systems between David Poston and Ann Marie Shillito at, appropriately, the 'Feel it, Wear it' conference in 1998 at Edinburgh College of Art. A symposium on digital applications at the college in 1999 brought Reachin Technologies with their haptic computer to the college where it was experienced for the first time by college staff and symposium delegates. The collaborative proposal was developed and submitted to the AHRB by Ann Marie, as Research Fellow in Design and Applied Arts at ECA, and Edinburgh University's Virtual Environment Centre.

The Reachin computer system gives sensory (touch) feedback through a sensitive hand-held device. The project aims to explore the potential advantages for artists and designer craftsmen to 'feel' and 'manipulate' virtual materials and designs on computer, to work with new tools and materials with fantastic qualities, and to develop new ways of working in a non-gravity context and virtual space.

The research will be user-centred, actively involving artist craftsmen in order to study the way 'touch' in particular is used in the creative process. This will inform the development of the computer system, feedback devices and appliances, and solid modelling software to give users the potential to bring their tacit knowledge, creativity and skills to the fore to exploit fully the latest technical advances.

Many of the delegates at the Sense of Wonder conference at Birmingham in July who tried out Reachin themselves will understand the excitement and enthusiasm this initiative is creating amongst computer users and non-users alike.

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## A Sense of Wonder in Birmingham

Findings asked Frances Julie Whitelaw for her account of the conference, and Syann van Niftrik to relay impressions from participants in the short courses.

Our second conference started with a buzz of excitement as we gathered in the exhibition hall at the Birmingham School of Jewellery for the Opening Reception and pin swap. The Lord Mayor opened the event and got things off to a good start with her witty history of the city regalia (the following day she opened a large cinema complex in the company of George Clooney, obviously not nearly as glamorous as an ACJ soiree with Norman!).

The real substance of the conference began the next morning in the Conservatoire when the Chairman Mike Press of Sheffield Hallam University introduced the theme of 'A Sense of Wonder – the Amalgam of Art, Science and Technology' by reading from the opening chapter of 'Alice's Adventures in Wonderland' and reflecting on the mirror images that are art and science. Craft is sometimes portrayed as the poor relation of the Fine Arts and commands a lower status than science. Jewellery is a synthesis of all three components and is the defining hallmark of evolution; science and technology are needed to produce the artefacts which create a sense of society. Throughout history leaps in scientific understanding have been echoed in the world of art and design, these two which became separated by an accident of history are parts of the same whole.

Professor Jean Futrell has a background in molecular biology and has recently become interested in the relationship between art and science. His talk was illustrated with wonderful images starting with the outer limits of investigation; a strange and beautiful nebula unimaginably distant from earth followed by carbon: Fullerene C60, the basic building block of life named after the architect and thinker Buckminster Fuller. We were taken on a visual journey through the laws of modern mathematics that govern the culture of cells, patterns of turbulence, and the growth of crystals. Prof Futrell observed that scientific research in the last century has focused on ever finer detail, culminating in the recently completed genome project, and that maybe it is time to step back and look at the bigger picture.

Every day of the conference was packed with good speakers, each bringing a different view of art, science and jewellery. Peter Chatwin and Pamela Martin gave an illustrated talk about their collaborative project with an entomologist. Laser



Gail M Brown showing the Lord Mayor pieces from 'Attitude and Action'  
Photo: John Morgan.

technology was exploited by three postgraduates working in all areas of construction and decoration, whilst metallurgy and life without firestain was the focus of a talk on the new silver germanium alloy. David Poston brought us news of the most recent developments in computer technology, and many delegates tried out the impressive 3D stereo Haptic system and really did experience A Sense of Wonder. We heard about the exquisite goldsmithing of the Anglo-Saxons, the intricate 'Bábul' work of India, and the enormous complexities of perfecting mokume in a variety of unlikely metals.

Doctors both real and imaginary gave us their prescriptions for self-expression, whilst Nora Fok and Maria Hanson provided thoughtful analyses of the creative process. Marianne Forrest gave a fascinating insight into her production of mass market watches and one-off clocks – only the computer display was out of time. Tissue engineering, or how to grow your own angiogenic body adornments certainly made us all sit up and gasp. Congratulations to Norman for a thought-provoking talk and deadpan delivery. From Norway Sigurd Bronger found his inspiration in old technology, using a microscope lens to enlarge an insignificant diamond, or a pressure gauge for the wrist of a stressed out yuppie. The importance of cultural identity was the theme of Gijs Bakker's talk, a personal account covering three decades of European design.

This was a truly international event with many delegates from USA, who extended an invitation to attend their own



*Olivia Slevoght, Shelby Fitzpatrick and Ann Boylan at the party.  
Photo: Julie Whitelaw.*

conference in Richmond, Va, next year. Amidst all this intellectual intensity there were opportunities to socialise, visit the museum, and pause for contemplation during an evening of chamber music at the 'Jewellers' Church'. The conference closed with a well-directed discussion but the real finale was the wonderful dinner and knees-up. Thanks to all those who organised this and the rest of the Sense of Wonder.

Frances Julie Whitelaw

### **Pre-Conference Workshops**

**T**he Short Courses Department of the School of Jewellery in Birmingham this year geared its summer programme of specialist workshops led by expert teachers, to attract members who were planning to attend the conference.

The courses took place earlier in the week, before the conference began, so that a considerable momentum of camaraderie built up in advance of the excitements to come. Observing apron-clad, workstained participants emerging for coffee and meal breaks, the enthusiasm for tackling new challenges was palpable. Syann van Niftrik collected feedback and below is a round-up of (unattributed) comment.

#### **Anti-clastic raising** with Michael Good

Michael Good has been crucial to the development of this technique, he knows what he's doing and he knows how to teach it. In the three days he kept us (all experienced makers) stretched and continuously amused with philosophical insights. He has shown us another dimension to the three-dimensional form and I am beginning to see ways of making things which I thought to be impossible.

#### **Introduction to CAD/CAM** with Mike Goode

The most complicated models for casting can now be produced perfectly at the touch of a button. However, it isn't easy, even those on the course with well-developed CAD skills will need a good deal of time to develop the technology for commercial use.

**Basic hydraulic die forming** with Lee Marshall  
Speeds up raising and repoussé using easy, low-tech patterns, ideal for batch production. Although we could buy the press direct from Lee, he has shown us how we can make our own with readily available components.

**Anodised aluminium** with Anne Krohn Graham  
A great opening up of new ideas using a dazzling array of colour to create exquisitely complex surfaces.

**Precious metal clays** with Fred Woell  
It's all so simple that one needs to practice and experiment a great deal to raise it to a usable level. For some, this was frustrating, but eventually most participants came away inspired and ready to try out their new skills.

#### **Eyewear** with Hans Stofer

Good fun, followed up with sound teaching of hinges and how to make things work. We were also encouraged to think of and use materials other than precious metal in a professional way.

#### **Creative laser welding techniques** with Tom Rucker

For most of us it was an inspiring entry into a whole new range of possibilities, but it is to some extent a 'remote' way of working and therefore not very satisfying for some participants.

#### **Who is afraid of... contemporary? jewellery** with Gijs Bakker

Gijs Bakker's day emerged as more a critique or seminar than a workshop. In the first half he introduced himself, his work, his methods, and the cumulative experience of an exciting and groundbreaking career. He has never lost momentum in challenging and questioning our concepts of design. The afternoon was spent viewing work which participants had brought for comment. This was particularly beneficial since we were so few and could enjoy extended dialogue as well as observe Gijs' adroit analytical skill. Syann van Niftrik

Syann held a solo exhibition during September at Hitchcocks Hampshire, New Alresford.



