

*Lynne Kirstin Murray.  
Ring, Tea Party in the  
Trees, 2003. Painted  
enamel. 'Fresh' exhibition.  
Lynne has been selected  
for the 'Schmuck 2004'  
exhibition in Munich  
next March.*



## Contents

Chairman's Letter .....	1
Editorial .....	2
Sugar Crystals .....	3
Sale or Return .....	4
Visit to Pforzheim .....	5
Galerie Marzee .....	6
Dysexia as a Challenge .....	7
Surface Embellishments .....	7
Members News .....	8
News from the Regions .....	9
International News .....	9
Exhibition Reviews:	
Fusion .....	13
Art as a Jewel .....	14
Focus on Four .....	14
Jack Cunningham .....	15
HAT .....	16
Disa Allsopp .....	16
Fresh at KLJ .....	17
Books .....	18
Events .....	19
Opportunities .....	20
Fairs .....	21
Listings .....	24

## Chairman's letter

I can't believe, as I write this, that Christmas is once more just round the corner and, of course, by the time you actually read it, we will be into a new year. I hope for you all that the autumn shows have been successful. I have seen some fantastic new work in recent months, and I have also had the chance to meet makers new to the show circuit who were reporting favourably on interest. What I have seen has made me feel very positive about contemporary jewellery in the UK.

I'm sure you will be very aware by now of ACJBristol's imminent exhibition, Jewellery – Unlimited. If you haven't yet applied to take part, do so now – this is an opportunity for all ACJ members. It should be great exhibition – the team has worked so hard with many fundraising events, all of which have gone well. They also have a terrific website which is well worth checking out and, if you've lost the application form you can download it from there.

In the last issue of Findings I mentioned the growing needs of the Regional Groups and the Executive Committee has been involved in drawing up a constitution that will support their development and activities. All the groups have been invited to take part in the discussion, and we are hoping for a meeting probably more or less coinciding with when you will be reading this. The Regional Groups do rely on the participation of their members so look out for your nearest group as there is a now a good and interesting range of local activities. You might even consider initiating a group in your area if there isn't one already near you, in which case please contact Sue Hyams for advice and names of members in your area. You will find her contact number and email address on p.2.

Whilst on the subject of volunteering! At the next AGM some of the Executive Committee are due to stand down having completed their constituted three years. Those standing down may of course nominate themselves for re-election, however we are always looking for new blood and I would urge some of you to put yourselves forward. It does have benefits, although you will also be expected to do some work!

I mentioned in one letter just how much easier it is to meet people as a Committee Member for example. So please consider joining us in the management of an association that is going from strength to strength and be part of initiatives to bring even more to the membership.

All that remains for me to say is that I do hope you had a restful and happy festive season and I wish you all success, joy and prosperity for 2004.  
Susie Fortune

This issue carries more than the usual number of features on events overseas. We have an account of the jewellery biennale which took place in Nîmes during September, in which Marie-Christine Dalmas, a member of ACJ and of Corpus, the French association for contemporary jewellery, describes some of the work shown in an extraordinary range of exhibitions on the theme of the body. Ruth Facey reviews the exhibition *Luxe Interior* at the Caixa Forum in Barcelona, while Sarah O'Hana reports on the symposium at the close of the exhibition. I make no apology for commissioning Cecilia Pople's fascinating account of a visit by a group from the Society of Jewellery Historians to Stuttgart and Pforzheim. The collection of jewellery from ancient times up to the present day at the Schmuckmuseum in Pforzheim is truly astonishing, and made one wonder if an ACJ visit might one day be organised, when Dr Falk's successor (probably Cornelia Holzach) is in post. The only disappointment was that so few contemporary British jewellers are represented in the collections.

Finally, Dorothy Hogg describes the remarkable Galerie Marzee in Nijmegen, which will be showing at the Crafts Council's COLLECT at the V&A in February, along with other overseas galleries. This will be an excellent opportunity to see work from Europe and the USA, not only in the jewellery and metalware field but in other crafts too, and to meet gallery owners and artists.

Autumn into winter is always choc-a-bloc with Fairs and Open Studios, and the early weeks of December crowded even more into the calendar this year, with Cockpit Arts, Clerkenwell, Dazzle, Meg Fisher in Chiswick, Craft Movement in Richmond, The Midland Grand, Hidden Art of Hackney, and more – and that's just London! Such is the popularity now of crafts in general (and all these events have a gratifying number of jewellery stands) that this has become

an important part of any maker's programme. At the same time there have been some notable exhibitions for review, as you will see.

We have decided to alter the publication dates of Findings, moving each issue back a month so that we issue at the beginning of March, June, September and December. This seems to fit better into the calendar, but the adjustment is an experiment and may be changed again if it proves unsatisfactory. In order to offset the increasing costs of the newsletter we need more display advertising (and welcome small classifieds, don't forget). We were hoping someone from within ACJ might volunteer to spend time 'selling space', but since no-one has time for this we shall be advertising for a post which could earn 10% commission on advertising obtained. Happy 2004! Muriel Wilson

## ACJ Executive Committee

At our next Annual General Meeting, in July, several longstanding members of the Committee will be retiring. The Association has reached a critical stage in which it needs to sustain its recent rapid development and manage its affairs efficiently and responsibly. We are looking for replacements for those leaving, to ensure the smooth continuity of the organisation, while bringing in new ideas and expertise.

We need people prepared to commit themselves to a three year minimum period of service, working as part of the 15 strong team to achieve the aims and objectives of ACJ. This involves attending, and contributing to, the Executive Committee's quarterly meetings, usually though not necessarily, in London. Reasonable expenses can be claimed for attendance. Additionally committee members serve on sub-committees dealing with specific areas such as fundraising or PR.

As far as possible the Executive Committee is drawn from members in all parts of the country, and includes representatives of all the Regional Groups. Please consider seriously what you can offer to ACJ, drawing on your special interests or viewpoint. You may have fundraising experience, or event management skills, PR contacts, links to students, and so on. This is an exciting phase in our development, and energetic people with positive ideas are essential for the future. A great deal has been achieved over our seven years, and we are determined to keep up the momentum.

Please let the present Secretary, Muriel Wilson, on [murielwilson@tiscali.co.uk](mailto:murielwilson@tiscali.co.uk), have your name and contact details so that we can discuss with you what is involved in the work of the committee.

### ACJ Officers and Committee Members

Chairman Susie Fortune, Vice-Chair Vanessa Swann,  
Treasurer Wendy-Sarah Pacey,  
Secretary Muriel Wilson, Membership Development  
Officer Chris Green

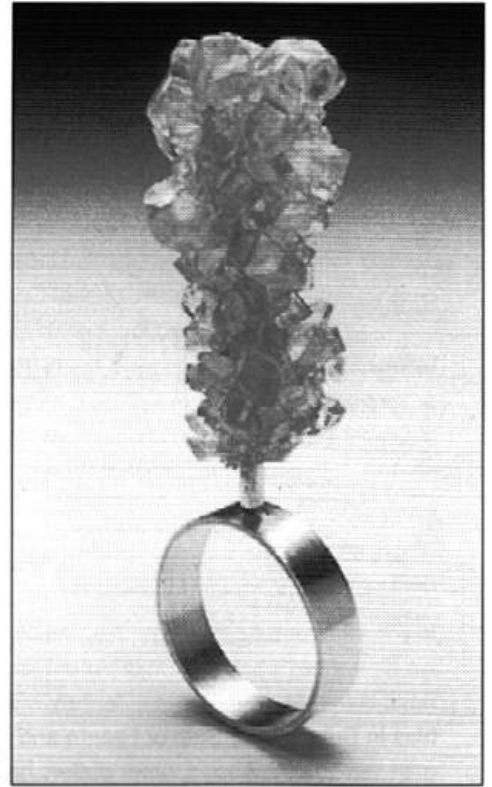
Committee: Phillipa Aitken, Malke Barteldres,  
Stephen Bottomley, Elizabeth Callinicos,  
Andrew Coomber, Ruth Fisher, Yvonne Kulagowski,  
Vanessa Swann, Frances Julie Whitelaw,  
Russell Wright, Heidi Yeo (co-opted).  
Administrator Sue Hyams.

