

Wendy-Sarah Pacey,
Winner of Janet Fitch
Prize at Chelsea.
Double leaf
neckpieces, 1999.
Perspex, foil,
stainless steel wire.
Photo David Turner

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Chairman's letter

I write this at what for many of us is the busiest time of year – the period before Christmas, when those of us who are jewellers are working flat out fulfilling orders and commissions. I do hope you all have a successful and enjoyable season and that by the time you read this, you are relaxing and enjoying the fruits of your labour.

The Association has been active too. The new committee met for the first time in October. It was great to feel the energy and enthusiasm around the table, and we have lots of new ideas – watch this space for news. We have set up sub-committees to re-address our policy and objectives, and to look at funding for our continuation and expansion, and a steering group to begin planning the next conference.

It was good to see so many of you at our special viewing of the Jerwood Prize Exhibition at the Crafts Council on 25 October (Gail Brown's review of the exhibition appears on p.7), when we had a chance to hear and talk about the jewellery on show, the display and the selection process. Thanks are due to Sarah Mossop, Crafts Council Gallery Education Officer and Dr Louise Taylor, Director of Exhibitions, and to the speakers, Philip Hughes and Adam Paxon. We enjoyed Philip's company again three days later at the stimulating jewellery symposium organised by Ruthin Craft Centre. A report on this event is on p.2.

Many of you will have seen the DTI Review of the Competitiveness of the Jewellery Sector and may have been involved in the consultation process. I attended a 'reality check' day at the DTI in the summer and have been giving feedback since then. The report makes for sobering reading – the sector is seen as being slow to change and develop new market strategies in the global market, and it is critical of the output of colleges in matching the needs of the industry. It is however supportive of the UK's excellent craft skills and its lively body of some 2500 designer makers. It suggests there would be benefits in the greater integration of the designer maker sector with the volume manufacturing sector. My understanding is that the DTI will now be looking to the future in the context of these findings. Do let me know what you think.

With all good wishes for a successful, interesting and very happy New Year.
Jane Adam

With this issue we are starting a Members News section. It will be for you to fill, by sending us items of interest such as a Setting-up Grant, a residency, new teaching appointment, a prize or special commission. It could be an overseas exhibition or participation in a prestigious international event, or even just a move into a new workshop. We don't always hear about these (especially those of us who are not makers or teachers) but simply making fellow-members aware that such plums are there for the plucking will encourage others to look out for opportunities and be your useful contribution to our community of membership. Frances Julie Whitelaw will be collecting items for this page, so send material to her at our PO Box, in good time for the next issue.

There is a large number of exhibition reviews this time, a reflection perhaps of the increasing numbers of jewellery events taking place now. At the time of writing every weekend seems to offer a choice of three or four Craft Fairs and Open Studios, some of them, like Essex and the Craft Movement's Hallmark 2000 at Farnham, dedicated to jewellery and silver. There may be room there for a future article on do's and don'ts for the guidance of new exhibitors – any offers?

Good to see lavish coverage of ACJ's 'Sense of Wonder' conference in the Oct/Nov Guildletter of the San Francisco-based Metal Arts Guild. Three returning delegates separately reported their impressions of the event, on the satisfactions of learning from the papers and from the workshops, on UK art college training, on the visit to the 'time-warp' Smith and Pepper works, and in general "the opportunity to stretch the mind connecting with others in between the lectures". This encouraging response reinforces other good comments we have had on the Conference. *Muriel Wilson*

Perspectives on Contemporary Jewellery

from Ruthin Community College,
28 October 2000

With his usual flair, Philip Hughes, director of Ruthin Craft Centre, hosted a very successful event. Many people in the town seemed to know about it – 'Are you here for the symposium at Canolfan Glyndwr (the Community College)?' – was a frequent question. The catalyst was the presence of the Cleveland 'International Contemporary Jewellery' exhibition. Wrexham College bussed in a large group of enthusiastic students and staff, while local professionals and informed jewellery wearers comprised the rest of the 80 or so audience.

The morning was devoted to two champions of bringing jewellery to public attention. Gail M Brown, curator of 'Attitude and Action!', the exhibition in Birmingham last July, gave a wonderful and detailed account of North American Figurative Jewellery. Her descriptive language and quotations from individual artists made the projected images comprehensible, and she exuded a real passion and belief that was hard to resist. The figurative and often highly personal imagery provoked mixed emotions and was a challenge for those whose design philosophy is of European origin.

Liz Goring spoke candidly about her responsibilities as Curator of the National Museum of Scotland modern jewellery collection. She was very informative and stated clear objectives for a collecting policy for studio jewellery. Memorable points included cross-discipline peer selection, conservation and the concerns about determining taste and style. Her belief that jewellery must be wearable is justifiable, particularly as some of the body-conscious pieces in the Cleveland Collection will not fit on the body.

After lunch Jane Adam, Maria Hanson and Laura Potter each gave a thirty minute presentation illustrating their very diverse approaches to the underlying ideas of their jewellery. They have a clear vision in common however and an uncompromising belief in themselves and their work, and this was surely an inspiration to the student audience.

A panel discussion chaired by Muriel Wilson concluded the day. Here was an opportunity for the audience to get involved in the debate, to be part of why we were all there. Muriel observed that the panel was composed of 'women in black – well, nearly all'. This was a good tactical opener which relaxed the already informal atmosphere, and people were ready to join in. The discussion centred on the importance of coordination between all parties, ie those who inform and inspire with exhibitions and public collections, the designer, and the wearer.

All credit to Philip Hughes and his team for organising such a stimulating event. Every detail was seen to, not least the opportunity of browsing through a vast selection of international books on sale from Contemporary Applied Arts. ACJ is happy to support events such as this. The debate has come a long way – jewellery really does move. Who is going to provide the next opportunity for a themed talk-event, somewhere outside London? Thank you Ruthin for showing the way to do it. *Jan Hinchliffe McCutcheon*

Encourage your friends and colleagues to join ACJ

The Association welcomes as members everyone with an interest in contemporary jewellery. Annual subscription rate is £30.00 and £10.00 for students and those one year out of college. For copies of the application form please send sae to the Membership Secretary, Sally Andrews, PO Box 14, Hertford, SG14 1WA



Jacqueline Mina. Photo: Michael Minas

Jacqueline Mina

Yvonne Kulagowski in conversation with the Jerwood Prize winner.

Jacqueline Mina manipulates precious metals, playing with them until something magical happens. She sees her career as 'a long continuum with exciting bits and revelations'. Perhaps the most significant of these was the discovery of platinum gauze and fusing it onto the surface of gold. Continuing to view wearability, suitability and durability as the important aspects of her work, Mina derives pleasure from taking liberties with orthodox approaches, maintaining a healthy attitude to innovation; gold and platinum allow her to use a limitless range of techniques, which she finds constantly stimulating and rewarding.

What was it like winning the Jerwood Prize?

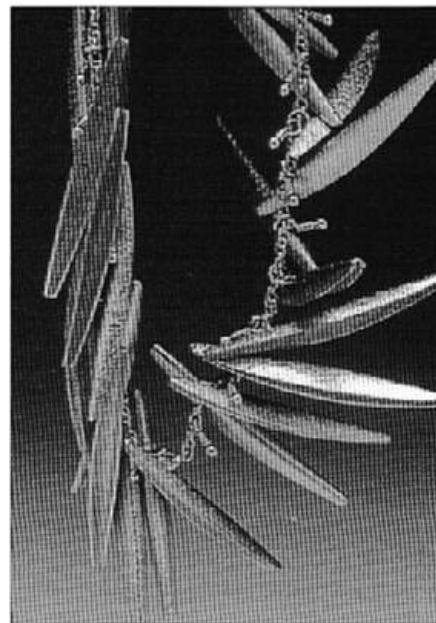
On the night I went there relaxed, not expecting to win, especially as all the other exhibitors were either friends or former students – I would have been happy whoever won. The announcement came as an absolute surprise; I felt incredibly elated, on Cloud Nine, surrounded by family, friends and congratulations. The accolade rather than the money is important to me. At last I have received recognition for the work I have done over the last 30 years. Looking into the future, the money will enable me to take time to stand back and to think and study. I hope to deepen the qualities in my work, especially the timelessness, rather than change it drastically. I shall continue to work in gold and platinum, as these allow for incredible variations.

What were your ideas and inspirations behind the group of work in the Jerwood exhibition?

I decided to use a pair of brooches made in 1995 and 1998, a brooch made in 1998 and earrings also of 1998. Then I began work on the rest of the group: a series of rings from which I chose a set of three, a pendant necklace similar to a brooch I had recently completed, and the final piece was a long platinum chain.

Would you say there was a 'major' piece in that group?

The platinum chain is the most recent piece, and the first time I have used a unit construction. Joined together by chain and although totally repetitive, each unit is made slightly differently. The texture is done first: fine gold dust is sprinkled onto platinum, the metals fused together and put through rolling mills between sheets of emery paper to texture both sides. Each little rectangle is then formed into a boat shape by pressing it into a perspex former. The shape is then folded lengthways, the edges cut off, filed and made true. A ring is soldered onto the back, positioned off-centre to allow one side to hang down smoothly until it turns back up the body and gravity pulls the units apart in a wild arrangement. A very nice surprise element is the way one can stroke the long smooth 'downwards' side. All the rings are threaded onto a chain and at regular intervals a wire with a granule is added in to act as a stopper.



Jacqueline Mina,
Platinum and fine
gold necklace, 2000.
Photo: Joel Degen

Because platinum is a certain weight I knew how it would hang but I couldn't test it out until assembled – my original estimate of 90 units was too short and suddenly I needed another 50. This was something I had not prepared for in my time schedule or my financial calculations and it turned into a bit of a marathon.

I am intrigued by the surface on the Jerwood pendant, how was this achieved?

Fragments of platinum are placed on gold then fused, rubbed and rolled, rubbed and rolled until the metals are on one and the same plane. The platinum is burnished shiny and reheated so the gold comes bubbling up in between the platinum – a new surface. The pendant was an extension of a series of brooches based on Cycladic sculpture which I have been working on, using the addition of another three elements connected by little rings, each ring set with a diamond.

For me that sums up Jacqueline Mina and her work, on the one hand 'less is more' perfectly balanced by an exquisite attention to detail. As she puts it herself: "I feel the work I am doing now has more significance, work to be proud of". I could not agree more.

British Crafts in Japan

Seminar at the Crafts Council
21 September 2000

An interest in exploring markets in Japan was clearly apparent among the 60 or so people packed into the lecture room to hear a series of talks on how best to sell work there.