*Malcolm Morris and Ruth Fisher enjoying the opening party.  
Photo: Julie Whitelaw.*

## International Enamel Symposium 2000

Bristol, 25-29 July

Elizabeth Turrell was recently awarded a fellowship by the Arts and Humanities Research Board to investigate print in enamel and explore the creative potential of enamel, at the University of the West of England. She and Steve Hoskins organised the symposium to follow the ACJ Birmingham conference, and many delegates attended both events.

It started with three day-workshops: 'Making and Printing Decals' led by Dr Kevin Petrie, concentrated on screen-printed onglaze enamel decals, covering hand-drawn and photographic imagery. It made particular use of a water-based ceramic transfer printing system developed by the Centre for Fine Print Research at UWE, which substantially reduces the need for noxious solvents. 'Direct Printmaking Techniques' by Steve Hoskins showed how a flexible soft plastic could be used as a substitute for lino or wood in relief printing. He also demonstrated Photographic, Polymer, Flexographic, relief printing, mixing ceramic-onglaze enamels with printing medium, then transferring onto a pre-enamelled surface using potters' tissue. 'Drawing and Painting Approaches using Liquid and Sifting Enamels' was led by Gretchen Goss and Elizabeth Turrell. Participants were encouraged to use non-traditional techniques in innovative ways. Liquid and sifted enamels produced a range of effects, from subtle to sumptuous. Marjorie Simon showed her direct, spontaneous way of torch firing, and Nicholas Homoky, a ceramicist new to enamelling, spoke about the potential of drawing into unfired liquid enamel, producing a group of elegant and lively sgraffito panels.

I attended the second part of the symposium, and what a delicious treat it was. The keynote speaker, Kathleen Browne (USA) gave a wonderful talk, 'Collecting, Sorting and Visual Display, and its Relationship to Art Practice'. She showed several American artists' homes, the things they collected, and their work. The collections were so uninhibitedly over the top I was both fascinated and relieved. Never again shall I feel guilty about my own collecting!

Esther Knobel showed how her work had come full circle. Her interest in colour began in enamel, using tins, ready-printed with flowers and fruit. Lately she has returned to enamel, inventing new ways with telephone cable, knitting it into shape burning off the plastic coating and applying colour to the copper core, with dramatic effect. Jane Short has taught herself fluency in the language of enamel so that she can indulge in 'playing' with colour. She spoke frankly and passionately of how she revelled in this shade of turquoise or that of cobalt, and enthusiasm shines out of her work.

Amal Ghosh talked about the situation in education and how large-scale enamel has all but disappeared. This opened out into a discussion on how enamel is no longer valued or seen

as 'Art'. It was agreed that enamel should raise its profile and a scholarly book was needed to help this. A panel discussion followed, chaired by Joe Wood. This served to illustrate further the lack of facilities in education, and how it was feared that enamel was not understood and in danger of being lost as a medium if something is not done to rescue it from obscurity. It seemed to me that this symposium was itself a step in the right direction of a renaissance of awareness of the endless possibilities of this versatile medium.

Holly Belsher

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## Ars Ornata Cracoviana; Contact – Information – Integration

6th annual meeting of European contemporary jewellery associations. Krakow, Poland, 30 June-2 July

This year's conference was organised by STFZ, the Polish equivalent of ACJ. My good friend Jacek Rochacki and other committee members spent many long hours arranging an event designed to bring together makers from East and Western Europe and to integrate new associations into the Ars Ornata network. This was therefore a conference of contrasts, and when I flew out as a guest speaker the first became obvious – my luggage arrived in Warsaw! Luckily I had retained my slides and script as hand baggage.

Krakow has a beautiful historic centre, untouched by war or the decades of ensuing political dogma. The conference venue was spacious, modern and near to my hotel, and as usual, registration was a joyous occasion, meeting friends and acquaintances. Once again it was a dismally small group from UK: only four of us, with Maria Hanson, Holly Belsher and her husband Philip. When proceedings began, Maria 'topped the bill' and I followed immediately afterwards. As neither of us were accustomed to sharing our personal philosophies with large audiences we were both relieved to get it over right at the start. When our knees had stopped knocking we were able to concentrate on the rest of the programme. Some speakers gave presentations explaining overall activity in their country, rather than promoting their own work, and good use was made of video images to overcome the fact that English was not an easy language for everyone. As usual at conferences, the quality was variable, but this was less important than the fact that such an international mix was possible at all. Only twelve years ago such an event would have been unthinkable.

In complete contrast, the second day's proceedings took place in the cold, claustrophobic atmosphere of the Wieliczka salt mine. After a guided tour through tunnels, chapels and an underground museum of 700 years of toil at this World Heritage site, we were astonished to emerge into a full-sized

*Continued on page 10*

## Who's got your images?

Amanda Doughty tells a cautionary tale, with legal comment from Jennifer Mason

**A**lthough I show regularly at the same trade and retail events every year, I felt it was time to try something new. In 1999 I decided to exhibit at the British Craft Trade Fair in Harrogate in May.

Together with my formal submission and the required deposit, the organisers suggested I send some slides of my work, with the incentive that these might be used to publicise the event. Indeed, I was pleased when I arrived at the show to find that one of the images, albeit uncredited, was on the back cover of the catalogue.

It was through a friend who also exhibited in 1999 that I found out details of this year's event. I was surprised to discover that my work was twice featured quite prominently in the main promotional leaflet for the Fair. Indeed I realised that the same image had also been used on an A5 promotional flyer and as an example of the type of catalogue entry, distributed to exhibitors. The image appeared alongside another non-exhibitor's contact details.

Three things concerned me about the use of these images. The image was not of my current work; my customers would assume I was at the show and then be unable to find my stand, or assume I had pulled out; the images were not credited either to myself or to the photographer, Joel Degen; I had not signed any contract for the 2000 show or granted permission for the use of the image. Through a letter and subsequent telephone conversations, it became apparent that Marathon Event Management Ltd, the organisers, were unaware they had acted unlawfully. Eventually we had a call from Philip Bunn, Director of Marathon Events Ltd. It was alarming to find that although we had done all we could to bring the matter impartially to their attention, Mr Bunn was very defensive of their position. His opinions included:

- that I should have been grateful for the publicity
- that they'd used the image because it was good quality
- that no-one would anyway recognise my work
- that if I was not going to be at the Fair and people liked the work (as shown on the leaflet) then they would find similar work by someone else
- that I was trying to make money out of their mistake

Getting nowhere with Mr Bunn, who obviously had little understanding of the sector he was promoting, we suggested Marathon Events Ltd pay compensation in line with industry recommended reproduction fees (in the region of £300 for the three uses made of the image). They finally responded with the offer of a stand at the 2000 Fair, which I was not in a position to accept and after yet more phone calls, Mr Bunn promised a written apology to myself. No alternative offer was



*Amanda Doughty. Grouped rings; gold, silver and diamonds, February 1998. The image used by Harrogate. Photo: Joel Degen.*

made and needless to say I am still waiting four months later for the apology.