ACJ address: PO Box 37807, London SE23 1XJ,  
E: [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk) W: [www.acj.org.uk](http://www.acj.org.uk)

## Sugar Crystals on your Fingers

We asked Jo McAllister to interview Kathleen Bailey, after her Spotlight show at Lesley Craze Gallery in October 2003

*Kathleen Bailey. Demerara Sugar Ring. 2003. Silver, sugar.*



The brightly colourful Sugar Crystal Jewellery spotlighted recently at Lesley Craze Gallery has the same energy and exuberance as its maker. Kathleen Bailey considers herself an art director, manipulating the growth of the sugar crystals through her design of the matrixes from which the pieces are grown, and by breaking off any undesirable facets which form. Kathleen cleans and prunes her crystal garden daily, patiently tending these sugar jewels growing in jam jars, buckets and even a dustbin for some of her larger experiments. She forces the crystals to do the physical work for her, and together she and they create the jewellery.

This somewhat maverick approach to jewellery making started seven years ago in Sweden where Kathleen worked with fish skin. A degree in Silversmithing, Jewellery and Allied Crafts at London Metropolitan University led to her involvement with Dialogue, the annual collaboration between LMU and the Florentine jewellery school Alchimia. Kathleen is excited about the forthcoming Dialogue 4, "because previous Dialogues were for me a blank sheet of paper to create new work, at the same time as working on my own pieces such as the Cluster Jewellery. The projects co-existed easily, bumped into each other, but didn't necessarily blend together or feed off each other".

Engineered Jewellery demonstrates Kathleen's delight and affinity with problem solving, starting from the idea of scrolling, representing a story unfolding. "The work developed from the notion of a ribbon scrolling inside a piece of jewellery, so that the finished piece when all scrolled away was a sculpture. Other parts – the aesthetic look – all related back to the fact that it had become very mechanical and a feat of engineering in trying to develop it." This limited edition

range uses casting techniques, mimicking the mass production associated with engineering. The components are then riveted together and minutely adjusted to ensure smooth scrolling of the ribbon. Thus precision provides idle hands with the pleasure of play.

Kathleen's biggest challenge to date has come from electroforming. She aims to incorporate the fittings of the piece of jewellery into the matrix, so that when the sugar crystal has grown the whole piece can be electroformed and the sugar dissolved out afterwards. This can result in large but lightweight pieces, extravagant and eye-catching yet comfortable in wear. The electroformed pieces have been extremely successful, with a 'bling-bling' rating verging on the baroque.

Now Kathleen is enjoying mixing food colourings from English, Indian and Chinese cuisines, cultivating her seemingly ephemeral but actually quite resilient Sugar Crystal Jewellery while sowing the seeds for her next crop of ideas.

## Sale or Return – the Great Debate

ACJ London held a second meeting on 16 September at Cockpit Arts, to discuss the issues of Sale or Return as a method of trading, this time inviting galleries to send representatives. The speakers this time were Janice Hosegood of Electrum, Diana Porter, Sian Evans, and Stewart Drew of the Crafts Council. The evening was introduced by Kelvin Birk and chaired by Vanessa Swann. Response from the floor was articulate and to the point, and it was agreed that a Code of Practice should be drawn up by a working party and brought to another, follow-up meeting in early 2004.

**Sian Evans** contributed a thoughtful paper, from which the following points are taken:

In the early 80s there wasn't the choice of jewellery galleries we have now. Boutiques and stores, like the rest of the retail culture, bought the goods they wished to sell. Now the bias in Britain is for Sale or Return and as the number of galleries has increased, other outlets have got wind of the SOR practice and followed suit. Many gallery and shop owners realised they could stock their entire enterprise for free and I have even met boutiques and, worryingly, large department stores who buy all their clothes and shoes but insist on SOR for jewellery.

Most designers, especially young ones, will be flattered to have work in a classy gallery, and the larger the display of work the more there is to sell. But the designer has taken all the risk. If the pieces don't sell then what do we do with work made especially for a particular gallery? My work is seasonal, I change style and colours every few months – what do I do with a batch of returned work in the wrong colours and style? In the 90s I had work out in about ten different SOR outlets and the financial pressure nearly bankrupted me. I think places need to take more responsibility over the ways they stock the business. It has always irked me that if my product sells in quantity, the store buyer doesn't then put in a bulk order for it. They would receive the order on time from me in response to the incentive of immediate payment. My SOR work is fitted in around purchase orders and other paid design work and so the relationship I have with SOR galleries is somewhat ambivalent.

I have a beef also about how my work is cared for whilst in some SOR outlets. When the stock belongs to the gallery owner there is an incentive to look after it, clean it, have it looking its best, and sell it as soon as possible. To have your work undervalued is undermining and depressing.

I've painted a bleak picture, but there are some very good places with good practices. I would like to work together with galleries to help the makers. How about taking a new collection on SOR, then if it sells buy in repeat orders, and

get it delivered on time? This would be my solution: it allows us all to test drive new and exciting work and to have our success rewarded.

**Mike Turner** of JaM Gallery, Eton has sent Findings a gallery viewpoint:

I attended the second of the ACJ meetings to discuss the future of SOR work. It was an interesting debate with points for and against from practising makers. It struck me that there is a lack of understanding of what it takes to set up and run a gallery. Our advantage is that my partner Jacqueline is a maker herself and has her own horror stories of 'bad' shops and galleries. When we opened we set standards we wished to achieve in dealing with makers.

We would not be able to show the quality and variety of work we do if we had to buy all the stock. We would either have fewer makers or a smaller selection of only lesser value items. We have about a 50-50 split Bought/SOR from our jewellery and metal makers.

Some makers prefer to deal on an SOR basis as it means we can have a better display of their work.

An interesting statistic looking back over the last three years is that at least seven out of our top ten sellers have been those supplying on SOR (all ten this year) and we turn over more than the value of the SOR work. All this means that it can be very beneficial to the maker to supply SOR. I fully understand the financial investment in the work, but then that is the cost of running any business. It is of no benefit to me NOT actively to sell someone's work; it is using shelf space that could be selling someone else's work.

I know there are shops and galleries who are exploiting makers but let's not tar everyone with the same brush. I would encourage all makers to develop the relationship with their outlets; a code of practice would be constructive, but a telephone call is a good start. You will soon weed out the weak ones. Make sure you have written agreements if necessary stating the responsibilities of the shop/gallery showing the work including insurance arrangements, commissions, return of work etc. SOR is not right for everyone but if managed properly will benefit both parties. Findings would welcome members' – and galleries' and shops' – viewpoints on this important issue. Send your contributions to the editor, by 23 January, for the March issue to E: [murielwilson@tiscali.co.uk](mailto:murielwilson@tiscali.co.uk)

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

## SJH Visit to Pforzheim and Stuttgart 13-16 September 2003

Cecilia Pople relates a stimulating tour of the heartland of Germany's jewellery industry

**S**aturday 13th September found four ACJ members amongst a party of 24, including visitors from USA and Australia, assembled in Stuttgart for a four-day visit organized by The Society of Jewellery Historians. The central event was to be a day-long visit to the Schmuckmuseum in Pforzheim, hosted by the retiring curator Dr. Fritz Falk.

A guided walk in central Stuttgart proved it to be a vibrant City with fine public buildings, outdoor stalls with bric à brac, vintage clothing, ethnic jewellery and beads, plus a most delectable array of foods in the covered market. In the evening, the group was joined at the Tauberquelle restaurant by staff from the Arnoldsche publishing house, who brought along samples from their Decorative Arts list, many relevant to the Schmuckmuseum.

Sunday took us to the picturesque town of Schwabish Gmund in an area that had housed many goldsmiths and silversmiths since the Middle Ages. The Museum Ott-Pauserche Fabrik had been one such from 1845 till 1984, initially making jewellery and later silverware, with armaments and army cutlery taking their place when necessary. Annemarie Wiener guided us through workshops of machinery and tools – an engraving room, a room housing handmade stamps and dies, lathes for spinning hollow-ware, the plating shop where sheets were made from ingots and 50-60 ton presses put to use. Staff worked a 12-hour day, 6 days a week and came from a 10km catchment area. Art classes for drawing were held on Sundays and women workers were employed only for polishing. There were 3-5 year apprenticeships, but workers learned only their own speciality and made their own tools. Samples of production at various stages were shown beside the relevant equipment – some of the benches, lit by the warm autumn light were just as the craftsman had left them. Herr Pauser's work was highly esteemed and a cupboard in the owner's office held examples of post-war plate as well as articles made from particular alloys such as Alpacca (copper, nickel and tin) and German Silver.