The day began with Jenny White, a veteran of 10 years as the British Council's arts officer in Tokyo. The Council has been helping to promote British crafts in Japan since the early 1980s and is well placed to advise on the potential for development and for facilitating this. Jenny was followed by Georgina Adam, who as the former Tokyo correspondent for the Art Newspaper was able to watch the success of British art in the Tokyo market. Then Lesley Millar talked about researching the exhibition of Japanese textiles she is curating to tour in Britain this year.

After lunch Saleem D'Arronville of the Exports to Japan Unit, Trade Partners UK, explained some of the 'rules' of business negotiation with Japanese companies, reinforcing much of the advice and comments offered by earlier speakers. Susan Nemeth gave an amusing account of her 4-month ceramics residency near Tokyo and the problems and pleasures of adapting to the Japanese lifestyle. Finally Lhorne Shaw, of Tobias Glass, described his experience of participation in the British Council's British Creative Industries Mission to Japan in February 2000.

The speakers all emphasised the essential need to take Japanese reticence into account and to adjust to the formality and the different pace of business negotiations. The audience

was advised to persevere with apparently unresponsive contacts and not to expect the spontaneity of European or American galleries, shops, and companies. The importance of accepting the necessity for a long, patient build-up of business confidence between the maker and the Japanese agent was stressed, achieved by careful preparations through the presentation of brochures, catalogues, CD-Roms and so on. Many other useful points on Japanese ways of doing business, and the importance of observing correct etiquette, were made during the day.

Everyone mentioned the 'strangeness' of Japan and how radical adjustments have to be made, to fit into quite different codes of behaviour. At the same time the immensely rewarding experience of visiting the country was stressed by descriptions of its extraordinary juxtapositions of classic artistic heritage, high quality contemporary design, and truly amazing kitsch.

Findings asked Tamara Gomez for her professional comments: We hear so much about Japan in terms of its culture, economy and traditions, yet for most makers in this country it is a relatively unexplored market. Geographical distance and the language play a significant part. This seminar revealed that the Japanese market needs to be approached in a very different manner from those of America and Europe. I sell my work through a Japanese retail outlet, and many of the issues raised could be confirmed by my own experience, such as the level of professionalism, as mentioned by Jenny White. The Japanese have very high standards in terms of what they expect from you, not just in the quality of the work you produce – 'consistent' quality is what they expect, in all aspects of dealing with them. 'Reciprocity' was another frequently mentioned word, the notion of give and receive. If you give this market quality then you will receive that and more on a long term basis. To me, the day in general proved valuable and informative, giving us a taster of the contrasts in Japanese culture between old and new and making us aware of how eclectic, unusual and potentially exciting this market can be. The Outward Mission in March 2001 may be just the kind of stepping stone that makers here need in their approach.

The Crafts Council is organising an Outward Mission to Japan in March 2001, supported by Trade Partners UK. Unfortunately the closing date for application is 9 January, and the selection takes place during the first half of the month. Anyone eager to sign up is advised to get in touch instantly with: Sheryll Catto, Business Development Officer, the Crafts Council, on tel 020 7806 2508
fax 020 7837 6891, Catto@craftscouncil.org.uk
www.craftscouncil.org.uk

SOFA, so Good: Cynthia Cousens reports on Chicago

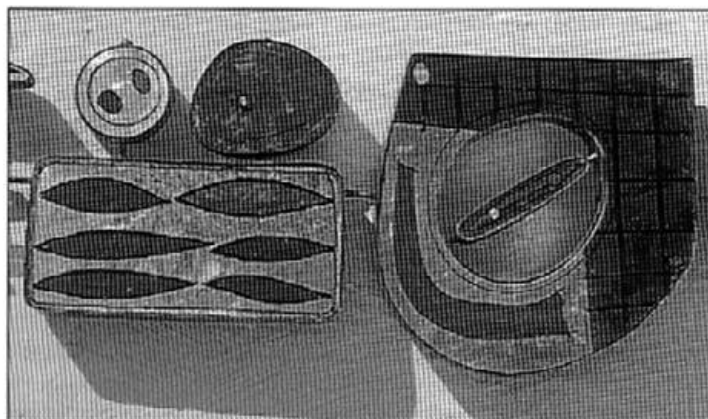
International Exposition of Sculpture Objects and Functional Art, Navy Pier,
Chicago, 5-7 November 2000

For the first time, British work was represented in strength at this, the 7th Exposition, when the Crafts Council co-ordinated the six British stands, with financial support from Trade Partners UK (part of DTI). The Council, CAA and Lesley Craze Gallery all included jewellery, from Lin Cheung, Dawn Emms, Anna Gordon, Alison Evans, Mah Rana, Elizabeth Callinicos, Mark Woods, Kate Wilkinson, Vicky Ambery-Smith, and Geoff Roberts among others.

The Fair was held in the Festival Hall at the end of the Navy Pier on the Great Lake, with a dramatic backdrop of skyscrapers. Despite 30,000 visitors over 3 days (about the same as at Chelsea) it felt spacious and cool, with wide aisles and exhibition spaces. The 100 or so stands were taken mainly by US galleries, but also by those from Canada, France, Australia, Italy and the Czech Republic representing over 1000 artists and providing a very full and varied exhibition.

From a British perspective prices went up to a new high, with glass pieces selling at £100,000 plus. The British galleries took advantage of this, showing major pieces by Wendy Ramshaw, Hans Coper, Lucie Rie, John Makepiece, Alison Britton, etc. The US market appears to thrive on names and reputations – makers' names were flagged up large on many stands.

There were two outstanding jewellery displays: Jewellers Werk Gallery (Washington DC) and Charon Kransen, who works as an agent organising exhibitions and direct sales from a base in New York. Much of the material selected by Ellen Reiben of Jewellers Werk had a rough 'primitive' feel – a 'field' of rings by Karl Fritsch and delicate scribbly iron jewellery 'fragments' by Bettina Dittlemann (Germany). In contrast, the work of Rachel Thiewes (US) combined grids of slate and silver discs in ankle-length necklaces worn over the shoulder, across the body. Sally Marsland (Australia) made big open magnolia petal brooches in 'Bondo' car filler using



Geoff Roberts *Gemini necklace (detail) 2000. Mixed materials*

soft bright colours. The walls of Charon Kransen's stand were a deep rich blue, setting off to perfection the gold jewellery of Jacqueline Mina, Giovanni Corvaja, Jackie Ryan and Cathy Chatoud's rolled grains floating on fine monofilament to form delicate column necklaces. Kransen showed a wide range of work, from the subtle segmented pieces of Verena Sieber-Fuchs and Nel Linsen through to a bizarre fake fur collar complete with hooves.

Many other US galleries presented jewellery alongside other disciplines: Mobilia (Cambridge, Mass) showing Dan Jocz's bright colours; Susan Cummins (Cal) exhibiting gold work by Lisa Gralik, as well as collections at Helen Drutt Gallery (Philadelphia) and Yaw Gallery (Birmingham, Al).

Several British artists were present, with the British Council sponsoring flights for one artist per gallery and others making their own way. Two seminars, on British jewellery and ceramics, were held within a programme of around 30 lectures, including one by Caroline Broadhead to accompany her installation 'Beside Myself', and Wendy Ramshaw on her work and use of nanocrystalline diamonds. Clare Beck chaired the jewellery seminar, with Jane Adam, Angela O'Kelly, Catherine Martin and myself giving short slide presentations to an intelligent and generous audience of over 100, including prominent jewellers, sculptors and collectors from all over the States.

I hope that on balance the British participating galleries felt it worth while and that they exhibit again next year. Major sales were made and there was certainly money around (Gala Night tickets were \$300) but buyers seemed cautious and unconfident with newer names. Importantly however, it reaffirmed British presence in one of the major international markets, establishing and confirming contacts for galleries and makers alike.

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, Jennifer Barker, Jacqueline
Mina, Wendy-Sarah Pacey, Alison Richards, Jan
Springer, Frances Julie Whitelaw, Russell Wright.

Buyer – or seller – beware

Felicity Denby told us recently of a painful experience, so far unresolved, which we thought worth sharing with members. Below is her account, and it is followed by comments on the legal implications, by Jenni Mason (now Barker)

Felicity: A while ago I bought a piece of work from a student at her graduation show. I was a student myself at the time, and for me the cost was a very significant amount. It broke immediately. I contacted the maker, who asked me to return it, saying she would see what she could do. As the piece was one of a batch production it could simply have been replaced. I expected to hear whether my property was repairable, or at the very least to establish whether it had broken through mishandling on my part, or faulty manufacture on hers. I heard nothing more from her, and assumed that having completed her MA she had returned to her home overseas.

When I subsequently learned that she is now teaching at a London art college, I wrote to remind her of events. Postponing a reply to a difficult letter is something we have all done, but since answering letters is an integral part of professional practice, I did expect an eventual response. To date I have not had so much as an acknowledgement of any of my several letters. They were all delivered by hand to the college, so I was in no doubt she had received them. I have now given up hope of a repair, replacement or refund, and I am angry that I have not been afforded the courtesy of an explanation, and that this person has both my property and my money in her possession.

Eventually, as was surely inevitable, there was an encounter between us, at a private view. I expected embarrassment, certainly, but not the hostility of her response. She accused me of threatening her, told me dismissively that the piece was beyond repair and that in any case the whole episode was 'ages ago'. She told me she had talked to a lawyer, who had assured her that I 'couldn't do anything to her' - I replied that I had no wish to take legal action, and that if only she had the manners to answer my letters the matter could have been quickly resolved with no hard feelings. It was an ugly confrontation.

I am aware that this reads as the airing of a personal grievance, but I believe the episode raises a valid question: where there is no formal contract governing a transaction such as this, is there an accepted code of practice between maker and customer? It is also perhaps a matter for concern that this person is now in a position of influence with her own students, and I wonder what advice she would give to a

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student coming to her with a similar dilemma? Would it be to ignore all approaches in the hope that the client would go away? Take the money and run? This is an issue which could affect any of us during our professional careers. Ours is a close world of friends, acquaintances, teachers, colleagues and clients, and we all have an interest in maintaining goodwill between us. I would like to hear how other jewellers have dealt with similar obligations to customers.

The legal position: Consumer rights are protected by legislation in the UK. In this case the consumer, Felicity, and the jeweller in question entered an oral contract for the sale of an item of jewellery in return for the payment of a 'very significant amount' of money. Under the Sale of Goods Act, certain terms of contract are deemed to have existed. Importantly, the contract is deemed to have included a term that the item was of satisfactory quality ie that it met the standard that a reasonable person would regard as satisfactory. It would certainly seem reasonable for a person to expect an expensive item not to fall apart on the first wearing— unless a defect which caused the break had been specifically brought to Felicity's attention or if Felicity herself had caused the item to break. The seller was therefore in breach of a term of the contract. Damages for breach of contract aim to put the customer in as good a position as he/she would be in if the contract had been performed. Felicity was therefore entitled either to receive a repaired/replacement item or to compensation (ie the cost of having the item repaired or, if irreparable, a full refund).