What is so frustrating is that a simple call from the organisers in the first place to clear rights would have saved all this trouble – I would have declined usage. I was not seeking financial gain, but respect for my intellectual property and to stop the misrepresentation of my work, and also for respect of the law that is there to protect people like us.

**Legal Comment:** Amanda's experience shows how careful you need to be with images of your work. Marathon Events' unauthorised use of the images is likely to have led people to believe that Amanda was to be exhibiting at the Fair and had pulled out. Also, the images showed outdated pieces of work which Amanda would not otherwise have chosen to publicise. These acts amount to passing off as they are likely to have damaged Amanda's reputation and goodwill.

Events organisers should always seek consent for the use of such images. If Marathon had not had any appropriate photographs to hand, then they would have had to obtain these from a picture library upon payment of fees recommended by the British Association of Picture Libraries and Agencies. To avoid misunderstandings you should always send your images with a delivery note, which sets out clearly how the images may or may not be used. Also, copyright in photographs of your work belongs to the photographer (who may, or may not, have assigned that copyright to you, depending on your agreement with the photographer). It is infringement of copyright to copy the image without the copyright owner's consent.

### Moving on

Sadly, Michelle Bowen is leaving the Oxford Gallery at Christmas. She has worked there for over ten years, latterly as Director, and her strong interest in contemporary jewellery has led to some memorable exhibitions. We hope that her future activities maintain this enthusiasm, and wish her well.

Reviews

**Australia 2000 – A group exhibition of Jewellery and Silversmithing**

Lesley Craze Gallery, 3-28 July 2000

Thoughtful, witty, poetic and assured, this show exudes creative energy and innovation. Unconstrained by stringent hallmarking legislation, the 20 Australians represented here mix precious and non-precious metals with impunity. They experiment with form and material in various media with inventiveness, technical sophistication and stylistic diversity.



*Ian Ferguson. Brooch, mokume gane, 1999.*

While there are resonances of a shared European past and current developments on both sides of the Atlantic, what is especially striking here is the strong presence and sensitive handling of the ancient techniques of Australia's neighbours in the Far East. The Japanese/Korean Keum Boo process of applying a fine gold skin to silver – reminiscent of gold leaf or silver gilt – is an integral part of Felicity Peters' style. Imbued with a refined beauty owing more to East than West, the silver surfaces of her square and mandala-shaped brooches are partially overlaid with up to three layers of 24ct gold. The cool coloration of her work is enhanced by a feeling of numinous repose; qualities which also define Eugenie Keefer Bell's pieces. The latter's experience of living in Japan has profoundly influenced her thinking about imagery, form, structure and technique. The finely worked surfaces of her Scattering Light series of brooches shimmer with delicate patterns in Keum Boo. Over many years Ian Ferguson has investigated the 300-year old Japanese mokume gane technique originally used for decorating sword blades. Using modern technology, he combines traditional metals with modern alloys. His series of copper/bronze-toned oval and circular shield brooches, the bosses veined with the mokume 'eye of the wood grain' patterns, suggests ancient precedents. French-born Pierre Cavalan disregards accepted boundaries – between priceless metals and valueless found objects, between art and craft. His beautifully constructed assemblages – of precious metals and mass-produced

military, tourist and sports insignia, discarded objects, watch faces, shells, stones and fragments of costume jewellery – question, move, amuse and subvert. His aesthetic and sense of line and composition are distinctively French and rooted in the sumptuous idea of the bijou – evidenced here in his almost Wagnerian neckpieces.

Kinetics are adopted to reflect movements of indigenous flora and fauna. Native birds and coastal waters inspired Dorothy Erikson's graceful headpieces and brooches, quivering stainless steel wires tipped with gold and silver, evoking the movement of the Australian Brolga crane. A scattering of gum leaves seems just to have alighted onto the surface of a Marian Hosking brooch, their undulations creating a play of light and shadow. In another, light filters through vertical mobile elements as through anemones on the seabed.

Feminist ideas about body image and the fragmentation of the body underlie Leslie Mathews' teasingly ambiguous silver forms. Are they body parts, dressmaking patterns, even decomposing flesh? Other brooches, patinated in glossy black, hint at disquieting shadows and menacing pools.

Sadly, lack of space prevents further individual coverage, but the work of Rowena Gough, Yuri Kawanabe, Andrew Last, David Walker, Brenda Ridgewell, Chris Mullins and Felicity Dalgliesh is especially worthy of comment. Deirdre O'Day

**Attitude and Action!**

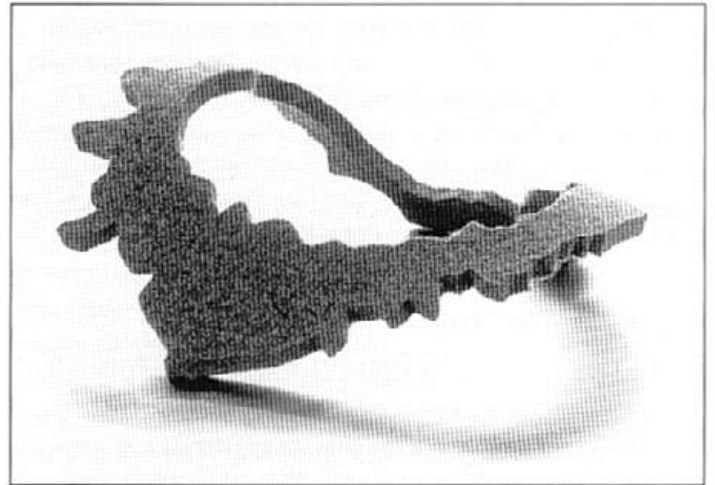
**North American Figurative Jewellery, curated by Gail M Brown. Atrium Gallery, Birmingham School of Jewellery, 10 July-4 August**

Moving around the exhibition one was humbled by the generosity of the work, not in monetary terms but in the honesty, inspiration and excitement that was evident in the 73 pieces made by 75 makers. This freedom in subject choice and wealth of narrative contrasts with the European arts and crafts theories of the early 1900s along with the vast historical tradition of creating jewellery with inherently precious materials. America is a young country with few major decorative arts collections in its museums such as we in Europe take for granted. Not until after the second World War did the teaching of crafts become established in order to occupy the vast numbers of demobilized GIs. Schools were set up to teach crafts, with amazing results – American craftwork had been born.

In conceiving this show Gail M Brown's motivation was to introduce North American figurative work to a European audience with little, perhaps no previous historical or contemporary knowledge of it or indeed interest. Her passion is to share and celebrate the many diverse ways these artists respond to the human body.

Kit Carson's intriguing Long live the Wild, Wild West brooch of a Stetson-wearing, guitar-playing skeleton, with delightful engraving and concise selection of 'icons' was portrayed with wit and individuality, whereas Elizabeth Morgan Chenoweth's No Daddy brooch depicts the horror of childhood sex abuse in such a courageous way that the piece itself was disturbing. Her self-revelation does not try to hide anything, the piece is resonated to tell a story, her image translated into jewellery. If you sit still you can take off the mask by Marcia A Macdonald, and The Emperor's new clothes by Shona Rae are sensitive pieces with personal interpretations, beautifully executed. Both provoke questions - why is Macdonald's figure shackled? what is the significance of the penis/dummy? and what on earth is the dog doing to the ankle on Rae's piece? Salt-lick (Unlikely Self-portrait as Porn star by Keith Lewis is all about identity, the fact that Lewis is gay and that it shows his and society's anxiety about AIDS. The piece exudes Lewis's confidence as a maker and is perfectly executed showing that he is able to be open about his ego, wit and humour. Linda Threadgill's The Nature of Ornament displays a stylised female figure in a hoop skirt. The 'body' escapes from the skirt, asserting itself to be worn as a pendant,

### Three Jewellers from Cologne Bluecoat Display Centre Liverpool 19 September-14 October 2000



*Gabriela Felgenträger. Collar, felt.*

An exhibition of Jewellery from Cologne is currently on view at the Bluecoat Display Centre in Liverpool, Three mid-career makers working in an exciting mix of materials present an intriguing view of contemporary German work. It is a great credit to the Bluecoat that we have the opportunity to see this work, as only Gabriela Felgenträger has exhibited in the UK before.