Pforzheim's connection with the Jewellers' and goldsmiths' work dates from 1767 when the Margrave of Baden established a watch-making workshop there in the orphanage. By the 19th century, the town's reputation had grown and some antique pieces were acquired as prototypes for the manufacture of Revivalist styles. Those of us who had heard his lecture to the SJH last April realised that Dr. Fritz Falk had been solely responsible for the acquisitions of the only museum in the world devoted entirely to jewellery. The collection numbers some 6500 pieces, from archaeological

*Schmuckmuseum, Pforzheim. Ethnic Russian jewellery on mannequins dressed by local textile students. Photo: Cecilia Pople.*



finds to work by living designers. There are some 850 pieces of contemporary jewellery from around the world, including work by Wendy Ramshaw, David Watkins and Peter Chang. Dr. Falk has also been responsible for organizing competitions for contemporary work and for many outstanding exhibitions. Two recent shows had generously been kept open for a further week especially for our visit, and in the basement gallery was an elegant installation of work by the Dutch master Ruudt Peters.

The presentation of ethnic Russian jewellery and headdresses, mounted on mannequins dressed in sculptural white clothing by German students of fashion design will remain long in the memory. A second exhibition was of Hungarian jewellery from the 17th to 19th Centuries from the National Museum in Budapest, together with portraits and examples of 19th Century costumes. The collection was rich in gold-work, engraved chains with enamelled and gem set clasps forming girdles, cloak fastenings, buttons and necklaces. This exhibition is now at the Gilbert Collection in Somerset House, London, until 1 February.

The scope and quality of the permanent display makes it almost impossible to describe adequately. Every period is represented by stunning examples, meticulously labelled and beautifully lit. Pieces from the major workshops and design houses from the second half of the 19th Century through to the Art Nouveau and Art Deco periods are echoed in the designs for a wider market produced by the many Pforzheim manufacturers of those eras. Of the 80,000 inhabitants, some 40,000 were involved in the trade at that time.

The last morning was spent in the Wurttemberg Landesmuseum in the Old Castle in Stuttgart. Dr. Sigrid Lange had arranged a private view for us of items that she had

selected from the reserve Collection: a 20th Century permanent display has yet to be organized. This was a much-appreciated opportunity to view and handle jewellery without the confines of a display case. The choice ranged from 19th Century rings and enameled pieces in the Renaissance style made for the increasingly prosperous bourgeoisie to examples of 20th Century German designers' work from Art Nouveau to the 1990s. A 1965 piece by Nele of Frankfurt had articulated figures in oxidised silver and gold with coloured plaques of enamel and a 1990s necklace by Krauss of a garland of platinum leaves with faceted beryls had the most remarkable heft.

We then went into the public display of the Wurtemberg Crown Jewels, assembled (somewhat hastily) in 1806 from available diamonds and including a later diamond crown of 1820 for Queen Sophia. More time would have been needed to do justice to the remaining galleries which included a very fine display of jewellery from excavations of the early Middle Ages, colourful beads and many examples of radiant-head fibula and garnet inlaid pieces.

This was a most enjoyable visit in all respects, made possible by the generosity of time given by the curators and SJH organizers.

## Galerie Marzee

**Dorothy Hogg** provides a profile of one of the most important jewellery showcases in the Netherlands, which will be taking part in the Crafts Council's COLLECT event in February at the V&A.

I have visited Galerie Marzee in Nijmegen twice. The purpose of my first visit was to assist with the installation of the work of the Edinburgh Graduates selected for Marzee's annual international graduation exhibition. Marzee is the only jewellery gallery to exhibit annually the work of new graduates from selected colleges around the world.

The gallery is an imaginative contemporary conversion of a warehouse situated beside the river Waal on a quiet street to which it presents a vast glass wall extending through two floors. This space is often used to show larger installation work, such as the tree that formed part of an exhibit by Hilde de Decker. Inside, the gallery has four floors of exhibition space, making it the largest contemporary jewellery gallery in the world. The polished concrete floors and original brick walls form spaces unadorned except for one window on each floor exposing a view of the wide river.

The first floor houses the main collection displayed along an entire wall in cases reminiscent of the glass drawers of a mid 20th century haberdashers shop. Centrally placed on the



*Galerie Marzee, Nijmegen*

same floor is a rectangular block of custom-made steel drawers each with a glass lid. The work of 125 makers is made accessible in this clever way, and twenty-five artists of international reputation are invited to exhibit their work in the gallery every two years. Exhibitions change every two months and there are often four or five shows running concurrently. The work selected by gallery director Marie-Jose van den Hout is predominantly European. She is interested in work that is fine art led and is less interested in jewellery that is 'designed'.

Marie-Jose, known as Marzee, initiates remarkable projects, including the production of seven fascinating little books that can be purchased from the gallery. Each book is devoted to the women of a particular town in Holland. Marzee invites twenty-five women who are important in their community to select a piece of jewellery from her collection. The women are photographed wearing the piece they have chosen and the text alongside gives the reasons for their choices. These strong publications communicate a number of messages, not least the celebration of significant women within a community and widening the context for contemporary jewellery.

My more recent visit to the gallery was in the company of my final year students who were impressed by the contemporary feel of the gallery and interested by the radical nature of the work within it. I found that the zinc work of Dutch artist Lucy Sarneel has refused to leave my consciousness since I returned home.

Current exhibitions at the gallery till 26 November are: Kim Buck; Andrea Wipperman; and Jewellery from Sweden, by students and established makers from Stockholm and Gothenburg. Also organised by Marzee and in the Stedelijk Museum in the nearby town of Roermond until 31 January 2004 there is a selection of the 2003 graduation show, along with the choice of the women of Roermond, the most recent publication from Galerie Marzee.

Galerie Marzee, Lage Markt 3, Waalkade 4, 6511 VK Nijmegen. W: [www.Marzee.nl](http://www.Marzee.nl)

## Dyslexia as a Challenge

### A personal triumph

After a successful and rewarding career in cosmetology spanning 21 years, my occupational skills and challenges had ceased to satisfy my creative needs.

As with many creative and artistic people, the need for personal expression can be an overwhelming entity in itself, almost impossible to ignore. I desperately wanted to explore other ways of expressing my imaginative skills; nevertheless, the thought of leaving the comfort and security of what had been my shield, both financially and more importantly, from the exposure of being dyslexic, sired a formidable fear. However, I believed and trusted in my creative and dexterous abilities and needed to venture deeper.

I chose to study jewellery and silversmithing at London Guildhall University, firstly, because only one essay per year was expected for the academic subject of Art History, and secondly, the freedom of design and medium came without boundaries. During my first year at university I requested a formal dyslexic assessment, and this was arranged for me through the Learning Support Department. I was 37 years old and officially certified dyslexic and the result, for me, was finally a confirmation. I was provided with specialist tutorial support for assistance with academic studies, together with a personal computer, relevant software and training in how to use the equipment. Having a PC assisted me greatly in areas of academic challenges and unleashed an exhilaration with regard to words, by diluting the frustrations that occur when having to remember letter formation, correct spelling and language composition. The word processor has encouraged an unimaginable, sudden and striking motivation, breaking down the obstacles that held me thus intimidated.

My decision to study jewellery and silversmithing was based on the same reasoning as my first career choice, specifically because I was dyslexic. As with most dyslexic people I find literacy exasperating, but the majority of dyslexic minds do possess an inherent ability to think in a creative and visionary manner (according to current thinking, represented by the research of neurophysiologist William T. Calvin). I believed that I lacked all the qualities required for study at an academic level, and that my artistic skills were insufficient for the purpose. I proved myself wrong throughout my studies, by understanding my disability and utilising my creativity for all subjects, including literacy. I see my current success, as a recent BA (Hons) graduate an achievement because of dyslexia and not in spite of it.