Advice to jewellers: As a jeweller you have a legal duty to sell items that are of a satisfactory quality. The standard of quality that the customer can expect will depend upon the original purchase price and the circumstances in which it was sold. For example, one would not expect a cheap pair of silver earrings bought at a jumble sale to be of such high quality as an expensive gold ring bought in a gallery. If you are aware that there is a defect in an item of jewellery, then bring this to the customer's attention prior to sale. If you do sell an item of jewellery (which you have presented to be free of defects) that subsequently breaks through no fault of the customer, then you should be prepared to repair the item, provide a replacement or compensate the customer.

Whilst Felicity did not take this matter to Court, but chose instead to publicise this unfortunate incident, there will be times when the cost of bringing an action in the small claims court will not be disproportionate to the cost of the item purchased. Remember – you do not have to enter into a written contract for the Sale of Goods Act still to apply.



'Greenhouse' showcases at the Crafts Council Gallery. Photo: Ed Barber

The Jerwood Applied Arts Prize Exhibition 2000

Crafts Council Gallery, London,
14 September-29 October

We asked **Gail M. Brown**, the distinguished curator who was responsible for the exhibition of North American Figurative Jewellery, 'Attitude and Action!' at Birmingham last summer, to comment on the work and its display.

The exhibition provides an encompassing overview of the fine and provocative ways in which body adornment is being explored currently in Britain. Present are compelling personal ideas, recurring rhythmic forms and lines, delicate natural inspirations, bold man-made references, richly embellished surfaces, blazes of colour, a spectrum of chosen materials, concepts of the transient and the timeless: identifiable attributes of the community. This well-publicized show provides a singular experience to enthrall both the knowledgeable and the newly curious. An instant education, if you will, or at least a comprehensive introduction to the aesthetic issues and choices available for viewers, freshly enticed, to then selectively peruse in greater depth, at will. The exhibition offers a range of visual means to come easily to the realization that human imagination and creative problem solving are and should be what is truly considered and valued as most precious! The Jerwood Foundation's substantial support of contemporary crafts overall is a genuinely meaningful gift to the audience, a public affirmation of the well deserving makers, the noteworthy finalists of individual persuasion, and the ultimate annual recipient.

All of those on the short-list are winners! The jury acknowledged consummate diversity: the exquisitely beautiful, the architecturally body conscious, the conceptually avant-garde, the irrepressibly imaginative in a range of tactile

materials, highly crafted, innovative techniques and special vocabularies. Each is fully committed to her/his selected visual path and to the palette of choice to realize those ongoing investigations and goals. The adjectives I need are all superlatives to identify the inspiration and committed realization of these precious, personal visions!

As an exhibition concept, it gives pleasures of unlimited scope, particularly if the viewer has 'done her homework' and watched the evolution of these works for the stated five years or more. This passionate audience member believes that the more we do so the greater our own capacity and receptivity to the visual gifts being offered so generously.

Being sensitised internationally to issues of 'audience', 'yet-to-become-audience' and 'others', I view this event as the educative apex of the jewellery continuum in Britain. I truly appreciate the well documented visibility and 'celebration' of the Applied Arts in Britain, the access to historical and contemporary jewellery at the V&A, the resources proffered by the Crafts Council in exhibition and photostore formats, the magnanimous education available through subscription to 'Crafts', the abundance of pictorial catalogues, travelling exhibitions, museum shows, public collections, diverse galleries and craft centres throughout Britain, all of which offer bountiful evidence that creative jewellery is alive and well in the UK.

These elements serve expertly as an educational background, preparing us for the next meaningful visual experience. As we whizz along the motorways to yet another significant, anticipated exhibit, I whine about the same issues I bemoan in the States – oh, for more evidence of this fully realized jewellery, appreciatively worn on more bodies in view. As many of the Jerwood makers' personal statements indicate, they think and act on aesthetic decisions focused on the body's interaction with their inspired work. Who and where are more of those participating bodies in the UK?

In recurring thought, I return to the unsettling installation of the Jerwood exhibition and its tacit, contradictory messages in which I can find little comfort. It isolated the work rather than made it accessible, sterilised it and distanced us, entombed it rather than aired it. These works merit the illusion of proximity to each of us, since their *raison d'être* is the maker's stated sensitivity to the intimate connection with the human body, the mind and imagination of the audience. Thus is jewellery the work of choice, scale and issue.

Jacqueline Mina's awesome work in particular, suffers from the problematic visibility provided by the obscuring greenhouses. Her ravishing command of the material, mastery of exquisitely graceful, personally classic forms and silhouettes, richness of surfaces, edges, lines and delicate scale all truly deserve the intimate eyeballing we, the audience, were denied fully enough and that the jurors ultimately applauded during their own hands-on, body on, examination and review. Jacqueline's career of highly personal exploration, love of the chosen materials and processes and the ensuing perfection and marvels realized, truly deserve the straightforward, eye-level, close encounter that her concurrent exhibition at the Crafts Council Shop at the V&A afforded us all!

The Ego Adorned

Koningin Fabiolazaal, Antwerp,
16 September-10 December 2000

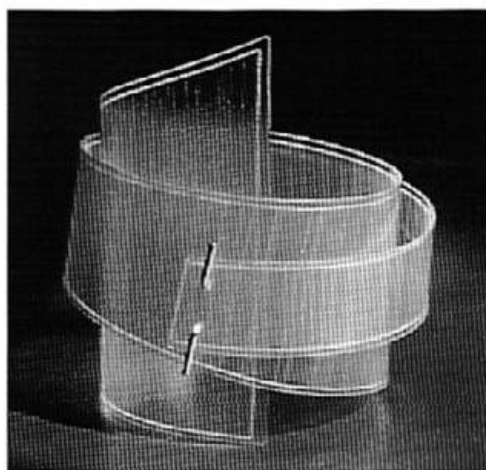
It was thanks to Gijs Bakker that I learnt of this exhibition. When I visited him in Amsterdam he showed me the catalogue – mouth-watering, apart from its cover. He had been impressed and suggested it was a major show not to be missed, so I duly made my way to Antwerp and the Queen Fabiola Hall.

First treat in store was the two free tickets with a purchase of the large, glossy catalogue. Not a catalogue to be referring to as one looks at the exhibits - weighty and packed with information and superb illustrations, it is for savouring afterwards. The exhibition is chronologically displayed, punctuated with bi-lingual wall texts, from Art Nouveau and Art Deco to the influences of the Bauhaus, World War II and through jewellery's revolution and the 1981 exhibition 'Jewellery Redefined' to the present day.

However, this is not an overview of jewellery in general. The curator, Jan Walgrave has selected over 350 pieces by a total of 177 artists, borrowed from museums and private collections, that he feels qualify as art – cultural objects, bearing the strong personal vision of the artist. Artists who express themselves primarily through their jewellery, where the artistic message is the main thing, with wearability and preciousness of secondary importance. Jewellery made not to adorn the wearer but to express the ideas of the maker – The Ego Adorned.

Set against a subdued grey backdrop, at the centrepiece of the show, from Pop Art to Punk, are the manifestations of 'the new jewellery'. Wonderful creations by Bakker, Broadhead, de Wolf, Derrez, Manheim and others, are displayed on a set of androgynous showroom mannequins, allowing the wit, style and bravado of these revolutionary artists to shine through.

On to more recent works, and many more rich seams of influence are mined here, industrial, medical, literary and global imagery all playing their part. Ingenious pieces by Becker, Bronger and Maierhofer show their technological inspiration, while a full-size mannequin wearing a magnetic pendant and body stocking with meridian lines (Patrik Muff) graphically illustrates an obsession with 'health jewellery'. There are so many exciting pieces of work demonstrating the trend for combining precious and non-precious materials as well as those of the devoted gold and silversmiths. Truly an important, intriguing and humorous exhibition. *Sonia Collins*
The exhibition catalogue 'The Ego Adorned', by Jan Walgrave, is published by the municipality of Antwerp at BF1400 and is obtainable through Contemporary Applied Arts at £23 +p&p.



Gill Forsbrook
Bangle 2000 Acrylic.
At Lesley Craze
Gallery

Papers, Plastics, Palladium and Pearls: Jewels for the new Millennium

Lesley Craze Gallery London
22 September-13 October 2000

Show me something new for the millennium – came the challenge from Lesley Craze – and do it using paper, plastics, palladium or pearls.

The result, the work of 40 jewellers, is a show of striking contrasts: a mix of exuberance and elegance, irreverence and sophistication and a relish for the task in hand. Some push forward, some look back and others refine already mature design ideas and techniques.

A neckpiece by Angela O'Kelly comprises recycled paper slivers strengthened with wax and strung together with plastic and glimmering black pearls, which enhance the grey/black colour scheme and add subtle glamour. Kayo Saito's crisped

and crinkled leaves of near-transparent white paper, threaded onto silver wire, form long feather-light neckpieces, or concertina into a bracelet. These neckpieces, like O'Kelly's, wind scarf-like around the neck. Julie Arkell's playful papier mâché doll brooches, naively painted and collaged, come in a dolls' house 'jewel box' lined with newsprint. Kate Wilkinson hints at the Belle Epoque with her vampish paper flower chokers and earrings encrusted with crystals and pearls, and Geoff Roberts decorates the worn surfaces of his witty found metal structure with Miro-esque zig-zags, then softens and feminises them with bright tinfoil appliques of retro 1950's design.

Restraint characterises Lesley Strickland's sculpted acetate shapes with their subtle tonalities and alluring satin finish and Daphne Krinos' spare necklace with one grey polygonal block of silver, and one of colourless acrylic, slotted onto steel cable, while unrestrained colour defines both Gail Klevan's acrylic pieces implanted with foils – fuchsia, orange and blue and Gill Forsbrook's breathtakingly simple furled bracelets anchored with a silver staple.

Palladium is mixed with silver and gold in Jill Newbrook's classic neckpiece – a silver strap chain finished with a glossy volute pendant, and palladium leaves and aluminium, anodised blue and copper-colour, form Jane Adam's fine mysterious folded shapes – slowly opening pods. Pearls of every shape and colour predominate: grey-blue, petrol coloured; stick pearls like chillis, tinted apricot and prawn. Green/black cultured pearls are fused onto gold by Gerda Flockinger; black pearls enrich Jane Macintosh's finely articulated necklace; white ones spill from Kiwon Wang's silver boxes and cylinders and Kathy Murphy painstakingly embeds them in resin – stilled in a filmy suspension. Pearls are enmeshed with diamonds in gold and silver wire, as if in fishing nets, by Lilian Busch and Molly Bullick and Susan Horth's romantic mermaid and sea creature pieces, frothing

with crystals, pearls, beads and amethysts, bring 19th century ballets to mind. Ranks of pearl buttons, beads and ellipses adorn Tamara Gomez' bracelet and silver cuffs, and iridescent mabe pearls seem to infuse the colours of Sarah Letts' champlevé enamel brooches. Boshka Petkovic throws caution to the winds, with her tiny plastic pigs clambering and jostling over gold wire work liberally sprinkled with pearls, her camp vision of the 'pearls before swine' biblical axiom.