Mechthild Watermann creates small brooches, earrings and rings in silver and 18ct gold. Architecturally inspired, these pieces look at both structure and detail of buildings – one brooch could be interpreted as a severely modernist chamber with the seven faceted stones representing roof lights. As she says "pieces have windows which allow a look into their inside". Using hammer textured silver to give a surface similar to frost on a windscreen, one particular brooch has a gently bowed structure resembling the lightness of a rather elegant modern bridge.

Gabriela Felgenträger says that her pieces use "unconventional materials" and "encourage both the wearer and the observer to re-think their notions of what is wearable". The main material here is felt – and rarely has it been used with such inventiveness, flair and style. Layers of six mm felt are precisely cut to make wave-form neckpieces and brooches. Simple felt rings that feel comforting and warm on the finger are displayed alongside much chunkier rings where layers of felt are anchored together by sprigs on silver ring-shafts to make cylinder or cube forms. A chunky-looking interlinking chain in subtle shades of grey, with silver catch detail made a particularly impressive statement.

Industrial mechanisms and cogs inspire Theda Katharina Besser to make "tactile pieces that the wearer can enjoy playing with". She combines movable geometrical parts to make rings and pendants using a variety of different metals – gold, silver, steel, stainless steel, and copper – which are



*Linda Threadgill. The nature of Ornament. Sterling silver, 18ct gold, micarta.*

leaving behind the trappings and responsibilities associated with being a woman. Because of its small armhole the Cinderella Bracelet by Harriete Estel Berman is deliberately unwearable. Constructed from biscuit tins portraying Disney's heroine, this piece toys with all the idealized myths of womanhood – image, size, devotion and tradition. Exhibited alongside The Mother Goddess by Robert Ebendorf, Professor of Art at East Carolina University and an internationally known artist for over 35 years, is Embrace

by Melanie R Bilenker, a recent graduate, at 21 the youngest maker in the show. These two sensitive pieces sit in harmony together showing that art is ageless.

This show represents an exploration through a subject that will never lose its fascination, using a wide range of techniques and materials to create inspirational work. There was enthusiastic feedback from visitors, and jewellers and collectors alike were thrilled at having the opportunity of viewing it. It breathes new life into the subject matter and starts a dialogue with a new audience. Yvonne Kulagowski Exhibition catalogue £3 plus P&P, from Contemporary Applied Arts, 2 Percy Street, London W1T 1DD, T: 020 7436 2344.

often layered together to give pattern. A particularly striking pendant involves a suspended steel globe, pierced with a grid pattern, with another smaller one inside – it has a deceptive lightness and beauty.

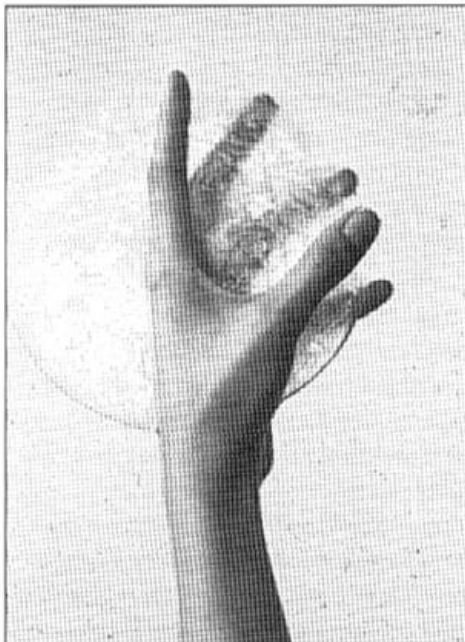
Three Jewellers from Cologne is part of Liverpool/Cologne 2000 celebrating the cities' 'twin' status with a programme of exhibitions and events during October and November. It is a super exhibition – it would be even better if there was a small publication to record the event and if North West Arts Board ever have any extra funding available then future projects like this deserve more support. Philip Hughes

## 'My Precious'

An evening with Naomi Filmer at Aurum

As part of the ACJ series of evening seminars and discussions, Aurum Gallery, in Belsize Park, London, hosted an evening with Naomi Filmer on 8th August. Ruaridh McIntyre and Jan Spalter, directors of Aurum, show conceptual, commercial and fashion-led jewellery in an environment that seeks to challenge the usual perceptions of retail and gallery spaces.

Ruaridh and Jan introduced Naomi's work in the context of their series of solo shows which aim to make conceptual jewellery more accessible. 'My Precious' explores ideas of consumability and desirability as well as the relationship between jewellery and the body.



Naomi Filmer. *Ice Upright Disc*. 1999.  
Photo: Nicola Schwartz.

Naomi's talk was informal, and inspiring. She explained her development from her innovative collaborations within the fashion industry (and their frustrations) through to evolving her commercial range and exploitations of other commercial opportunities (to varying degrees of satisfaction) in order to

support her more conceptual work. Here is where the evening became really good fun. Naomi's recent work toys with ideas in a playful way. She brought up the notion of consumability with plans for rings made of chocolate. She questioned perceptions of preciousness to do with materials and longevity by moving into the realms of desirability and the transient with ice hand-pieces.

Many of us feel passionately about these issues and struggle against them in our work. Naomi's work is as articulate as she is, spelling out questions intelligently and sensitively. She is a clever and involving speaker and Ruaridh and Jan are open and enthusiastic. The audience ranged from established makers to students in the contemporary field and from the trade, and this all made for some lively discussion. It was an exhilarating evening and exactly the kind of dialogue that this series of ACJ discussion evenings aims to encourage.

Sarah Crawford

Sarah's exhibition, 'Plasticity', was shown at the City Gallery, Leicester, during September.

### The next scheduled event in the series is –

Wednesday 25 October: A Special Private Viewing of the Jerwood Prize Exhibition at the Crafts Council Gallery, 44a Pentonville Road, N1, 6.30-8.00. With talks by Philip Hughes and Adam Paxon.

For details of other forthcoming events in the series please contact Jane Adam, T:020 7404 0947, Sarah Crawford, T:020 7813 5499 or Amanda Doughty, T: 020 7831 7390.

*Continued from page 7*

auditorium buried deep below ground. The conditions proved too much for several delegates who were escorted back to the surface and the 'white-knuckle' lift ascent left British 'stiff upper lips' visibly quivering.

A formal meeting on the last day began with a German proposal to set up a central administrative bureau for AOE. This led to much debate as to just what the organisation is and what it intends to do in the future. I personally believe it is vital to resolve this, since at present the structure is too loose and nebulous. I hope that a clear statement of intent will follow – it is hard to feel part of something if you don't understand what it is!