My newfound liberation with the written word brings with it a thought provoking argument, filled with mixed emotions. For many years I placed myself in a disabling enclosure, along with an acceptance that could have lasted a lifetime. Ironically, my need for creative development allowed me to

explore and address an area of my life I had always tried to escape from. There are a great many likeminded people, trapped within the same primitive rationale I once embraced. My future plans involve reaching out to dyslexic people, and teaching them, that they too have many choices simply waiting for exploration. Donna Earle-Swabey

Donna is not yet an ACJ member, but her contribution above seemed worthwhile presenting to readers as an example of the rewards of courage and determination. We wish her every success for the future.

Findings would welcome other such personal accounts. The range of motivation, and the effect of personal circumstances on career development mean that everyone has their own story.

## Surface Embellishments; BIAD course

School of Jewellery, Birmingham,  
7-11 July 2003. Ruth Facey reports;

The course description, offering 'user-friendly' techniques for surface embellishment, was attractive and the results were every bit as rewarding as students worked their way through an impressive list of techniques covering embossing, reticulated patterns, spirals, patterns using precise torch manipulation, granulation, subtle surfaces on gold/silver laminate and the fabrication of embossed tapered tubes.

Led by goldsmith Harold O'Connor, from Colorado, USA, on his first teaching visit to England, the workshop sessions gave us step by step introductions to the main elements of the above techniques and then the delights of further explorations and discoveries. This is when the course really flowed, as students used their own personal responses to work with those techniques that had particular relevance for them, with frequent exchanges over another variation as it emerged from the concentrated efforts at bench or hearth.

Many jewellers will be familiar with most of the techniques we were introduced to but, over 30 years after my original training, it was a treat to have uninterrupted time exploring and experimenting. There was very little that was not appropriate to a small workshop and Harold was a generous teacher, sharing his own knowledge and skills with us.

One particular item of interest was the torch used by Harold. It is a high pressure torch with no regulator, that is made in Brazil, and runs off propane camping gas cylinders. The air-gas mixture can be adjusted from the handle, from reducing to oxidizing flame, and we were all able to experience its versatility throughout the course.

For further information about the torch (\$90 US including postage) contact Harold at [dunconor@yahoo.com](mailto:dunconor@yahoo.com), and see Harold's impressively busy 2003 record in Members' News.

Members News



*Susan May.  
Recollection, 2003.  
Double pendant,  
forged silver and  
silver braid chain.  
Photo: Joel Degen*

At least three members are finding it worthwhile registering on the Goldsmiths' Company's online directory, [www.whoswhoingoldandsilver.com](http://www.whoswhoingoldandsilver.com). The latest bulletin from the Goldsmiths' diligent PR office lists **Catherine Hills**, **Jean Scott-Moncrieff** and **Sarah Parker-Eaton** among the jewellers currently being successfully promoted through the site.

**Angie Boothroyd** had a good autumn, showing at Dazzle, Cockpit Open Studios and having a special Spotlight display at Lesley Craze Gallery through November.

**Harold O'Connor** conducted surface embellishment workshops at Whitireia Polytechnic in Porirua, NZ; Arctic College, Iqaluit, Nunavut, Canada; Revere Academy of Jewellery Arts, San Francisco; Birmingham Institute of Art and Design; and Peters Valley Craft Center in Layton, NJ. His work is currently on display in group shows in Aaron Faber Gallery in NYC and The Renwick Gallery of the Smithsonian Institution in Washington, DC. One of his rings was acquired by the Swiss Collection Koch from the ring show organised by Mobilia Gallery in Cambridge, MA. New works by Harold are featured in a one man show at Mobilia in November, and his work will be included in '500 Rings' published by Lark Books in Spring 2004, and in 'Minimal Rings' by Arch Gregory also scheduled for spring 2004.

**Caroline Lytton** showed in the Library display space at the Barbican, with Wendy Griffith, through November, and as always many ACJ members were featured in the annual selling exhibition of the Designer Jewellers Group in the Barbican lower foyer space.

**Rebecca Skeels'** autumn Newsletter mentions the continuing success of her two-year residency at South Hill Park Arts Centre in Bracknell, where she is running classes and will have a solo show in September 2004. She is collaborating with Heather Young on multi-media projects and with Leom Heath on a new range of jewellery.

**Laura Baxter** seems to be everywhere this autumn, including the jewellery display case at Blackwell, the Arts and Crafts House near Windermere.

**Susan May** had her own 'focus' showcase in Contemporary Applied Arts' end of year exhibition, with new work. Susan characterises her pieces as "continuing the exploration of linear form. They are inspired by the natural world, musical sounds and the techniques and processes involved in the making. By forging and manipulating silver and gold to express vitality and movement and create volume, my intention is to produce structures for the body which are both a sensual and a visual pleasure for the wearer".

**Adam Paxon** was highlighted at the Scottish Gallery in Edinburgh during December.

Open Eye gallery in Edinburgh showed work by **Disa Allsopp**, **Molly Bullick**, **Anne Finlay**, **Emma Gale** and **Kathie Murphy**, in 'The Brooch Show' through November.

In Glasgow, **Jack Cunningham's** show in the Travelling Gallery was parked outside the School for a packed opening in late November. His Scottish Gallery exhibition, reviewed in this issue, is to show at the Hélène Porée Gallery in Paris in April and at the Arai Atelier in Tokyo next October.

**Ruth Robinson** showed a new collection in the Craft Council Shop at the V&A in November and December and reports some good sales from it.

Seven ACJ members, **Nicola Becci**, **Jessica Briggs**, **Carla Edwards**, **Sarah Lawrence**, **Diana Porter**, **Syann van Niftrik** and **Jaqueline Warrington** all took part in a new exhibition, Contemporary Crafts at Kenwood, organised by Cranborne House of Bath in the Orangery at the English Heritage mansion in Highgate in November and early December.

**Mikala Djørup** has opened a shop and workspace in Gabriel's Wharf (on the South Bank, between the National Theatre and the OXO building): Unit 2, T: 020 7021 0011.

Spotted by the Chairman: A pair of **Jane Adam's** earrings worn by Emma Thompson in 'Love, Actually'.

## News from the Regions

Almost everyone has been too busy to send us news this time, but snippets of hearsay filter through.

**ACJ Bristol:** Sally Simpson reports: The Group has again been busy with its ever-popular regular monthly meetings when members get the chance to network and socialise, as well as with its fundraising activities for the Jewellery-Unlimited exhibition that is taking place in Bristol's Museum in April 2004.

First came Aardman Animations' co-founder Peter Lord's entertaining talk about life with his plasticine pals. The event was a sell out with funds raised from ticket sales and the raffle going towards Jewellery-Unlimited. Then came Jewellery at the Tobacco factory, a local arts venue, combining an exhibition of local members' work with a jewellery story-telling evening. Members rallied round giving jewellery-making demonstrations, selling raffle tickets and talking to visitors about the big forthcoming exhibition. The event was another great success with substantial funds raised from commission on jewellery sold, ticket revenue and the raffle.

The Bristol group is currently organising a Christmas Party when local members can let their hair down, mull over the year's activities and look forward to the year ahead. Then in the New Year it'll be all hands on deck as things really get under way in organising the selection for Jewellery-Unlimited and the huge job of producing the catalogue and promoting the exhibition.

**ACJ North West** (Manchester). The group's Christmas exhibition, ICE, 'a contemporary interpretation of what is precious' takes place at Habitat, St Anne's Square, in Manchester, 4-10 December, with work by most of the 16 strong group.

**ACJ London** held a successful Bring and Buy evening on 3 October, at which people swooped on tools, findings and beads and munched cakes. There are plans for a repeat event in the New Year. The follow-up debate on Sale or Return took place on 16 September, and we have noted it elsewhere in this issue. Since ACJ's next conference (probably in 2006, but watch this space for confirmation of the date) will take place in London, ACJ London Group is preparing to become involved in the organisation. At present, plans are still in the formative stages but the group is looking forward to playing a major part.

No news from **SNEG**.

Encourage your friends and colleagues to join ACJ. The Association welcomes as members anyone with an interest in contemporary jewellery. Annual subscription rate is £40, and £15 for students and those one year out of college. For application forms send sae to PO Box 37807 London SE23 1XJ.