The timeless extravagance of Wendy Ramshaw's millennial necklace of 2000 black freshwater pearls, worn coiled around the neck, adds a final flourish. Unworn, they nestle in a spherical glass box for safe-keeping and delectation.

Deirdre O'Day

Peter Chang: New Work

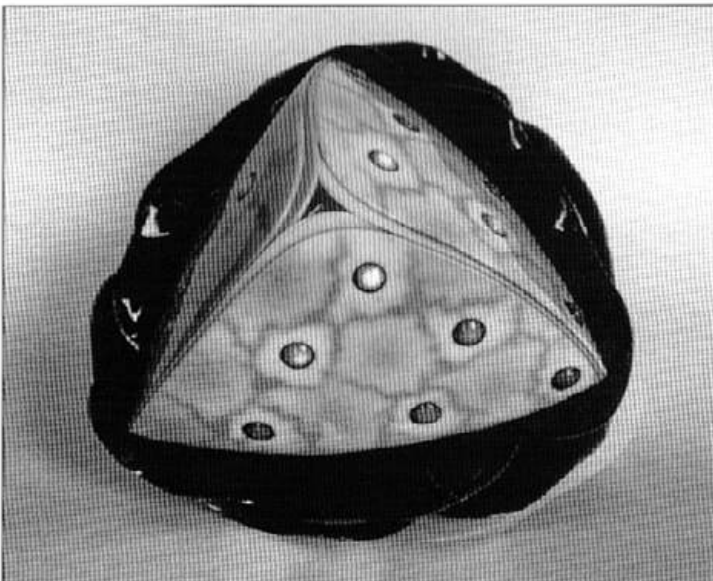
The Scottish Gallery, Edinburgh,
9 October-1 November 2000

The collection comprised jewellery in Peter's now familiar forms of bracelets, bangles and brooches, two new sculptural pieces, a pair of salt and pepper grinders, a mirror and a wallpiece. Only the two sculptural pieces had titles, other works used 'anti-titles' serving little purpose as descriptors of the pieces, but what titles could? His work is both complex and engaging, offering fresh insight and context with time.

Last year Peter received one of the first £20,000 Creative Scotland Awards to explore his ideas and techniques on a larger scale. In the wall piece and the sculptural pieces we see the results. There is a unique harmony between material and idea evident here. A rare breed of artist and craftsman, Peter doesn't just use his materials, but rather has a relationship with them, developing over the many hours he invests in each piece. He often works on several pieces at once with some taking many months to evolve, and in the case of one of the bangles in the collection, a full year. He is certainly no slave to any market forces but perhaps more to his own ideas and vision.

Exploring his ideas intuitively he breathes life into acrylic and resin with control and sensitivity, producing surfaces which ooze and pulse with colour. The depth and intensity of his colour palette flirt with the eye and make additional advances when further charged by light. While visually erotic and surreal, the pieces are also incredibly tactile and it is through touch that the true sexual charge in his work is released. Confident form and asymmetry convey the hand of the maker and invite exploration by the hand, particularly with *Large Bracelet*, *Mosaic* with its bumps, crevices, folds, ridges, and undulating mosaic surfaces. Inside, a mosaic studded by translucent bumps of colour visually and haptically entices the hand through the hole.

Negative Bloom, the larger (78x73cms) of the two sculptural pieces, consists of four connected domes bestowed with a red and black mottled surface patterned with black dots,



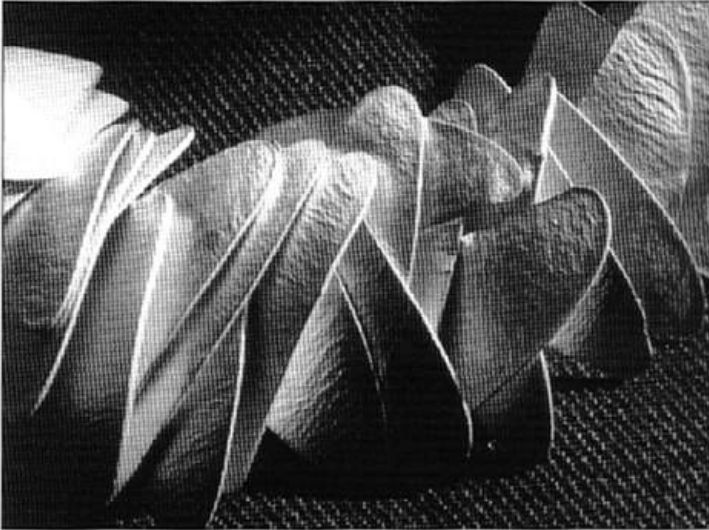
Peter Chang, *Tetra Frill* 2000. Resin. Photo: Antonia Reeve

encouraging a roving eye in the viewer. *Tetra Frill* stood gloriously in one of the windows in the downstairs gallery with two of his salt and pepper grinders standing majestically like sentinels in the other. Peter's techniques and the surfaces they offer undoubtedly stimulate the senses of sight and touch but here he offers something new. Composed of two pyramidal forms placed back to back with red frills in the junction this piece at 47cms diameter is also considerably larger than his wearable work. Handling it reveals its hidden quality – it has sound.

Peter moved away from his true passion – sculpture – as he didn't feel he could make money from it without compromising his ideas. The jewellery he has made undoubtedly displays the influence of his sculptural leanings. Now he is making sculpture again we can perhaps see an influence from jewellery, since this piece doesn't completely reveal itself without interaction.

More familiar now with exhibiting in Europe and America, this is Peter Chang's first solo exhibition in Scotland. It is a testament both to Amanda Game and to the Scottish Gallery that they secured such an extensive show from such a prolific and internationally respected and collected maker. About time too. *Adam Paxon*

Concurrently with the Peter Chang exhibition, Vicki Ambery-Smith showed a substantial collection of new work at the Scottish Gallery.

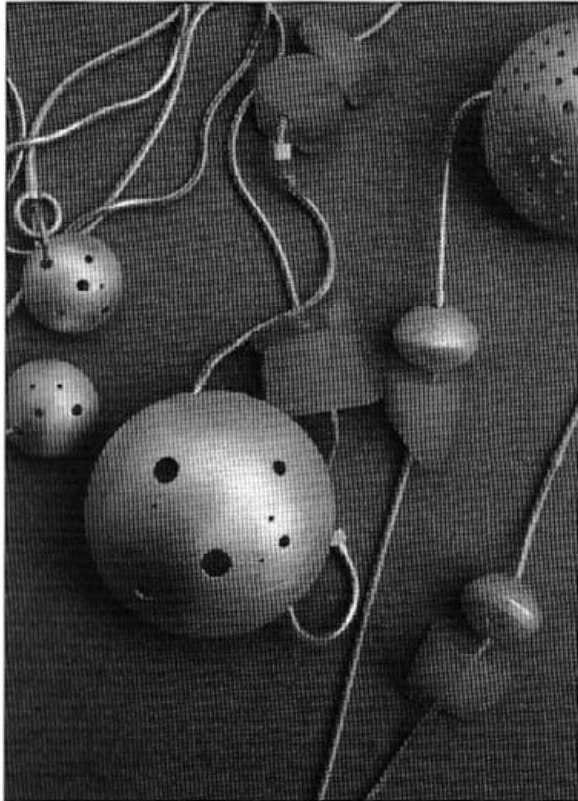


Syann van Niftrik, Bracelet, 'Shingle' 1998 silver Photo: Nick Barberton

Molly Bullick, Syan Van Niftrik

Roger Billcliffe Gallery, Glasgow
28 October -18 November 2000

While many of us grapple with notions of concept, meaning and narrative, the jewellery of Molly Bullick continues to please the eye (as it has done for years) with gentle composition, shape and form. It does not challenge our intellect nor does it seek to, rather it performs the important function of enhancing our view of the human form whilst adorning the wearer.



Molly Bullick, Necklace, silver and aquamarine

Trained as an architect, Molly has come to the making process later in her career, and has done so with great energy and enthusiasm. She was a participant in Onno Boekhoudt's masterclass preceding the ACJ's Edinburgh conference in 1998. Following this, she undertook Fred Woell's metal clay workshop prior to the Birmingham conference last summer. The work here contains evidence of these experiences impacting on her most recent work, in particular the multi-strand necklaces and earrings holding clusters of elements, beads and stones, the chunky uncut aquamarine bracelets and the glass bead by Tom Boylan boldly incorporated into an eye-catching pendant.

Similarly the work shown by Syann van Niftrik contains a new direction which engages the mind and eye. What remains constant is that her jewellery, whilst being extremely sensitive in a visual sense, retains great strength of form and structure. Her forged bangles for example are solid and substantial while also demonstrating control and a delicate handling of metal. The more familiar 'catkin' pieces have a soft tactile quality which is very pleasing to the senses, while the new work with titles such as *Flightfall*, *Leaftwig*, and *Fruited twig*, continue the dialogue of natural form as a source of creative development.

One of the principal strengths of this exhibition is that if you like the work of one, you will enjoy the work of both. There is a common thread which unites the work and yet the creativity of each is quite distinct and discrete. It is jewellery you can respond to, want to wear and can afford to buy.

Jack Cunningham

Gold: Contemporary Irish Jewellery Design

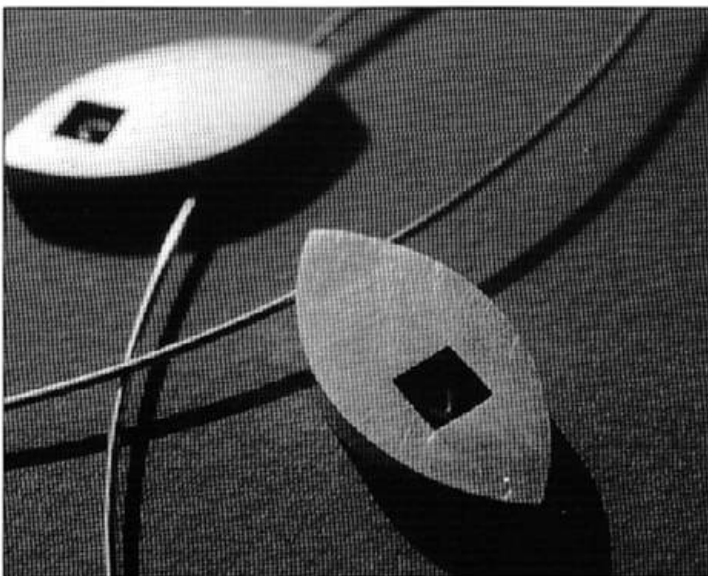
Electrum Gallery, London,
8-30 September 2000

On the initiative of the Crafts Council of Ireland, six of Ireland's prominent jewellery designers were selected to propose collections of new work in gold which the CCI would fund generously and promote widely. This showing was part of a tour which has included Inhorgenta 2000 (Munich), DESIGNYard, Dublin and other venues in Ireland and UK.