I thank all members of STFZ for staging this conference. It should be remembered that many other countries don't have the resources we take for granted here. *Ars Ornata* Europeana gives jewellers across Europe an opportunity to see themselves in an international context, and Krakow will help makers from all over Europe establish contacts to benefit us all. Nick Aikman

Nick and Holly attended the conference as representatives of ACJ. The Association would like to encourage members' participation in international events like this. Let us know if you hear of suitable opportunities.

## Working with Precious Metal Clay

Tim McCreight, 2000. A&C Black £19.99  
ISBN 0 7136 5828 2

Let me say from the start that I am quite a fan of Tim McCreight. His books are used as standard texts around the world and I already have his video, 'Precious Metal Clay' obtainable in the PAL format from Rio Grande in America. I looked forward therefore to this, his written guide to this exciting new material.

Overall the book is well produced and comprehensive, with sections on projects, technical tips and tools you can make. It is clearly laid out and well illustrated. The 'PMC Basics' page was a good start, informative and sound, but then we move on to 'Part One – 50 Projects' which I found repetitive. In contrast 'Part Two – Technical Tips' is excellent. Things have moved on since the introduction of PMC and there are now a few amendments to previous advice – for example the firing of sterling silver with standard PMC is no longer recommended.

But who is this book pitched at? At present the material, precious metal clay, seems to be aimed at the hobbyist – probably a larger group than professional jewellery makers, hence the 50 projects. But if the book is geared towards beginners then the technical references in this section, eg soldering or enamelling are a bit cavalier, although giving the weight of PMC needed for each project was helpful. In the technical tips section the recent introduction of PMCplus is rather glossed over with no mention of its slightly trickier handling properties and how to adjust one's working methods. In this part I would also have expected a section on soldering PMC, which is not that easy, and wonder why it was omitted. Experienced PMC users will have developed their own solutions to soldering, but someone new to the material should be given an indication of the general approach. In other words, there is an incongruity. I did learn a few things – for example the use of raku glaze – but I was hoping for more.

Until recently PMC had to be bought in from the USA and all the information through the accompanying Studio PMC newsletter was geared to products only available there, which was very frustrating from a UK user's perspective.

Understandably there are many such references in this book, which originates from the States. But the good news is that now we have a supplier in Britain who will be stocking not only the material but the related tools.

Lastly, I wonder why there is no reference to the PMC website, which is such a useful exchange of information in this technological age. Molly Bullick

Molly's work was on show at Edinburgh's Open Eye Gallery during August, as their Festival Exhibition.

Mitsubishi's UK agent is Silver Alchemy Marketing.

## The Jeweller's Directory of Shape and Form

Elizabeth Olver, 2000. A&C Black £14.99.  
ISBN 0-7136-5487-2

This book is a curiosity. It is not a compendium of projects to make, nor is it a survey of jewellery shapes and forms through history. It was puzzling to try to determine just what is the target readership. It could be a guide for those embarking on collecting or making jewellery. You want to commission an unusual ring? Look up the section on Rings, Unusual, or Miscellaneous, for ideas of what might be on offer. You can decide between Earrings, on the ear, or Earrings, hooks and hoops, to make up your mind which best suits your taste or neck. Each jewellery type (including Men's) is exhaustively covered, in a double-spread grid with sensible advice on how to wear it and warnings such as 'Care should always be taken so that the function of the piece is not compromised by the demands of its design'. There are two diagrammatic views of each variation, and photos of examples. Each page has four classifications, usually from 'simple' to 'fancy' and each class has four illustrations. At the foot of each spread is a coding system, with symbols for materials, techniques, finishes and stones, and these symbols appear below each illustration, so that a lot of serious decoding is necessary. Along the top of the page are unfailingly practical comments – like the need to ensure a brooch pin is fixed high enough to stop it tipping forward (no solution though for the earstud you have to take off to telephone and then invariably lose on your desk).

The section on materials and techniques is excellently presented. It describes basic processes such as casting, forging, piercing, and specialist processes like electroforming, anodizing and anti-clastic raising. It deals with the full range of materials: metals, plastics, organics, and the page on stones has a box with advice on care and maintenance. Settings are explained, links, joints and fittings examined, then textures and finishes demonstrated, ending with clear definitions of enamelling techniques. All of this is fascinating to someone who loves wearing and handling jewellery but wants to learn more about how it is made. It should lead to a lot of knowledgeable questioning from customers at jewellery fairs, and, let's hope, many new collectors who know what they want. I kept finding useful tips such as avoiding noisy earrings, on the easier wearability of open bangles and so on, and started looking appraisingly at some of the bits and pieces in my own treasure box. A few mistakes there, then, but now I'll know better what to look out for.

So who else would enjoy the book? Because it is so easy to assimilate, with the clear diagrams and bite-size nuggets of explanation and advice, I suddenly saw where it could be a valuable resource. At my local education service evening class, queuing humbly for a turn at the forge, what better way

of absorbing a great deal of really useful knowledge – and at the same time identifying the makers of the pieces illustrated. This a fun guessing game, since most of the work is by well-known makers, and indeed there are several classic photographs of signature pieces. There are no captions on the pages and the single page of credits is so impenetrably congested as to make it virtually impossible to track down, say, the maker of the second brooch from the left in the third row on page 43. Still, a very high proportion of makers illustrated are ACJ members, so congratulations to the author for selecting with such discrimination. Muriel Wilson

The publishers A&C Black are making a generous offer to ACJ members of ten free copies each of 'Working with Precious Metal Clay' and 'The Jeweller's directory of shape and form'.

To order send a separate postcard for each book with your name and address and membership number, mentioning the Findings offer, to A&C Black Publishers Ltd, 35 Bedford Row, London WC1R 4JH, by 30 November 2000. The names on the first ten postcards for each book pulled out of the bag on 1 December 2000 will receive a copy through the post.

## Report

### Jewellery – a creative force

Goldsmiths' Company Seminar,  
6 June 2000

It is not often that one gets the opportunity to listen to a group of the best national and international craftsmen talking about themselves and their work, and the three Goldsmiths' Company evening seminars proved to be a tour de force. The events were based on the exhibition 'Treasures of the Twentieth Century' drawn from the Company's collection.

It was interesting to note that the jewellery seminar represented a major policy change for the Goldsmiths' Company. Not so many years ago the Company had stated that it had no greater link with the making of jewellery than it had with the manufacture of pots and pans. Now they are ardent collectors of contemporary jewellery.

Above all, the seminar gave a wonderful insight into the minds of a group of leading jewellers, particularly into their relationships with their jewellery and with their clients or customers. However it soon transpired that an interesting but clearly subconscious debate was unfolding around the definition of the Creative Force – a battle between the combined power of Saints Agatha, Dunstan and Eligius on the one hand, and Mammon on the other. Was it just happenstance that the six jewellers fell into two distinct

camps? On the side of the saints were the three women, Jacqueline Mina, Wendy Ramshaw and Charlotte de Syllas. They concentrated on the artistic aspect, and indicated that they were able to put that emphasis on their work, and spend considerable time in research, designing and making, through support from sources other than their craft. One felt they had put their hands in that of the Almighty to help them achieve their artistic aims above all else.