## International News

**USA**

**Charmed Lives: Jewelry as Memento.** Gail M Brown has sent us details of the exhibition that she curated for the Facere Art Jewelry Gallery in Seattle, where it was on show through October.

Charm bracelets have been a long-standing traditional present to a young girl in the US and represent an acknowledgement of the centuries-old belief in the amuletic powers of 'charms' to ward off evil, Gail comments that modern bracelets carry only standardised pendant charms, and devalue the personal aspects of the tradition. Her exhibition seeks to counteract this impersonality by inviting artists to contribute a piece on the 'charm' theme.

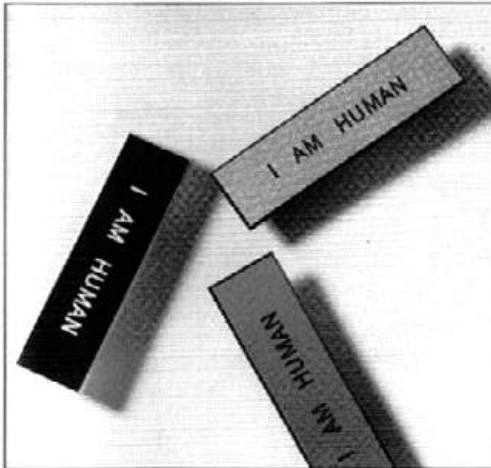
"As a curator of Contemporary Craft, with a strong interest in jewelry as wearable art, I remain intrigued with the latent potential of this form. In most creative hands, it can be interpreted with markers of specific events in one's personal life, as individual, sequential records, meaningful wearable diaries, quirky tokens of personal souvenir. All with the promise of pithy social commentary and symbolic mementos of considered wit and wisdom! Each with the uniqueness of every artist's own visual vocabulary!

As I had already curated three shows for Facere Jewelry Art in Seattle (New Makers/Fresh Visions, June 2001; Personal Memory Bytes: Narrative Jewelry, March 1999; The Beguiling Brooch: Figure/Form/Fancy, January 1996) I approached Karen Lorene with the idea. She was excited by the concept, from similar observation of the community to which I would direct the invitations. I invited the artists, those well known in jewelry circles and others emerging on the scene, to make one significant piece, as personally interpreted, within this mandate.

The work of the fifty plus artists who accepted the challenge promises the imagination, the intellectual and emotional content, personal visual vocabularies, range of media and forms and individual candour I had craved and then anticipated. In a diverse range of media and styles, the charmed works are figurative, narrative, realistic and/or symbolic, addressing issues of human nature – personal and public, the natural and man-made worlds, aesthetics and social commentary from the sublimely beautiful and traditionally referenced to the new, the humorous and the most 'unexpected'. These are bracelets and other forms of wearable memento for the person who does not seek a badge of conformity!

**Brazil**

Technically on Brazilian soil, that is at the London Embassy in Mayfair during November, we had an unexpected chance to see work by ten contemporary Brazilian designers. The exhibition was organised by Joias do Brasil.com, a group created in 1998 by Cris Koelle, whose work was in the show.



*Luxe Interior: Auli Laitinen. Three brooches, I am Human, 2001. Steel and plastic. Photo: Gunnar Bergkrantz*

The exhibition was fascinating for its inventive combinations of precious and organic materials, emphasising the theme 'Inspired by Nature'. Words like environment, sustainability and biodiversity appeared throughout the catalogue, and there were echoes of the adornments of indigenous peoples of the country, evident in the use of seeds, leaves, beads, dried flowers and feathers, set in silver or yellow gold. There were exotic seeds called Monkey's Ears, and a variety of natural fibres. Other pieces showed off the mineral wealth of Brazil with beautiful tourmalines – combined with straw and gold wire in one example – and rose quartz, and of course gold. Several of the artists (all women) had been pupils of Caio Mourão, doyen of Brazilian jewellery, at his studio in Ipanema.

### Italy

From the 'comune' of Padua, we received notice of 'Mikromegas: Art on a Pin', showing until 11 January, an exhibition which was in fact originated in the Gallery of Applied Art in Munich, where it had been organised by Otto Künzli, and it has also been shown at the Power House, Sydney. It formed part of a series of exhibitions celebrating the 150th anniversary of the Bavarian Arts and Crafts Association, demonstrating 'how artists can free everyday items from traditional design boundaries', and this exhibition took the stickpin as its focus. Drawing on the long history of the form, 220 jewellery designers from around the world responded to the invitation to create new interpretations, tiny sculptures on pins, with predictably wide-ranging results. In Padua, the exhibition was augmented by a collection of 19th century pins from a local museum.

### Denmark

Confusingly, there's another Metal Gallery, or rather Galerie Metal, in Copenhagen, and it has been celebrating its 25 years in business during 2003, culminating in Silver Wedding, with twenty-eight of its artists invited to interpret the theme, each showing a new piece. Among the names is Laerke Kjaedegaard, who studied in London a few years back.

### Spain: Barcelona

**Luxe Interior – Inner Luxury:  
International Contemporary Jewellery,  
Caixa Forum, Barcelona  
18 June-28 September 2003**

A spur of the moment invitation to Barcelona in September didn't leave me any time to plan what to do but the city always has surprises in store. And so it was that I found 'Luxe Interior' at the newly opened Caixa Forum, a recently restored building that is yet another jewel in Barcelona's crown of architectural delights.

Pursuing the interrogations of form and object that have shaped European contemporary jewellery since the 1960's, the 32 jewellers represented in Luxe Interior present statements of exchange of ideas and processes that draw upon rich sources: memory, emotion and experience and the lateral communications that exist linking science and art, the domestic and the public. The selection for the exhibition focused on jewellers born between 1960 and the early 1970's, the majority being European, who are now making very significant statements about the rituals and codes associated with human adornment, and who delve deep into the hidden aspects of our relationship with objects.

The exhibition was curated around six subject areas, Unmasked Body, Strategies of the Memory, Visible Codes, Beauty in the Raw, Domestic Natures and Workshop Intimacies, which gave a structure that focused enquiry in what could have been a seemingly random selection of exploratory works, and the curator Mònica Gaspar is to be congratulated on this presentation.

While most pieces retain the scale that is associated with adornment of the body, they also speak of new hybrid forms, essays that comment upon strange juxtapositions: Andi Gut's brooches in nylon and steel that resemble botanical specimens, Silvia Walz's collection of tiny parts associated with the 'lost' species of *Icarus Vulgaricus*, bring us to new ways of interpreting ourselves and our surroundings.

Working with a diversity of materials that go beyond those traditionally associated with jewellery, the pieces embrace the broadest range of modern technologies. In themselves some of these materials are not new to jewellery but it is the combinations here that give richness to the objects. Mari Ichikawa's brooches of silver and Kozo paper, resembling Nature's builders of nests and cocoons, and Sally Marsland, using a range of materials (slate, tyres, oxidized silver, graphite, ebony, carbon) that share the same colour for her 'Almost Black' series of brooches, indicate that the territory for jewellers is boundless.

The subtleties of work that combines the precious and the ephemeral signify the abilities of these makers to embrace such diversity, draw them together and so create new dialects in the language of form, adornment and aesthetics. Even

though the objects were contained in glass cabinets there was an excitement and energy about them, mapping the fields of enquiry that continue to delight the senses and also stimulate the mind. Ruth Facey

### Inner Luxury

Sarah O'Hana reports on the day of lectures, coordinated by Mònica Gaspar at Caixa Forum, bringing to a close the eponymous exhibition of contemporary jewellery there.