An enterprising project, particularly since they have aimed high with the use of 18ct gold and not accepted 9ct, while still managing to maintain competitive prices. However, in my view, this could have been more successful, and much more beneficial to the participants, if the CCI had funded a workshop for them to gain some hands-on experience of working in gold before they created their designs. Gold is such a unique and versatile material and in most cases in this exhibition there was no exploration of its inherent properties, and little sensitive use of it, even though the pieces were generally well made. Which is not to say that some of the lively ideas presented here were not enhanced by being translated into gold.

Of the six exhibitors two would not, I think, normally be seen at Electrum – Brenda Haugh's flat squares and rectangles with leaf-shaped cut-outs don't stretch the imagination, though they probably sell very well. Kevin Emanuel's bulky cast rings are shiny, dramatic and commercial. He varies a bulbous theme by grooving, piercing and incorporating diamond-set panels, or makes a thick wave of a ring which nestles into another similarly profiled ring, the outer faces varied by differing textures.

Of the rest, all have utilised wire, mostly in matted square or rectangular section, which ensures that a little can go a long way, although this inevitably creates a rather spindly effect.



Emma Jay. Work shown in 'Alchemy' at Leeds

Celine Traynor has adapted a graphic double loop unit to different scales to create necklaces, brooches and a bracelet, the most eloquent being a long chain of thin loops with a spare and delicate quality. Berina Kelly too presents long chains – capricious arrangements of open wire shapes reminiscent of 1950s textile designs, with corresponding flat shapes threaded on in places. Inga Reed's large wire cages swing from long strings of tiny beads of onyx, coral or pearl to invite handling at waist level. A single contrasting bead in each string, assymmetrically placed, adds a nice little touch.

Limiting her collection to the theme of circles – and spheres, cones and spirals made from circles – Seliena Coyle has produced some bold rings and two eye-catching neckpieces which stand away dramatically from the body yet are entirely wearable. Subtle differences in the width and sizes of the rectangular wire help to make them interesting in their detail too.

The accompanying catalogue-cum-cardpack is well-produced and informative with helpful photographs of the pieces being worn. I sincerely hope that the CCI will believe this to have been a worthwhile venture and, if they are to repeat it in the future, as I hope they will, would consider deepening the development end of the exercise by recognising that designers can produce more interesting and individual work if they have an understanding of the materials they are using – particularly one so versatile and unique as gold.

Jacqueline Mina

For further information contact Anne Kennedy of the Craft Council of Ireland. T: +353 42 937 3032

Alchemy

The Crafts Centre and Design Gallery,
Leeds City Art Galleries,
4 November 2000 27 January 2001

This show, organised by Amy Donnison, one of the lively team at the Crafts Centre, was not just another pre-Christmas jewellery show. To the enormous credit of all concerned, the show was aimed at current jewellery students. To this end, a well-attended one day event was organised at the gallery, at which some of the exhibitors spoke.

The fifteen makers, from all over Britain, graduated within the last five years. They were selected from various exhibitions, including degree shows, and many had previously exhibited here. Each exhibitor was asked to fill in a questionnaire, covering such subjects as where they had been educated, what help they were given to equip them for life after college, whether they had help setting up their workshops, and whether they had any other source of income (e.g part-time jobs) which supported their 'habit'.

Each exhibitor showed a small but significant group of work in a small freestanding showcase. Labels gave not only prices, but materials used; these included gold, silver, stones, enamel, acrylic, acetate, glass beads, fabric, paper and even

wall-filler. As might be expected from such a large group, a number of different approaches were apparent, from the very conceptual through to the deliberately attractive and saleable. I do not wish to single out particular jewellers, but the work was all of a high standard, and much of it very good. The completed questionnaires were mounted beneath each exhibitor's work and these made very interesting reading. From a student's point of view it will have been instructive to see that the majority of the exhibitors have other paid work, usually part-time, which makes the jewellery possible. From an educator's viewpoint, it was interesting to compare different responses to the same questions given by ex-students of the same college.

The title of the show provoked thoughts of the mediaeval quest for the philosopher's stone – trying to turn lead into gold. Perhaps the idea was to do with turning students into jewellers? I am probably trying to read too much into this; the exhibition succeeded as a jewellery show alone, the theme and intention giving it a depth and interest which is rarely found in commercial galleries. The message from the makers, via their responses to the questionnaire, was that ours is not an easy road to travel. As Amanda Coleman succinctly expressed it, "Only do it if you are committed and determined". *Mike Pinder*

Class of 2000 ('Passing Out') Jewellery and Silverware by UK graduates

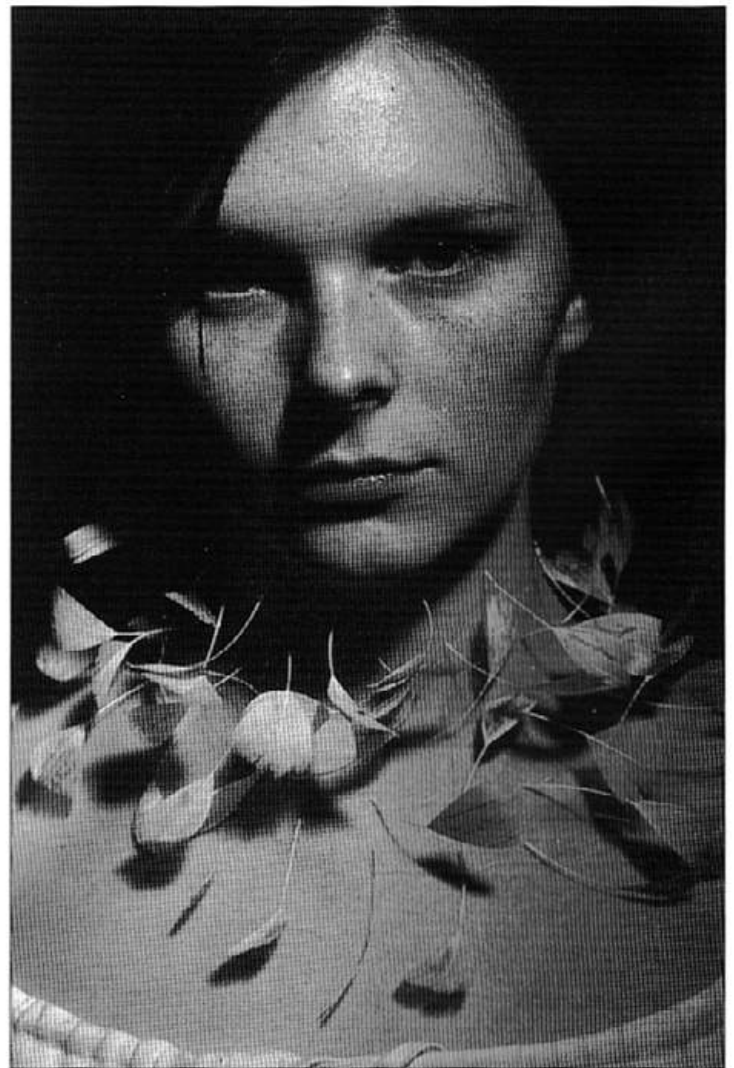
Goldsmiths' Hall, London
9 November-1 December 2000

The 'Class of 2000' exhibition was discreetly acknowledged by Goldsmiths' Hall. A small poster each side of the main entrance invited sharp-eyed passers-by to wonder at the contrast between the cutting-edge work on display and the 'guild-ed' halls of the Worshipful Company (to be fair, there were also posters in the Underground). Despite the relevance of Goldsmiths' Hall hosting such an exhibition, the venue itself was challenging for those who undertook the task of displaying mixed discipline, mixed scale, mixed media and more importantly mixed quality work. Some colleges boasted a very much more coherent body of work than others. Why, one might ask? Coincidence? Had these establishments demonstrated a more rigorous selection process? Or did the more consistent design language say something of teaching methodologies?

Students' work from 20 colleges was on display, the vast proportion of which had already appeared in July at New Designers in the Business Design Centre a couple of miles up the road. This duplication of London showings gave no benefit to regional centres, and led one to begin questioning the precise purpose of 'Passing Out'. Goldsmiths' Hall's explanation of the exhibition's comparatively lightweight impact within the media was that colleges and students did

not respond sufficiently rapidly with the quality and quantity of material required for promotion. For their part, the colleges pointed out that the requests were made during the summer, when most students and possibly staff were away, a difficult time to be putting together a show. In addition, the impact and excitement of the event may well have been tempered by the fact that it came at the end of a year-long series of Silversmithing and Jewellery millennial events.

That said, the show was definitely worth a visit, and the best of the work was, as Goldsmiths' Hall promised, 'challenging and exciting'. These students deserve the support of a discipline-specific event such as this, and the principle is sound. If that is agreed then it is the vehicle that needs redefining. This valuable opportunity, just what is it? Where should it be centred? When should it be held? How must it be developed to maintain a relevant status? I propose that those concerned get together to re-evaluate the contemporary purpose and form of such an annual event, long before it's time for the next 'show'. *Findings* would welcome comments from colleges, students and others. *Heidi Yeo*



Anna Lewis. Neckpiece, printed feathers on invisible thread. Recent Graduates Exhibition at New Ashgate Gallery, Farnham. Showing also at Ruthin Crafts Centre.

Teach Yourself Jewellery Making

Emma Gale and Ann Little, Hodder & Stoughton, 2000 £9.99 ISBN 0 340 72140 5

Handbook of Jewellery Techniques

Carles Codina, A&C Black, 2000 £19.99 ISBN 0 7136 5484 8

It is interesting to compare these two volumes 'for beginners' if only because one reflects the methodologies and expertise of Edinburgh College of Art and the other those of Escuela Massana, Barcelona.

I must admit to approaching the Gale and Little book with some apprehension, noting that it is 'one of 300 titles that sell one million books a year' and therefore expecting a cheap and cheerful publication. In fact it is anything but; it has been designed to provide a generally sophisticated and expensive feel – very different from the old 'Teach Yourself' editions.