Aligned on the other side were the three men. Although clearly touched by their saintly patrons in terms of their craftsmanship all three indicated in their own way that a piece of jewellery was only as good as the price it could command. The needs of the customer or client come first, but trade is an essential element of art. John Donald's view was "A piece only lives when a woman is wearing it" – implying the need for a piece to be desired enough to be bought. Andrew Grima took a more direct line and included a detailed and fascinating description of his Jermyn Street shop, a trading concept ahead of its time. For his part, Leo de Vroomen spoke about the commercial need for a balance between art and practicability.

Richard Edgcumbe of the V&A steered clear of this unconscious debate, but the last two speakers were each true to their sex. Rosemary Ransome Wallis, curator of the Company's collection, tried to maintain an even hand with her neat reference to 'Brother' de Syllas of the Art Workers' Guild, but finally slid sideways by referring to the golden triangle of maker, wearer and viewer, while steering very clear of any reference to trade. But Graham Hughes finally put it on the line: "Without commerce you can't have art". So is commerce the Creative Force, or is art?

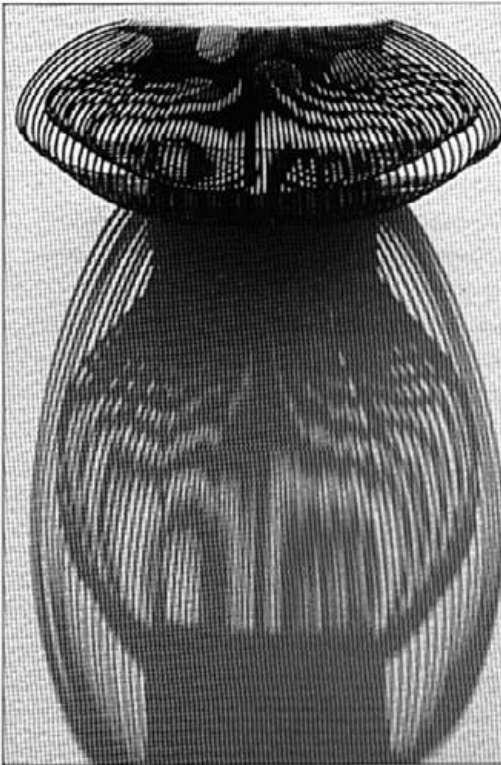
For my part, I go for the golden square, where the buyer also has a corner. But I would say that, wouldn't I? Russell Wright

## Events

### New Designers

Business Design Centre, Islington,  
5-15 July 2000

This event was dangerously close to our conference – in fact one piece was on display which by then should have been up in Birmingham for the Members' Exhibition – but plenty of makers were able to visit. This year Jewellery and Metalwork was upstairs in one of the 'Pavilions' off the gallery level, and with schools positioned cheek by jowl, eye-catching display was all important. It was instructive to make comparisons and assessments (such as 'You can tell how X's teaching is having an effect here'). Once again the prize-winner came out of Edinburgh – how does Dorothy find them every time? Andrew Lamb produced some superbly delicate silver pieces, fretted like radiator grills and subtly coloured. He was already fending off eager collectors and galleries, and will be showing at the Oxford Gallery this autumn in a Jewellery from Scotland exhibition.



Andrew Lamb. Brooch, oxidized silver, 2000.  
Photo: Andrew Lamb. A prize-winner at New Designers.

## Six Moments

Design Museum, 17-28 July 2000

This unusual exhibition, London Guildhall University's contribution to the London String of Pearls Millennium Festival (don't ask), took six ex-students and analysed design methods. The idea was to pinpoint the breakthrough moment when an idea 'clicked' in the designer's mind. Since the six came from different design areas – two entrepreneurs, a specialist in disability design, a design for an airline interior, furniture design (the ubiquitous El Ultimo Grito) – and a jeweller, Sian Evans (by now, I hope, an ACJ member), this made for a diffuse range of approach and in spite of the unifying cardboard box display system, not all of the Eureka moments were all that convincing.

Sian conceived her 'Bloat' collection while killing time in hospital with a smashed and swollen wrist after a snowboarding accident in Switzerland. All the references were medical, to equipment, bandaging, barcodes and etched medical terms on plastics and metals.

One of the other Moments was that experienced by Jos Skeates, one of the founders of EC One, the jewellery gallery in Exmouth Market which we featured in Findings 7, when he spotted the empty grocer's shop which became the gallery.

## International Jewellery London

Earls Court 2, 3-6 September 2000

This was the usual overwhelmingly comprehensive affair, selling jewellery, stones, giftware, clocks, tools and equipment, boxes and packaging. It included its 'Theatre of

Jewellery' catwalk performances again, along with lots of seminars and Millennium Showcases. At the core of the fair was the Design Pavilion, with around 50 designers, including several ACJ members, (and hopefully a few more by the end of the event) and New Looks, a further extension with yet more new jewellers.

## Jerwood Applied Arts Prize 2000

Crafts Council Gallery,  
14 September-29 October

Almost literally as we hand the material for Findings to the printer, will come the announcement of the winner of the Jerwood Prize. This is arguably the most important event in the British designer jeweller world since, well, the last Jewellery Jerwood in 1995, when the prize was shared between Charlotte de Syllas and Peter Chang, and ACJ was still two years into the future. Tension was running high at the Birmingham conference, with an echo of Basil Fawley – 'Don't mention the Jer...'

With luck we can organise a Stop Press strap with the news I daresay you've all been eagerly awaiting, but at the moment all our sympathies lie with the judges faced with the task of choosing one from the formidable line-up of the shortlist. These are: Jane Adam, Elizabeth Callinicos, Cynthia Cousens, Jack Cunningham, Naomi Filmer, Maria Hanson, Dorothy Hogg, Jacqueline Mina, Adam Paxon and Christoph Zellweger. The judging panel consisted of Dr Elizabeth Goring, Curator of Modern Jewellery, National Museums of Scotland; Philip Hughes, Director of Ruthin Craft Centre; The Marchioness of Hartington, a collector of contemporary jewellery; Colin McDowell, writer and critic, and Marjan Unger, Design Historian and Tutor. Their criteria are to do with track record and recent innovation, and each of the shortlist has demonstrated these convincingly. Images of work by almost all of them have featured in Findings at some time and we're completing the set in this issue.

## Goldsmith's Fair 2000

2-8 October, at Goldsmiths' Hall

As always, the Fair is probably over by the time you read this. It is just unfortunate that the timing makes it difficult for us to publicize this important selling event. A sneaked look at the list of participants reveals 27 ACJ members out of 81. Not bad (if you take out the silversmiths), but let's hope there's time for a bit of recruitment during the week.

## 'Brilliant Effects' at Tate Britain

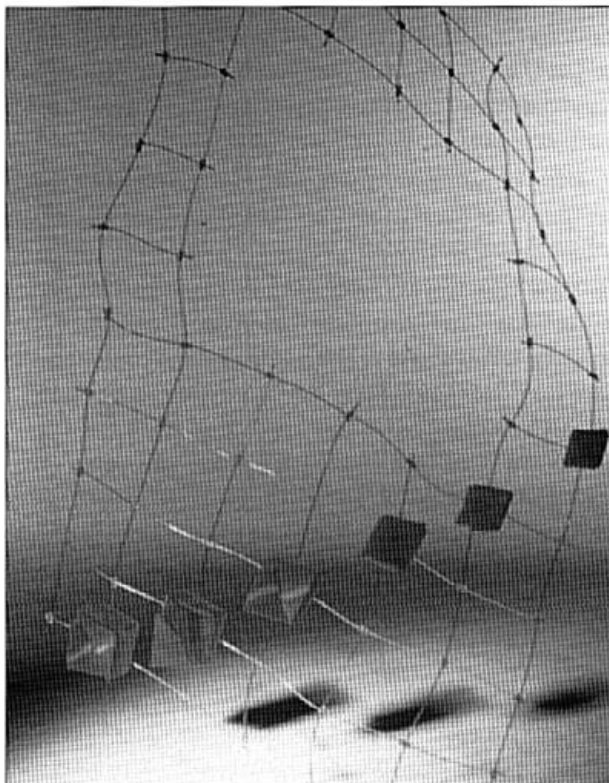
'Jewellery and its Image in English Visual Culture 1700-1800'.