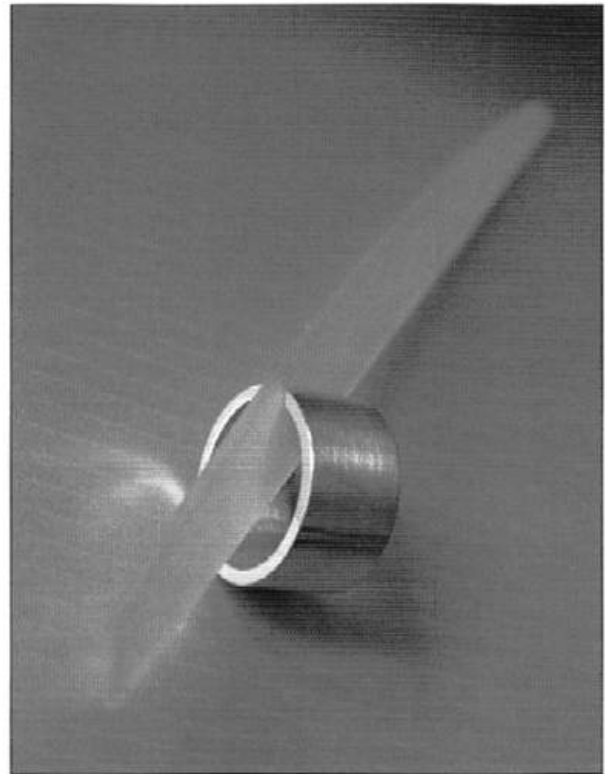
The speakers were: Mònica Gaspar – Design historian and curator of Lux Interior-Inner Luxury; Carole Guinard and Marie Alamir – goldsmith and art historian; Ramon Puig Cuyàs – lecturer in jewellery design at Escola Massana, Barcelona; Otto Künzli – head of the Jewellery Department at Akademie der Bildenden Künste, Munich, and Liesbeth den Besten – design historian and curator, Chairwoman of the Françoise van den Bosch Foundation, Amsterdam.

Though immensely rewarding all round, my attention was captured by Otto Künzli. He delivered an engaging account of the progressive and selfless philosophy that clearly permeates his Academy in Munich, attracting students worldwide. I found it pleasing to observe how interdependent they were, and how distinctly lacking the work was in corporate identity, or 'house style'. I was fascinated by the ingenuity and originality of their student installations. Enthusiastic, positive and deeply connected with a fundamental belief in generosity of information, Otto concluded that there is still plenty to come in jewellery design and that the subject is very much alive.

In some contrast, Ramon Puig was mainly concerned with the lack of struggle showing in jewellers' work today. "It simply isn't enough" he said "to accept the 'anything goes' attitude". The 50's in Barcelona saw jewellers forging paths in resistance against a dictatorship, allowing new tendencies in contemporary jewellery to exist today. "Your attitude" he continued "is reflected in your work. Jewellery today conforms." This triggered a debate with Mònica Gaspar who argued that younger generations are not bearing the same political load. "I get bored" Puig insisted "when no one attempts to break new moulds".

Mònica herself spoke at length about the immediacy of today's jewellery and the treatment of the passage of time (showing a necklace by Teruo Akatso, made of dust). She spoke about the benefits of positive contamination and dialogue with other disciplines, comparing today's jewellers' workplace to a laboratory and also of jewellery used as light luggage.

In conclusion, it seemed to me that there is plenty to fight about socially, and that we should step over the boundaries of our profession to discover new processes using our experimental workplaces for cross-fertilization. Thankfully, great news from the Netherlands as Liesbeth den Besten announced the healthy number of modern jewellery collectors out there waiting for new work to reach the galleries. The debate was altogether challenging but very encouraging.



*Christophe Burger. Ring, 1993. Silver and sandblasted glass*

### The Link to the Body

3rd Biennale of Contemporary Jewellery, Nîmes, 17 September-12 October 2003

The Biennale comprised a number of exhibitions throughout the town of Nîmes in the south of France, and a symposium with well-known French academics as speakers. Attentive readers will remember our introduction to the event in Findings 23, and the illustrations of work by Julie Cook and Eleanor Ford. Here, Marie-Christine Dalmaz, who lives in Lyon, gives her impressions of the exhibitions:

It was Ferias (corridas) time when I visited the 3rd Biennale and my exploration of the work of the 35 exhibitors was accompanied by clamour from the antique Arènes. The exhibitors brought various interpretations to the theme of the exhibition, the link to the body, some light-hearted, others... less so.

At the Archaeology Museum, against a backdrop of Roman pots and Greco-Roman jewellery, I saw Stephano Marchetti's armband presented as a protective armour emphasising body curves, whilst Diana Cikavaviciene of Lithuania displayed a female mannequin's head wearing a black scarf held in place by watch movements influenced by the pictures of tragic human bombs.

Moving on to the Jesuits' Chapel, Françoise and Claude Chavent showed us the bare bones of the matter (gold bones). The Portuguese school of arts, Ar.Co., presented the work of some artists it has trained, all with an interesting, outward-looking and yet stern and distinctive contemporary approach to the theme of the exhibition.

In contrast, jewellers trained at the Estonian School of Jewellery and Blacksmithing presented a positively light, refreshing and sensuous collection. I liked Mart Reino's balanced neckpiece of oxidised metal petals and fur, Kristina Laurits's elegant cuffs made of sculpted ivory and ebony fan bones trimmed with lace, and Merle Kasonen's metal seed buds.

I was pleased to note the growing influence of the atelier/gallery Alliage of Montpellier under Christophe Verot and some of gallery's artists such as Agnes Molinot (whose PVC covered seeds expressed our connection with nature), Philippe Suchet (who focuses on nomadism and pilgrimage), Agnes Dubois with her silver necklace as a poetic homage to the living, and Claire Leborne with her armour shoulder pad.

American Tina Rath's neckpieces made with fur, ebony, leather, and gold, were tactile and warm, and drew approval from a fascinated local female visitor. Suzanne Otwell-Negre seeks to give a sense of mystery to her work through the play of light on her strongly architectural pieces, whilst facetious Emmanuelle Loison finds her inspiration in women's beauty parlour utensils which she perceives as instruments of torture. Babette Boucher focuses on the dependence of life on death, and Celine Sylvestre uses mixed materials to protect from the ills of society (?), whilst Evelyne Chevalier studies the thin line between weight, equilibrium and movements. Adam Paxon was also displaying his orgasmoploide brooch and rings, though a pallid version this time.

At the Galerie de la Salamandre, Julie Cook's 'therapeutic appliances for the injured', both disturbing and amusing ornamental pieces, reflect her experience as a psychiatric nurse. Immediately behind her display hangs a picture of Cedric Champeval's self inflicted deep red wound like a happy and fiery red ribbon engraved on his arm, in a fascinating adaptation of African tribal scarring rituals. On a lighter note, Eleanor Ford focuses on updating Victorian undergarments such as corsets, underskirts and hoops to become refined ornaments not far removed from Vivienne Westwood. Martin Pappun suggests the use of his enema kit, with tools the size of bullets, or the love bite applicator. Another fascination is the practice of tattooing and body piercing opposing and defying the temporality of things. Christophe Burger, co-founder of Corpus in Colmar (something of an ACJ equivalent in France), has a ring and bracelet focused on the virginal state, the change in the nature of an object as it is ruptured, the transformation of an object and the role and power of the breaking apparatus – 'to wear them, they need to be broken into'. Something about wearing (or not) love on one's sleeve maybe. Alice Deloule, President of Le Porte Objet (the association behind the Biennale) views the jewel as a game, spinning tops that conceal secret stories. Nathalie Delhaye bridges the gap by linking ear and hand to express her emotions and Agatha Max puts her silver and latex finger on it in her Experimentalabo.