The Codina work is a much grander picture book, incorporating numerous photographs on every page in support of the text, which is translated from the Spanish surprisingly well. The book starts off with fine intentions, stating in the introduction, 'jewelry can be created using any type of material that has the capacity to be transformed so as to achieve an expressive quality', and then provides a potted resumé of 'the origins of ornamentation' and 'contemporary jewelry'. From then on it is predominantly metal and detailed technique, although the projects are well chosen to cover an extremely wide range of topics. The book's designer has sought a varied layout on every page rather than the regular grid preferred by the *Goldschmiede Zeitung* in their technical series. As a result I found the step by step photos, though good in themselves, were sometimes awkwardly arranged on the page and it was difficult to follow their sequence.

The Teach Yourself book also has an inspiringly broad introduction, restating the contemporary definition of jewellery as body adornment with no restrictions on material. After helpful hints on design this broad approach is actively pursued with creative work in paper, fabric and plastics. In its approach to the use of metals and non-metals this book definitely begins at the beginning, assuming no knowledge or experience. The authors are however helpful and considerate, encouraging innovation without being too prescriptive. They use far fewer illustrations than Codina though more text and fewer diagrams than Tim McCreight.

The different approaches taken by the two books are illustrated in their treatment of Lost Wax Casting. Codina assumes possession of dedicated equipment and covers vulcanised rubber mould making and investment mixing in some detail. Gale and Little presume readers would not have access to such equipment and, if required, would use specialist companies. They do, however, provide useful

coverage of other simple 'you can do this at home' techniques. Their list of UK suppliers and worldwide contact addresses is excellent (though surprisingly no mention of ACJ) (Tut! Ed). A useful book for beginners with sound, safe and enthusiastic advice for all ages. Codina's acknowledgement of the contributions made by his colleagues indicate the range of techniques covered. Though not in the same league as Oppi's masterworks, there is sufficient here to make it a useful reference for students and those wishing to extend their basic repertoire of the craft. *Terry Hunt*

Other recent publications**Books**

The Paper Jewellery Collection – Easy to wear and ready to make pop-out artwork. Wendy Ramshaw and David Watkins, 2000. Thames & Hudson £16.95 ISBN 0 500 510199

Maria Hanson, Synthesis. 1999. (edition of 300) Text by Helen Clifford. £25 (incl p+p) from Maria Hanson, Albert Works, Sydney Street, Sheffield, S1 4RG. ISBN 0951 6583 52

Exhibition Catalogues

Turning Point – Austrian Jewellery in the Year 2000. Eng/Ger texts. Introd. Fritz Maierhofer 2000. £19.00

Peter Chang. Museum of Art and Design, Helsinki, 2000 Introd. Rosemary Hill and Marianne Ave. £9.00

Schmuck 2000, Munich. Ed. Peter Nickl. Bayerische Handwerkstage e V. ISBN 3-933363-05-5

Australian Silver. Victoria & Albert Museum, 2000, organised by RMIT University and V&A. Published by Department of Fine Art, RMIT.

Brooching it Diplomatically: A tribute to Madeleine K Albright. Helen Drutt English. Arnoldsche Art Publishers 2000 ISBN 3-89790-152-8

A&C Black announce the following forthcoming titles:
Rings, Jinks McGrath,
Resin Jewellery, Kathie Murphy
Anodised Aluminium Jewellery, Jane Adam
Electroforming, Les Curtis

Contemporary Applied Arts Book Service

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Contemporary Applied Arts, 2 Percy Street, London W1T 1DD.

Members News

Welcome to Members News

This is a new feature where you can tell us about your successes and achievements, or simply pass on news items of interest to other members. Send them to Frances Julie Whitelaw, c/o ACJ, PO Box 14, Hertford SG14 1WA by 19 February at the latest.

Prizes at Chelsea

Jewellers featured on the shortlists of all but one prize (the Adrian Sassoon Award for the Arts of the Kiln) at Chelsea this year. It was the Fair's 21st birthday, and the guest of honour was Lady Philippa Powell who originated the event.



Melanie Kerour. *Contemplation series*, 2000. Precious white metal, stone, wax. Success at Chelsea and Inhorgenta.

Closest to our interest was of course the Janet Fitch Jewellery Award of £250, which was won by new ACJ committee member Wendy-Sarah Pacey. One of her pieces is illustrated on our cover. The judges were Vivienne Becker, Jewellery Editor of Harpers and Queen and Lulu Anderson, fashion editor of The Telegraph Magazine. Other jewellers shortlisted for this award were Disa Allsopp, Brigitte Bezold, Vanetta Seecharam and Laura Gates.

Wendy-Sarah appeared also on the shortlists for the George Little Management International Market Award (along with Laura Gates and Alistair McCallum) and the Design for Scandinavia Award (with Elizabeth Bone and Melanie Kerour). Melanie Kerour and Eileen Gatt were commended for the First Time Exhibitors Award.

Sarah Tomlin

Sarah's November 2000 Newsletter lists an impressive record of exhibitions and new outlets during the year, and tells us: 'I am already looking forward to the new year as I will be expanding my horizons with a two-week trip to Kuwait where I shall be running workshops and exhibiting a large collection of

jewellery. I hope to have time to create some new designs in the coming months in preparation for this trip and other exhibitions being planned for 2001'. The Kuwait invitation came from a contact made at Art in Action last summer.

Showing in a Venetian Casino

Jane Adam, Maria Hanson and Jacqueline Mina all formed part of a international group of distinguished designer jewellers exhibiting over a weekend at the Ca' Vendramin Calergi in Venice in late November. Assembled by Graziella Folcini Grassetto of the Studio GR20, Padua, the exhibition included work by some of the most prestigious European jewellers such as Giampolo Babetto, Fritz Becker, Ramon Puig Cuyas, Barbara Paganin, Karl Fritsch, Robert Smit, Ted Noten and many others. A pity it was such a brief event, and only shown at the one venue.

Christoph Zellweger

held a solo exhibition in Sweden at the Gallery Hnoss, Goteborg, 28 October-22 November, and showed at the Museum für Kunst und Gewerbe, Hamburg in September and October, where a piece was acquired for the Museum.

Cynthia Cousens

During the autumn Cynthia fulfilled a Year of the Artist Residency lasting nine weeks at the Harley Gallery, Welbeck. She held open studios every Thursday during the residency and had a changing display at the Gallery so that visitors could follow her progress through a 'video diary' and sketch books. Cynthia also gave a lecture on her work and working methods.

Michelle Bowen

Tells us that after leaving the Oxford Gallery at Christmas she will be starting at the Crafts Council as Business Development Officer with principal responsibility for Setting-up Grants. We wish her well. Oxford is losing more than just Michelle, however. The sad news is that the Oxford Gallery is leaving its present site in the centre of the city, where for more than a quarter of a century it has shown a consistently high standard of craft work, painting and sculpture, and provided a prestigious sales opportunity for many makers. The gallery hopes to continue the good work at a new address, but will leave 23 High Street at the end of February 2001.

It seems hard to believe that a nationally respected institution should be unable to continue selling in a central location in a popular tourist city, but leases, rents and overheads, coupled with Oxford's parking problems, have clearly proved to be insuperable problems.

The move will be a disappointment to makers and to collectors, and we hope to hear before too long some better news of the Gallery's future plans.

Israeli Jewellery Awards

Cecilia Colman Gallery, London NW8
18-30 September 2000

Briefly in September the Cecilia Colman Gallery in St John's Wood held an exhibition of work by winners of the Alix de Rothschild Awards for Jewellery Design – Israel 1999. Twelve makers were featured, making this an unusual opportunity of looking at some of the best of contemporary jewellery in Israel, using both precious and non-precious materials. Much of the work was large in scale and strongly coloured, confident in attitude and well made. The First Prize had been won by Tali Blumenau, and second place was shared by Talila Kilemnik, Lee Orlev and Michelle Sabag.

Diverse Routes

Electrum Gallery, London W1
7-28 October 2000

The catalogue-card for this showing of the touring exhibition of work by five staff members – Norman Cherry, Jane Adam, Maria Hanson, Terry Hunt and Jivan Astfalck – from the School of Jewellery in Birmingham made prominent reference to these makers' formative role in the Association, and ACJ leaflets were available at the gallery. The text (by Barbara Cartledge) also stressed the value of teachers who can themselves produce top quality jewellery.

Wearing Glass

Glass Art Gallery, London SE1
2 November-3 December 2000

This was an enterprising and imaginative exhibition of work by 26 artists using glass as a material for jewellery. It was international in scope, as five Czech artists were invited, along with jewellery designers from Australia, Germany, Japan and the USA. These showed alongside established British artists such as Brigitte Bezold, Gina Cowen, Andrew Logan, Annie Sherburne and others. The show was curated by Candice-Elena Evans, and a fully illustrated and informative catalogue was published, obtainable from the gallery at £5.00 T: 020 7403 7778.

Rock'n'Gold: British Jewellery and Metalwork 1960-1980

Target Gallery, Windmill Street, London W1
8 November-22 December 2000

The Target Gallery specializes in Modernist and PostWar design, principally in furniture and textiles but usually with a small showcase of jewellery. 'Rock'n'Gold', in conjunction with Sandy Stanley, showed a splendid display of pieces from the 60s and 70s. The organisers see the period as marking a flowering of jewellery and metalwork design, with the encouragement of the Goldsmiths' Company and the Royal College of Art, and the work done at Hornsey College (now Middlesex University).

Much of the work here was characterised by its visual links with space technology and with Pop Art, and used non-precious materials (then a novelty) as well as gold and silver. Wendy Ramshaw and David Watkins made paper jewellery, Susanna Heron experimented with resins, while David Thomas, Andrew Grima and John Donald took some of their inspiration from science with forms like exploding galaxies using massive uncut gems, or gold in rough cast textures combined with diamonds. Since there is so little mid 20th century jewellery in museum collections this was a rare chance to look at some splendid examples.

Designer Jewellers Group Plus

Barbican, 17 November 2000-6 January 2001

The Group held its annual selling show in the bowels of the Barbican this winter, inviting seven outstanding new graduates, selected from New Designers, to show alongside its regular members. Many of the newcomers are already beginning to build their reputations and this opportunity was a useful means of strengthening this process. DJG are to be commended for providing it for: Sarah Jeffcott, Line Clevin Jensen, Federica Rubattu, Dot Sim, Jane Scroggs, Sarah Stafford and Anoush Waddington.

'Celebration', the DJG's touring exhibition, is showing at Portsmouth Museum and Art Gallery, 10 March-22 April 2001.