Professor Marcia Pointon of the University of Manchester will give this year's Paul Mellon Lectures, in the Clore Auditorium at Millbank. The theme will be the ways in which jewels depicted in paintings convey ideas about worth, identity and social status during the 18th and 19th centuries. The five lectures take place on Thursday evenings from 28th

September, at 6.30pm – you can still catch the later ones. Tickets £5 (£2.50 concs) per lecture. For more information call 020 7887 8888.

### **Chelsea Craft Fair's 21st Birthday** 17-22 and 24-29 October 2000

As usual, a promising crop of newcomers is joining the regulars. Jewellery debutants this time will include Nina Bukvic, Florence Chan, Laura Gates, Eileen Gatt, Lia di Grigorio, Sally MacIntyre, Wendy-Sarah Pacey and Dorle Patzold. Cynthia Cousens was one of this year's selectors. On the 'rest' day, Monday 23 October, the Crafts Council will be presenting a programme of events at Pentonville Road to celebrate the 21st birthday of the Fair.



*Laura Gates. Neckpiece, nylon, 1999 Chelsea Crafts Fair.*

### **Symposium at Ruthin**

Perspectives – Jewellers and Curators discuss their work and inspiration. Ruthin Crafts Centre, Saturday 28 October 2000

This day event (11am to 4pm) is held to coincide with the showing in Ruthin of the Cleveland Collection, International Contemporary Jewellery, currently touring the country. The morning session will have curators, including Gail M Brown and Elizabeth Goring, talking about jewellery from their specific point of view. After lunch 4 or 5 jewellers will discuss the inspirations behind their work, and the processes they have developed to carry these out. So far signed up are Jane Adam, Laura Potter and Maria Hanson, with others still to be confirmed. Add in an opportunity of looking at the exhibition and it should be a stimulating day. For further information see the enclosed flyer.

### **On the Sofa**

International Exposition of Sculpture Objects and Functional Art, Chicago, Navy Pier, 3-5 November 2000

For SOFA Chicago 2000 Lesley Craze has curated an exhibition featuring 20 different artists, from emerging graduate talents to the most illustrious. The work will incorporate bold metalsmithing, collectable jewellery in precious metals and gemstones through to exuberant non-precious body pieces. To complement the jewellery two very individual textile artists have been added to the group.

The exhibition is one of six organised by London crafts galleries under the aegis of the Crafts Council, and the initiative is supported by the Arts Council of England and the British Council.

### **Lecture in Liverpool**

Bluecoat Display Centre in Liverpool announces its annual Professor Gardner Medwin Lecture on 15 November 2000. This year's speaker is Tanya Harrod, whose magisterial history of 'The Crafts in Britain in the 20th Century' was published in 1998. Her Subject is 'Reviewing the Categories: the Crafts in Britain Now', and the talk will complement her book. It will take place at the Bluecoat Chambers, School Lane, Liverpool at 3.15pm. Tickets available at £3.95 (£2.95 concs). Please phone Maureen Bampton or Samantha Rhodes on Tel: 0151 709 4014, for further information or to book tickets.

### **Richmond Fellowship Fair**

Christmas Craft Fair, 25-26 November 2000

Last year was the final occasion when the Richmond Fellowship, which is concerned with mental health care, was able to open the gorgeous Peacock House in Holland Park for its annual Craft Fair. The lease ended and the Fellowship has moved elsewhere (the house is still For Sale, if you fancy a mosaic hallway...) but the Fair continues, this year in the equally elegant surroundings of Dartmouth House in Charles Street, Mayfair, home to the English Speaking Union.

### **Be there at Bedales**

ACJ Members' Exhibition, Bedales School, Hants, 4-31 March 2000

This exhibition in the Gallery at Bedales School in Steep, Hants, is organised by Jinks McGrath. Already around 25 applications have been received (the space can accommodate about 30 exhibitors) and Jinks has been in touch with those concerned. We shall be giving an update in the January Findings. Jinks can be reached by telephone or fax on 01273 890771.

Regional initiatives such as this are very welcome, and if you see possibilities for a similar Members' Exhibition in a college or gallery in your part of the country the ACJ would be glad to help with the publicity.

## Opportunities

### Mail Order Crafts

Last year Meg Fisher set up a mail order service, British Crafts, with the encouragement of the Crafts Council. It covers the full range of crafts that buyers would expect to see at Chelsea, and many Chelsea 'regulars' feature in it. Her elegant catalogue has issued twice and will be updated regularly. Additionally she is seeking new talent, and organising exhibitions, the second of which will be at Chiswick Town Hall, Heathfield Terrace, W4, on 4/5 November 2000. This will showcase both newcomers and established makers. For further information phone or fax 020 8742 1697, or Email: britishcrafts@lineone.net. And there is a website: www.britishcrafts.co.uk

### MATERIAL CONSIDERATIONS

#### Society of North American Goldsmiths

Join us in RICHMOND, VA  
for the 2001 SNAG Conference

**28 February - 3 March 2001**

at the Omni Richmond Hotel in historic Shockoe Slip

#### Presenters will include:

John Behringer – Dansk Design International: the artist in Industry  
 Jamie Bennett – Own Work  
 Linda Darty – Contemporary Enamelling  
 Robert Ebendorf – Personal History of SNAG  
 Anthony Evangelista – Radio Memorabilia  
 Gary Griffin – Own Work  
 Tacey Rosolowski – The Order of Adornment

#### Exhibitions will include:

Exhibition in Motion – Omni Richmond Hotel  
 National Student Juried Exhibition – Virginia Commonwealth University  
 Zierat: International Contemporary Jewelry Invitational – Hand Workshop Art Center  
 'Tiaras will be worn' – James Center Atrium  
 Millenium Metal 2001 – Artemis Gallery

#### Conference Co-Chairs:

C James Meyer: cjmeyer@saturn.vcu.edu and  
 Annie Publow: ajpublow@vcu.edu  
 Honorary Chair: Torry Hoover

#### Information from the SNAG Office:

710 E Ogden Ave, Suite 600 Naperville, IL 60563-8603  
 Tel: 00 1 630.579.3272  
 Liz Lenard: Llenard@association-mgmt.com  
 Hoover and Strong, Refiners of precious metal products since 1912. The Official Sponsor of the 2001 SNAG Conference

READING  
MUSEUM  
SERVICE



Insect inspiration for  
jewellery-making

### Year of the Artist at Museum of Reading

The Museum of Reading is hosting a residency for Year of the Artist, funded by Southern Arts, which will involve an artist-maker working with our collection of insects. The Museum holds a quarter of a million insects, some local, others exotic, ranging from the very tiny to the scarily large. A closer look reveals a bewildering range of colour, pattern, texture and form which is sometimes intriguing and bizarre, sometimes gem-like. This is a rare opportunity for an artist to work with this exciting collection.