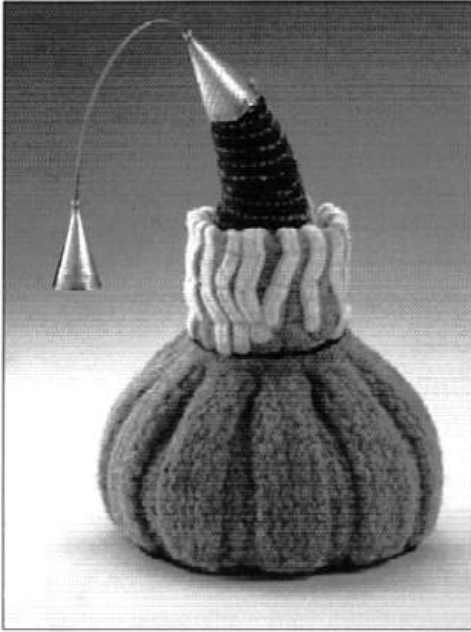
In the Musée des Beaux-Arts, amidst an impressive collection of darkened but nonetheless beautiful 17/18th century paintings, the pieces of contemporary jewellery on display added a modern facet to the museum's current Cleopatra exhibition. Marie Lechat exposes a modern representation of ruffs and sashes of centuries past through the pure graphic lines of silver spikes, whilst Mari Ishikawa with her necklaces of red knots, introduces us to the Japanese view of relationships. Sandra Shermann of the US encourages us to submit ourselves to a closer look with her magnifying glass rings. As for Renata Porto of Brazil the body is the real gemstone we should look at through photographic apparatuses, opening the door to introspection, whilst Ilona Schwippel of Switzerland, on the contrary, views adornment as an illusion of our desires, with her metal brooch embossed in the form of a gemstone, or metal pendant in the form of beads. Beate Eisman of Germany lets her work evolve without losing control of the overall structure, its lightness making it stick to the body. Andrej Szadkoski of Poland here uses silk powdered paper and blush powder and silver believing that every visual element helps us define our own image and our perception of others. Lada Vosejkaova from the Czech Republic normally works with silver and stones but was inspired here to use diverse loose liquid substances in glass piping to look like veins. Ruudt Peters of Holland's beautiful nacre amoeba-shaped objects express a commitment to creating heritage pieces. The French Nathalie Matelin-Gouliart turns the humble torch into a shining shoulder ornament, whilst Vanessa Raimondo of Australia works metal mesh into an elegant and light rendering of British designer Tammy Child's taffetas scarves. Evert Nijland of Holland beautifully updates embroidered neckpieces. Amandine Meunier's work, her witty comments on life and play on wor(l)ds, were a very pleasant and appropriate way to end my tour of the Biennale de Nîmes and I am looking forward to the next one.

## ACJ Travel Awards

The ACJ offers financial assistance towards the cost of members attending conferences, masterclasses, workshops, summer schools and similar events within the UK or abroad.

Applications for Travel Awards should reach the assessing panel by 1 February, for events from February to September 2004.

For an application form contact Sue Hyams, ACJ Administrator at E: [enquiries@acj.org.uk](mailto:enquiries@acj.org.uk). more information can be found in the Opportunities section of the ACJ website. [www.acj.org.uk](http://www.acj.org.uk)



*Sarah Tomlin,  
collaborating with  
Michael Mallinger,  
textile artist.  
Wool, silver*

## **FUSION: Designer Jewellers Group**

Low Parks Museum, Hamilton,  
15 September-23 November.

The exhibition 'explores the creativity of communication through twenty-two sets of collaborations between designer jewellers and textile artists' and the idea was that each partner worked empathetically towards the other. The designer jewellers asked textile artists to apply or were directly approached to take part in the project. Collaborators were invited from around the globe including Belgium, USA, Germany, Spain and Austria.

After the collaborations had taken place, it became apparent that the work seemed to fall into three categories, reflected by symbols throughout the exhibition. These three categories are described as synergy – work conceived, planned and executed on a totally collaborative basis; crossover – work developed from a deep understanding of the ideas and spirit of the partner's work; and symbiosis – the collaborators developed and chose to work to a theme through which they cross referenced each other's work. The idea of the three groups set me the challenge of deciphering which collaborations fitted into which categories (as they were not displayed in their groups). The collaboration between Tanya Chappell and Anoush Waddington has resulted in one of the strongest sets of work, largely because it seems that Waddington's frustration with the limited communication between herself and Chappell is interpreted in her bangle whose basic form is a silver and gold leaf box frame with an explosion of nylon thread tangled within and outwith the

space, a metaphor for the project and the challenges posed by it. Chappell's work is a cube of perspex and UV cord woven and stitched together, which is viewed through a peep hole in a wall to reveal a myriad of ultraviolet colour. Perhaps the same metaphor in terms of the display mechanism of the work could also be employed?

Heidi Lichterman and Shelby Fitzpatrick's collaboration has resulted in a fascinating piece of work (illustrated in Findings 22). Lichterman's soft silk woven scarf has been forcibly restrained and directed within Fitzpatrick's silver and Perspex neckpiece. The scarf twists and struggles to take its own route but is denied by the clasps within the collar. Another outstanding set of work has resulted from the collaboration between Anne Selim and Julia Parkes. In contrast to the visual narrative displayed by the work previously discussed, there is a definite mutual symbiotic relationship between textiles and jewellery here. Selim's gorgeous autumn colours of the cotton and linen woven into a smooth undulating design are complemented by the glowing warmth of Parkes' resin jewellery. The simplicity of the form of the jewellery echoes the weave pattern, whilst the threads of the scarf are reflected by enamelled wire set within the resin allowing for simple injection of colour. Equally successful was the collaboration between Carol Westfall and Catherine Hills. Together they chose travel and communication as their subject matter – a result of the initial brief. Hills' jewellery continues to delight and intrigue. Oxidised silver handbags and rucksacks narrate the theme of travel whilst silver letters, and the handbag, suggest communication, conveying style, personality and vocation. Westfall's scanned cotton textiles are an amazing array of pattern. Visually tactile like Hills' surface decoration, it is apparent whence the pattern was derived. The busy repeat arrangement of greys is reminiscent of a fuzzy television signal, a channel untuned or a communication error taking the viewer full circle back to the collaborator's theme.

There is so much to see and think about throughout this exhibition that a second visit may be required to understand the outcomes fully. It would be very difficult to say which partnerships were most successful in terms of empathetic collaboration towards each other's work. Some of the collaborations are visually a little predictable, others completely unexpected and some are nothing less than brilliant. The communication between makers and medium has resulted in a varied and intriguing mix of work which is sure to result in the makers' own development of new ideas and objects in the future. Phillipa Aitken

The exhibition has been co-curated by Shelby Fitzpatrick and Jan Truman, and is supported by the Designer Jewellers Group, the Worshipful Company of Goldsmiths and Silver Alchemy. A tour schedule is being built up, starting at the DLI Museum in Durham (see listings). -



*Lily Hastedt. Brooches,  
18ct and pearl*

## Art as A Jewel

The Metal Gallery, London  
23 October-22 November

If you have been lamenting the lack of new venues for showcasing contemporary metalwork in the centre of London, then the Metal Gallery will come as a pleasant and welcome surprise. The gallery opened in June this year, and in the words of its original press release: "will discover and forecast current directions and the international trajectory of contemporary metal craft in the UK. These are bold and possibly ambitious words, but if the current exhibition is a benchmark, then the Metal Gallery is well on the way to fulfilling the aims expressed in this mission statement.

'Art as A Jewel' presents the work of four jewellers who are all outstanding in their field and all working in strikingly different ways. Lilly Hastedt combines simple shapes with a variety of coloured gemstones as well as sumptuous pearls of subtly different hues. A particularly original element in her work is the inclusion of interchangeable clasps in gold which provide a satisfying violation to the spherical rhythms of her neckpieces. Loekie Heintzberger has produced wonderfully flexible pieces from her Wrap Collection, which include sensuous necklaces and earrings created from fine 18ct gold wire or white gold. Their fineness has to be seen and felt to be believed!

The work of Russell Wright explores the textural effects of repetitive ring-linking and Japanese chain-mail techniques in precious metals including some fine bracelets in coloured niobium. Alan Craxford is the fourth contributor and is showing some striking and beautiful pieces which are intricately hand-engraved or carved with a spectrum of surface qualities from high polish to brushed and striated

effects. If there is a unifying thread in this exhibition it is probably a preoccupation with tactile qualities. The sensuous feel of Wright's bracelets and the gentle spongy textures of Heintzberger's pieces particularly demand to be touched and felt against the skin.