Brilliantly Birmingham: A focus on contemporary jewellery

Birmingham School of Jewellery; City Museum and Art Gallery; Symphony Hall; The Big Peg; Museum of the Jewellery Quarter; West Midlands Arts

17 November-17 December 2000

This was a series of events and exhibitions celebrating Birmingham's position as 'the workshop of the world' and focusing on work largely by locally based designer makers. Co-ordinated by the City Art Gallery, work by Wally Gilbert was shown there, along with jewellery from recycled tin cans by Val Hunt, who also ran a recycling workshop making tree ornaments. At the mac was an exhibition 'A Sense of Occasion' with Maria Hanson, Mah Rana, Vanetta Seecharan and others, a workshop and two Fairs.

Jane Adam's touring show was at the Museum of the Jewellery Quarter, which also hosted a jewellery weekend themed on Christmas tree decoration and a workshop with Claire Troughton. The School of Jewellery showed 'Accent on Innovation' to launch its 'Virtual Gallery', and further examples by West Midlands designers were in the Symphony Hall foyer and at West Midlands Arts.

An intensive festival, ably organised by Abigail Fleissig and by all accounts very successful in reaching a local public proud of its jewellery heritage.

'Tremblant', Fashion in Motion

Victoria and Albert Museum, London SW7
26 January 2001

Simon Fraser writes: When I was asked to take part in Fashion in Motion at the V&A one of my first thoughts was about what sort of model to use and the whole notion of how to show jewellery on the body. There is so much that jewellery conveys on the moving body that it took me some time to define the project. I had been talking to the textiles researcher Frances Geesin about developments in her work, and was delighted when she agreed to work with me on two of the characters in the piece. Ideas of body shape, jewellery and identity, sexiness, movement and occupying space have been part of my last two projects (*The Party Line*, 1999, and *Linkage; Locketts*, 1998) and continue here. I was anxious to explore unusual areas of the V&A and was greatly helped by the enthusiastic museum staff in finding an interesting site underground.

What I am doing with the jewellery in 'Tremblant' is creating a series of characters whose identity is defined by what they wear and whose silhouette and movements are also responsive to these objects. There is both a local and a grand narrative in the piece, but it is essentially a performance driven by the jewellery content. In fashion, jewellery is always an accessory, not the driving mechanism. There will be two performances during the afternoon and two in the evening, and a static show in the Fashion and Textiles Gallery from mid January to mid February. I and Frances Geesin will have separate displays. I am also curating the evening events on 26 January for V&A Late, the monthly Friday late show. The performance artist Rose English will be delivering a lecture about her work, with wearables commissioned from Simon Vicenzi, Mr Pearl the exquisite corsetier, and her 'eyelashier' as she calls me. Showing in the bar will be the ICA's video of 'Alchemy with a Piano', my 24 hour jewellery performance from the early 1990s, and sensational electronic music. Museum entry is free that evening, and I would like to invite everyone to come wearing an extravagant piece of jewellery of their own or one of those pieces that jewellers collect...

I want the galleries full of strolling jewellery. See you there on 26 January. *Simon.*

TW7+, Winter Open Studios

Redlees Park, Isleworth
23-26 November 2000

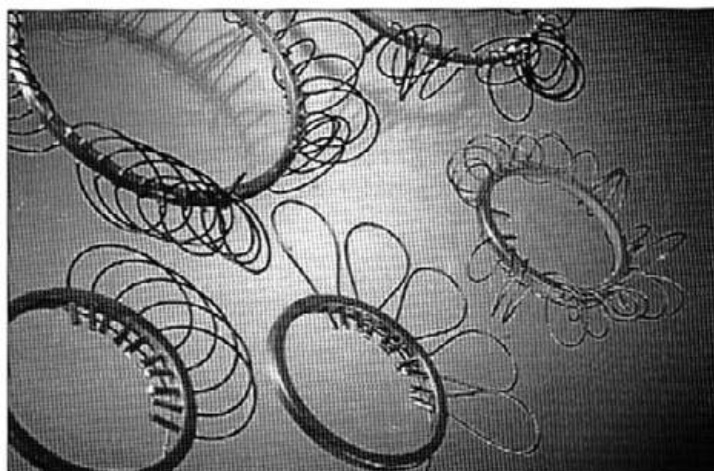
Among the plethora of markets, fairs, and open studios happening during the pre-Christmas period was an event at Redlees Arts and Crafts Stables in Isleworth, newly developed and equipped by Hounslow Borough Council with

lottery money. Our Twickenham correspondent reports a lively centre housing around 40 artists working in all media, ranged in 8 studios and a gallery. Studio 8 had 8 jewellers showing in what had been a hayloft. With good facilities like these there could be a potential for organising masterclasses or other ACJ events. All it needs is a keen local jewellery designer to set things in motion. Any offers?

Fired with Colour: Aspects of Enamelling in Britain

Aberdeen Art Gallery
25 November 2000-13 January 2001
Crafts Gallery, Royal Museum, Edinburgh
27 January-29 April 2001

A collaboration between Christine Rew of Aberdeen Art Gallery, Elizabeth Goring of the Royal Museum and Amanda Game of the Scottish Gallery, this exhibition demonstrates the range of work being achieved now in enamelling on metal, and also includes important pieces from the early 20th century. It moves to Edinburgh in late January, and we hope to review it for the April issue of Findings.



*Kathryn Marchbank, Bracelets: Random 1 and 2; Brooches: Flow Action, Curl. Photo: Mike Inch
Winner of an Innovation Prize at Inhorgenta*

Inhorgenta 2001

Messe Munchen, Munich, Germany
23-26 February 2001

For the fifth year running the Crafts Council is taking a group of over 20 British jewellers and metalworkers to show and sell at the International Trade Fair in Munich. This export initiative is instigated by the Council's Business Development Department and is supported by Trade Partners UK. Inhorgenta is an important Trade Fair for jewellery, silverware, clocks, watches, precious stones, pearls and associated manufacturing equipment. The event is undoubtedly a crucial business opportunity for jewellers at any level.

This year the line-up of British participants will include Inhorgenta veterans Abbott and Ellwood, Helen Carnac, Katie Clarke, Shelby Ferris Fitzpatrick, Ulla Hornfeldt, Sarah King, Marlene McKibbin and John Richardson. Among the

16 newcomers to the event are Brigitte Bezold, Kathryn Marchbank, Jane Moore, Claire Underwood and Anoush Waddington.

In addition to their presentation on the Crafts Council stand seven of the British participants have been selected to appear on the special Design Podium exhibition among an elite 35 international designers. They are: Abbott and Ellwood, Brigitte Bezold, Katie Clarke, Melanie Kerour, Kathryn Marchbank, and Anoush Waddington. The criterion for selection was innovation, and Kathryn Marchbank has been awarded one of the four prizes.

Inhorgenta represents an important occasion for British jewellers to show alongside well-established international designers, and others are showing independent of the Crafts Council.



Anoush Waddington. Neckpiece, acrylic. Showing at Inhorgenta, February 2001.

Jan Yager Exhibition

Victoria and Albert Museum, London
4 April-8 August 2001

Many of us remember the American jeweller Jan Yager from the conference in Birmingham. She was the one who makes jewellery from crack vials, syringes and bullets or other urban detritus reflecting life around her in Philadelphia. She will be showing new work at the V&A, in the Design Now Space close to the Silver Galleries. There is a possibility of her giving a lecture around the time of the opening, but since the date fits awkwardly with the early April printing and distribution of *Findings*, it may be difficult for us to publicize.

The Museum is aware of ACJ's interest and has promised to keep us informed, but anyone interested should call the Museum Box Office on 020 7942 2209, closer to the time.

Members' Exhibition, Bedales School The Gallery, Bedales School, Steep, Hants 5-24 March 2001

This has attracted nearly 40 members, mainly those based in the south of England. Gallery opening hours will be: Sunday-Friday 2-5pm, Saturday 10-1pm. Private view on Sunday 4 March, please telephone the Gallery on 01730 304236 for times and directions.

Useful tips from Rio Grande

Suppliers **Rio Grande's** tools and findings catalogues contain useful practical and technical tips. The firm has allowed us to print a selection of these from time to time in *Findings* and we have picked out the first one below.

Mohs Scale of Hardness for precious and semi-precious gem stones

1. Scratched easily with a fingernail	Sulphur: 1-1.5
2. Scratched with a fingernail	Amber: 2-3 Ivory: 2-4
3. Scratched with a coin	Pearl: 3-4 Coral: 3-4 Malachite: 3.5-4
4. Scratched easily with a knife	Rhodochrosite: 4
5. Scratched with a knife	Lapis Lazuli: 5-6 Turquoise: 5-6 Opal: 5.5-6.5
6. Scratched with a steel file	Moonstone: 6-6.5 Tanzanite: 6.5-7 Peridot: 6.5-7 Zircon: 6.5-7.5
7. Scratches glass & softer stones	Citrine: 7 Amethyst: 7 Tourmaline: 7-7.5 Garnet: 7-7.5 Emerald: 7.5-8
8. Scratches glass & softer stones	Topaz: 8 Alexandrite: 8.5
9. Scratches glass & softer stones	Ruby: 9 Sapphire: 9
10. Scratches glass	Diamond: 10

Opportunities

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 tell fellow members about opportunities, please be in touch with Muriel Wilson on 020 7289 6105. Entries are free, and while we include as many as possible, we cannot guarantee insertion. For Classified or Display advertisements please phone Alison Richards on 020 7267 4881 for rates. Copy date for the April issue is 19 February 2001

Design Space 2000

Support for Design-led Businesses in the West Midlands.

A FREE opportunity for designer makers looking to develop a business idea. Design Space 2000 is currently recruiting individuals for an ongoing programme starting in February 2001. The project offers support including a shared workshop space and office facilities, business advice, resource library, mentoring, networking and marketing opportunities.

For more information and Application form please call Julie Haden directly (Tues or Weds) on T: 0121 687 5566 or E: theteam@designspace.org.uk

Special Contemporary Art and Craft Fair in Hampstead

28 April 2001

Do you ever do 'sales' – ends of lines, seconds, returns, experiments, etc? These are usually lucrative, friendly and easy to do, and also clear space for new work. Annie Sherburne is organising a fundraising event for £30,000 to resurface a local school playground. For only £20 you will get a table in the newly refurbished School Hall (close to the Everyman Cinema), access to electricity, tea and coffee, cakes, head massage, and a chance to sell work in affluent Hampstead, home to stars of stage, screen and book-signings. Donations of work for the Raffle will be sought.

For further details and registration form please contact Annie Sherburne, 179a Goldhurst Terrace, London NW6 3ER. T/F: 020 7328 2182

West Dean College Open Day

7 February 2000

For Diploma in Conservation and Restoration of Fine Metalwork. The course offers intensive professional training in the conservation and restoration of metals – silver, gold, bronze, pewter, iron, etc – to equip students for work in museums, studios and commercial workshops. It is validated as a Post Graduate Diploma by the University of Sussex. The College offers funding advice to all applicants – some bursaries are available.