Creative Day to be held on  
26 October, For further details  
please call Clare Cashman on  
0118 9399800

## Classified advertisements

**The Craft Movement** is inviting applications for its 2001 series of Contemporary Crafts Fairs. Makers are selected on quality, innovation and individuality of design.

Apply by 31 October to: The Craft Movement, PO Box 1641, Frome, Somerset, BA11 1YY Tel: 01373 813333, Fax: 01373 813636

#### Specialist Jewellery Books by Mail Order.

Following our very successful bookstand at the Birmingham conference CAA will continue to supply an extended specialist selection of jewellery books by mail order.

Contact Sonia Collins 020 7436 2344. Contemporary Applied Arts, 2 Percy Street, London W1T 1DD

**Holly Belsher** will be on Stand 81, Chelsea Crafts Fair, 24-29 October. Then will be having a studio sale with Teresa Searle (felted textiles) in Bristol, 10/11 November. Phone 0117 942 8905 for an invitation.

**Jewellery Tools Wanted.** Anything considered. Call Angie on 020 7289 5732, or 07989 747 845, or Email AngelineOK@aol.com

**Diary**

Information is correct on going to press, but readers are advised to check opening times, etc. Entries are free but we cannot guarantee inclusion. Copy date for the Winter issue is 13 November 2000.

**BRIGHTON**

**Turning Heads**

52 Meeting House Lane T: 01273 772645  
from 6 Oct New Graduates  
17 Nov-24 Dec Christmas Show

**CWMBRAN**

**Llantarnam Grange**

**Arts Centre**

St David's Road T:01633 483321  
Jewellery Showcases:  
To 4 Nov Kim Hall  
11 Nov-13 Jan Clair Hodgson

**EDINBURGH**

**Open Eye Gallery**

75-79 Cumberland Street T:0131 557 1020  
To 2 Nov Claire Underwood  
4-23 Nov Group Exhibition  
24 Nov-24 Dec Rebecca Halstead

**Royal Museum**

Chambers Street T: 0131 225 7534  
4 Nov-7 Jan Source, incl Dorothy Hogg,  
Teena Kim Ramsay, Colin  
Mitchell, Rebecca Halstead

**The Scottish Gallery**

16 Dundas Street T: 0131 558 1200  
9 Oct-1 Nov Peter Chang and Vicki  
Ambery-Smith

**ETON**

**JaM**

58b High Street T: 01753 622333  
Flavour of the month: Oct Jennie Hancox,  
Nov Guy Royle, Dec Sarah King

**FARNHAM**

**New Ashgate Gallery**

Lower Church Lane, Downing Street  
T: 01252 713208  
28 Oct-8 Jan Winter Rarefind, 15  
Jewellers, in new gallery extension space.

**The Maltings**

Red Lion Lane T:01373 813333  
8-10 Dec Hallmark 2000 (The Craft  
Movement)

**GLASGOW**

**Roger Bilcliffe Gallery**

134 Blythswood Street T: 0141 332 4027  
30 Sept-24 Oct Focus – Jeremy Hicks

**HENLEY-ON-THAMES**

**Bohun Gallery**

15 Reading Road T: 01491576228  
9-31 Oct Wendy Ramshaw

**HOVE**

**White Gallery**

86/87 Western Road T: 01273 774870  
to 29 Oct Showcase: Jennifer Kerr  
5 Nov-Jan 2001 Glitterbug – 20 makers

**LEEDS**

**Craft Centre and Design  
Gallery**

City Art Gallery, The Headrow  
T: 0113 247 8241  
to 31 Oct Showcase: Pauline Montgomery  
4 Nov-27 Jan Alchemy, 15 New Jewellers

**LIVERPOOL**

**Bluecoat Gallery**

School Lane T: 0151 709 4014  
to 14 Oct 3 Cologne Jewellers  
28 Nov-6 Jan Rocks: 13 Jewellers

**LONDON**

**Aurum**

12 Englands Lane, NW3 T: 020 7586 8656  
to 4 Nov Lara Bohinc 107  
27 Nov-24 Feb Scott Wilson, New Work

**@work**

156 Brick Lane T: 020 7377 0597  
to 29 Oct 20th Century Icons

**Cecilia Colman**

67 St Johns Wood High Street  
T:020 7722 0686  
6 Nov-4 Dec Celebration (DJG)

**Cockpit Arts**

Northington Street T: 020 7419 1961  
24-26 Nov Open workshops

**Contemporary Applied Arts**

2 Percy Street, W1 T: 020 7436 2344  
3 Nov-23 Dec Millenium Christmas, incl.  
Marlene McKibbin

**Crafts Council Gallery**

44a Pentonville Road T :020 7806 2557  
to 29 Oct Jerwood 2000  
9 Nov-21 Jan Showcase: Poised incl.  
Lin Cheung and Sally MacIntyre

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

T: 020 7589 5070  
to 15 Oct Angela O'Kelly  
18 Oct-12 Nov Jacqueline Mina

**Craft Movement**

21-22 Oct Hampstead Town Hall NW3  
3-5 Nov Blackheath Halls, Lee Road, SE3  
17-19 Nov Battersea Arts Centre, SW11  
1-3 Dec Queen Charlotte Hall, Richmond

**Electrum**

21 South Molton Street T: 020 7629 6325  
7-28 Oct Five Birmingham Jewellers

**Flow**

1 Needham Road T: 020 7243 0782  
to 21 Oct Hans Stofer

**Lesley Craze Gallery**

34 Clerkenwell Green, EC1  
T:020 7608 0393  
to 13 Oct Papers, Plastics, Palladium and  
Pearls: Jewels for the New Millenium

**Pennybank Showcase**

33-35 St John's Square, EC1  
T: 020 7251 0276  
to 18 Oct Clerkenwell Dressed, Jewellery  
and accessories

**Studio Fusion**

Unit 1:06 OXO Tower Wharf, SE1  
T: 020 7928 3600  
12 Oct-9 Nov Sarah Letts, Gretchen Goss  
10 Nov-28 Jan Christmas Colour

**MANCHESTER**

**Manchester Crafts and  
Design Centre**

17 Oak Street T: 0161 819 1108  
2 Oct-6 Jan 'The Body', incl. Deborah  
Zeldin O'Neill  
to 10 Jan Debenhams Windows, Tib  
Street, incl jewellery by Colette Hazelwood

**MOTHERWELL**

**Heritage Centre**

T: 01698 251000  
9 Dec-12 Jan Cleveland Collection

**NOTTINGHAM**

**Angel Row Gallery**

3 Angel Row T: 0115 915 2869  
18 Nov-6 Jan Advent, incl. Susan Horth,  
Sarah Packington, Julie Ann Comley

**OXFORD**

**Oxford Gallery**

23 High Street T: 01865 242731  
27 Nov-3 Jan Edinburgh Jewellers

**RUTHIN**

**Ruthin Crafts Centre**

Park Road T: 01824 704774  
to 5 Nov Cleveland Collection

**STONEHAVEN**

**Riverside Gallery**

Aberdeenshire T: 01569 763931  
to 14 Oct Mineral Deposits: Malcolm  
Appleby, Beverley Hulton-Moore, Peter  
Rowland