Further information from: Diploma Course Office, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ
T: 01243 818232 or 811301, F: 01243 818291.
E: diplomas@westdean.org.uk W: www.westdean.org.uk

Goldsmiths' Craftsmanship and Design Award 2001

This annual competition is open to anyone in the UK engaged in silversmithing and jewellery and the allied crafts. The event takes place at Goldsmiths' Hall in March and comprises over forty sections covering all aspects of craftsmanship and design. Over £34,000 is available in prize money, including the Goldsmiths' Company Award of £4,500. Closing Date for entries: 6 February 2001

Further details and entry form from: The Secretary, Goldsmiths' Craft and Design Council, Goldsmiths' Hall, Foster Lane, London EC2V 6BN. T: 020 7606 3673/7010.

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.

Further information from the SNAG Office: 710 E Ogden Ave, Suite 600 Naperville, IL 60563-8603 T: 00 1 630.579.3272
E: Llenard@association-mgmt.com

Craft in Focus

Craft in Focus are currently inviting applications from designer maker to participate in their new craft and design show in Twickenham in October 2001. The show is organised by the makers themselves to ensure only the highest quality work is accepted. Around 120 exhibitors will be selected on individuality, innovation and unusual appeal as well as on technical ability.

Craft in Focus aims to reinstate the high quality image of Britain's talented designer makers and reassure the public that exciting work is still available. If you wish to take part or would like more information please contact the event coordinator Robert Chapman, T/F: 01622 747325
E: info@craftinfocus.com

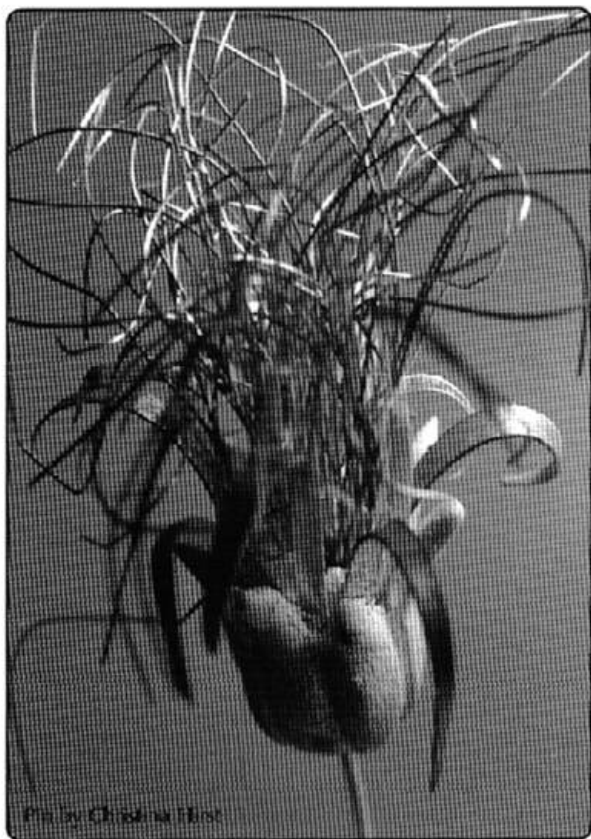
Classified advertisements

New Gallery in Shropshire, opening in April, needs jewellery to sell. Send your images and documentation to: Boni Craig, Birchwood Cottage, Clunton Coppice, Craven Arms, SY7 0HL T: 01588 660240

Advertise in *Findings* for the things you need or want to sell – you could be doing a fellow member a favour. Call Alison Richards on 020 7267 4881.

silver alchemy

www.silveralchemy.com



Precious Metal Clay A Revolutionary Material

PMC challenges any pre-conceptions you may have about how precious metals must be worked. It is a mixture of pure silver powder, water and non-toxic organic binder and it has a putty like consistency. When fired (800C - 900C/10-120 minutes - depending on which formulation is being used) the water and binder burn off leaving your creation in 99.9% pure silver (Hallmarks 999) with the original shape and all the images, textures and details retained. Silver PMC comes in two versions: PMC Pro - with a minimal shrinkage of 10% on firing and PMC Regular - which enables very fine detailing to be achieved through a 25-30% shrinkage in size after firing.

For more details contact the exclusive UK distributors:

Silver Alchemy Marketing Ltd.
Crowndean House, 26 Bruton Lane, London W1J 6JH
Telephone 020 8455 3132 Fax 020 8455 5296
sales@silveralchemy.com



Sir John Cass
Department of Art

LONDON GUILDHALL
UNIVERSITY

Silversmithing, Jewellery and Allied Crafts

Short Courses for Easter 2001

Week of April 2nd

General Enamel Workshop	4 Days	Joan MacKarell
Champlevé Enamel Technique	4 Days	Phil Barnes
Design Potential of Gemstones	2 Days	Jenny Bloy and Michael O'Donoghue

Casting for Jewellers	4 Days	Clare Black
Blanking Stamping and Pressing	5 Days	Jean-Pierre Dondelinger
Silversmithing	5 Days	Brian Marshall
3D Computer Modelling - Rhino	5 Days	Francisco Nunez

Week 9-18th April 2001

3D Computer Modelling - Rhino Advanced	6 Days	Francisco Nunez
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For full course brochure and details please call
Alan Craxford on 020 7320 1926

freeby view, walkham road,
thorpe arnold, melton mowbray
leicestershire, le14 4sd

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designs ltd

We are a small team of graduate and vipa trained craftsmen with 20 years experience in the production of high quality jewellery. We offer a versatile service tailored to match your individual requirements from one off pieces through to production runs.

- Product development
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fax: +44 (0) 1664 464787
email: vipadesigns@talk21.com

Diary

Information is correct on going to press, but readers are advised to check opening times, etc. We regret there is no space to list all participants in group shows, or for fuller information. 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 April issue is 19 February 2001.

ABERDEEN

Aberdeen Art Gallery

Schoolhill T:01224 523700
to 13 Jan Fired with Colour: Aspects of Enamelling in Britain

BRIGHTON

White Gallery

86/87 Western Road, Hove
T: 01273 774870
4-24 Feb The Mens' Room – Jewellery for men
4-25 Mar Showcase: Anna Gordon

CWMBRAN

Llantarnam Grange Arts Centre

T: 01633 483321
20 Jan-24 Feb Karan Jones
3 Mar-14 Apr Andrea Jones

EDINBURGH

Open Eye Gallery

75-79 Cumberland Street
T: 0131 557 1020
6 Jan-15 Feb – Show with musical theme
17 Feb-29 Mar Jenny Wild

Royal Museum

Chambers Street
T: 0131 225 7534
27 Jan-29 Apr Fired with Colour: Aspects of Enamelling in Britain

The Scottish Gallery

16 Dundas Street
T:0131 558 1200
5-28 Feb – Jewellers working with enamel

ETON

JaM

58b High Street
T:01753 622333
(closed 8 Jan-2 Feb)
Flavour of the Month
March – Dot Sim: Interactive jewellery

FARNHAM

New Ashgate Gallery

Wagon Yard, Lower Church Lane,
Downing Street T: 01252 713208
3 Feb-30 Apr Spring Rarefind – Jewellery
10 Feb-10 Mar – Recent Graduates, incl
Line Clevin Jensen, Gill Galloway
Whitehead, Laerke Kjaedegaard, Anna
Lewis, Sarah Lindsay, Dot Sim, Sarah
Stafford, Katharine Warner.
17 Mar-14 April Breon O'Casey

GLASGOW

Roger Billcliffe Gallery

134 Blythswood Street T: 0141 332 4027
Feb Valentines
Mar Focus – EM Jewellery

HUDDERSFIELD

The Ark

113 North Road, Kirkburton
T: 01484 605055
To 25 Feb Christmas show continues

LEEDS

Craft Centre and Design Gallery

City Art Gallery, The Headrow
T: 0113 247 8241
To 27 Jan – Alchemy, 15 New Jewellers
1 Feb-28 Apr – Tablemanners, incl
jewellery by Jenni Wilson and Rachel
Eardley

LIVERPOOL

Bluecoat Gallery Display Centre

School Lane T: 0151 709 4014
13 Feb-10 Mar Wired, incl Helen Carnac
19 Mar-14 Apr Nikolay Sardamov

LLANTRISANT

The Model House

Bull Ring T: 01443 237758
3 Feb-Mar Rachel Gogerley

LONDON

Aurum

12 Englands Lane, NW3
T: 020 7586 8656
To 24 Feb Scott Wilson, new work
March Kim Sutherland

Contemporary Applied Arts

2 Percy Street, W1
T: 020 7436 2344
12 Jan-24 Feb Claire Underwood
2 Mar-14 Apr Jewellery by the Top Ten
Best Sellers
1 Mar at 1pm: Elizabeth Olver leads
gallery discussion with the makers.
Pre-booking essential.

Crafts Council Gallery Shop

44a Pentonville Road, N1
T: 020 7806 2557
25 Jan-8 Apr Chromagraphic, incl Marlene
McKibbin

Craft Movement

T: 01373 813333
7-10 Mar Chelsea Town Hall, Kings Road
23-25 March Hampstead Town Hall,
Haverstock Hill

Electrum

21 South Molton Street, W1
T: 020 7629 6325
23 Feb-17 Mar Castello Christian Hansen,
Manuel Vilhena

Studio Fusion

Unit 1:06 OXO Tower Wharf, SE1
T: 020 7928 3600
to 28 Jan Ring in the New Year
1-18 Feb Valentines
22 Feb-25 Mar Pate de Verre – Sue Lane
and others

MIDDLESBROUGH

Cleveland Crafts Centre

57 Gilkes Street T: 01642 808090
Late Jan-mid Mar International Jewellery
(Cleveland Collection)

MONMOUTH

The Contemporary Craftsman

19 Church Street T: 01600 714527
8 Jan-10 Feb 3 Members of Alloy

PETERSFIELD

The Gallery, Bedales School

Steep, Hants T: 01730 304236
5-24 Mar Bedazzled, ACJ members based
in southern England

PORTSMOUTH

Portsmouth City Museum

Museum Road T: 02392 827261
10 Mar-22 Apr – Celebration Plus
(Designer Jewellers Group)

RUTHIN

Ruthin Crafts Centre

Park Road T: 01824 704774
24 Feb-1 Apr Mixed Crafts Exhibition, incl
Anna Lewis

WITNEY

We Three Kings

19 Bridge Street T: 01993 775399
To mid Jan Christmas Show, incl Victoria
Smith and Jane Crockett