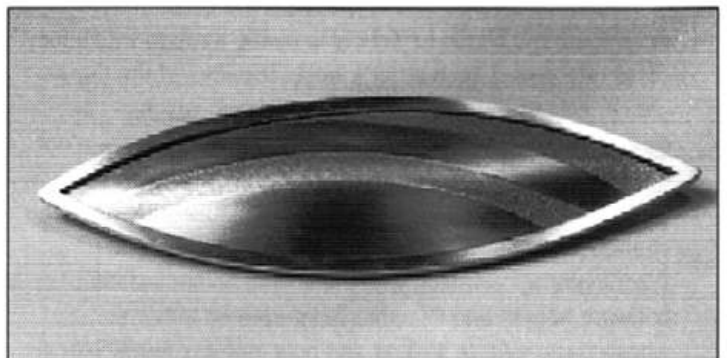
This is the second jewellery exhibition since the inception of the Metal Gallery and clearly indicates that in the UK contemporary scene, it will be an important venue for showing new and established talent to an international audience. Definitely worth a visit. Mark Lewis

## Focus on Four

Roger Billcliffe Gallery, Glasgow,  
31 October-25 November 2003

The four recipients of the Focus were Jill Newbrook, Maike Barteldres, Syann Van Niftrik, and Dot Sim. Lynn Park and her colleagues at the gallery have developed the interesting habit of small-scale Focus shows on a group of contemporary applied artists within what is often the larger framework of a mixed media exhibition which has flat art on the walls of the gallery, three dimensional pieces on the floors of its downstairs windows and on pedestals in the upper gallery space, and metalwork in island cases upstairs and down. The focus takes the viewer past the difficulties of possible visual overload and allows for the concentration implied by the generic title of the show.

The exhibition itself was reassuring both about the confidence all four makers have in their particular design habits and also about their capacity to develop on the basis of those habits and very evident skills. Maike Barteldres, at any rate in terms of the work I have seen, has evolved an interesting idiom which uses silver and pebbles or slate; sometimes the slate is the matrix for a cast of the silver, which produces an entirely idiosyncratic layered surface texture; sometimes the silver is merely a frame for the pebbles which allows them to be centred on a silver core and strung. The choice of the pebbles or the slate shows a spectrum of neutral shades – there is a very attractive necklace here which does that, rounded, even nubbly in feel, with a strong take on texture.



*Jill Newbrook. Frame, 2003, brooch, silver with textured gold centre*

Syann van Niftrik was the maker of an oxidised necklace I have long worn, rejoicing in the way it resembles metal fur against the sweater underneath. There is a bracelet like that here, but the textural take on natural forms has moved on, and there is an exciting sludgy greenish millipede bracelet, an interpretation of a spurge plant, and the 'shale' necklace, which all use irregular cut-outs of flat sheet, sometimes strung between coloured stones. These two makers can be seen doing very different things with much the same materials in a contrast which does indeed focus effectively on them both.

Jill Newbrook's work is familiar for its delicacy, its mastery of engraving and colouring techniques and its use of mixed metals. Some of her familiar oriental patterns are to be seen here, and the covetable multi link collar necklace with a pendant exhibiting her patterns and textures. There is also, and this is exciting, a newly visible mastery of mokume and fine etching. There is, in particular a marquise shaped silver brooch with a gold centre whose colour-intensity modulates in quietly authoritative bands following the shape of the frame.

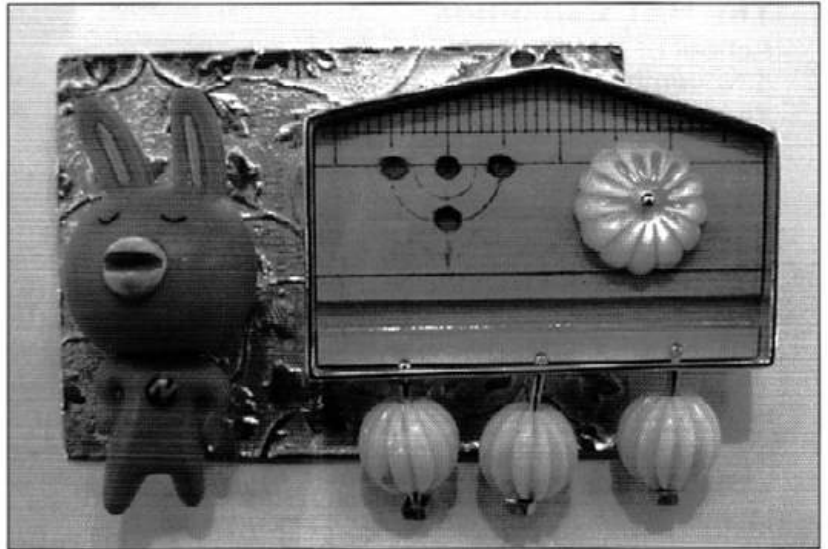
Dot Sim continues to experiment with her sprung coils in silver and now gold; these seamless shapes are fun to wear, and, especially en masse, fun on display too. In one of the upstairs tower cases is a wonderful tapered helical bracelet which is also a mad bowl – a pointer to the advantages of continuing to refine a truly inventive idea. It judders slightly in the case, and dances as one crosses the room towards it. Elizabeth Moignard

## Jack Cunningham – On the Line

The Scottish Gallery, 1-26 November 2003

I remember fondly being a jewellery evening class student at Glasgow School of Art (GSA), especially around Christmas time when students would be invited to purchase one of Jack Cunningham's Christmas brooches. This purchase was a leap of faith – you would pay a set sum of money and wouldn't quite know what you were buying until it arrived. There was a great deal of surprise and delight associated with such a purchase.

I have subsequently gone on to study Jewellery and Metalwork at the same college as Jack, Duncan of Jordanstone College of Art & Design at Dundee University and also like Jack have currently embarked on a PhD. The PhD in the area of Jewellery and Metalwork practice is such a new area and none of us really have any understanding of how it will affect our practice as makers for better or worse. I welcomed therefore the opportunity to review Jack's first major solo exhibition at the Scottish Gallery and look for some early indicators of the impact of this course of study on his practice.



Jack Cunningham. *A very Japanese Thing*, 2003. Mixed materials. Photo: Graham Lees

The focus of Jack's PhD is the exploration of the creative outcomes of contemporary narrative jewellers. As well as the influence of studying for a PhD, there are other influences on his recent work, most notably his travels in Japan. This is evident in his use of coral, and references in his titles of piece, for example, *Cherry Blossom Sunday*, *A Zen Thing*, and *A Very Japanese Thing*. Jack's interest in things Japanese is related more to iconography than aesthetic, incorporating found and fabricated objects. This exhibition marks a departure from his previous kit form style of brooch, and the box form has also been replaced by a more rectangular composition based around a short line of either solid twisted or plain thick metal. This is presumably one of the origins of his title. The sense of balance and proportion in Jack's pieces remains unaffected by either his studies or his recent trips to Japan.

Another PhD colleague and jeweller – Barbara Meighan – who visited the exhibition alongside me, is also curious about the tension naturally arising between the aims of the research and the realisation of such aims through the creation of the work. She questioned whether an aesthetic characterised by juxtaposition can achieve the coherence sought by narrative: in the words of Ricoeur "the synthesis of the heterogeneous". It is perhaps too early to put the role of a PhD on the line and draw any significant conclusions about this approach, other than to say that Jack's new work marks an exciting departure from his previous style.

The exhibition is accompanied by a catalogue funded by GSA and includes essays by Jack and both his PhD supervisors Dr Elizabeth Goring (National Museums of Scotland) and Professor Elizabeth Moignard (Glasgow University). Sandra Wilson.

During 2004 Jack will be showing at Galerie Hélène Porée, Paris, 6 April-8 May; Arai Atelier, Tokyo, 4-10 October, and at Roger Billcliffe, Glasgow in November.

## The HAT Exhibition

School of Jewellery, Birmingham,  
5 November-24 December 2003

The Hub, Sleaford, 30 January-4 April 2004

Those who were at the Manchester Conference will be aware of the HAT Project and its lack of association with millinery. As all of you should know by now, HAT equals Here And There; a programme of international exchange residencies for designer makers.

The exhibition, which previewed in Birmingham (as part of the annual Brilliantly Birmingham event) before the launch at the Hub in Sleaford in January of its tour of two continents, concludes and celebrates this first programme of the project – a total of seventeen jewellers working as artists in residence between four regions in the UK and five states in Australia.

Curators Linda and Jeremy Theophilus faced a formidable challenge in attempting to show as much as possible of the artists' journeys, in every sense of the word. The resulting concept, with a detailed design by Tim Parsons, eschews conventional showcases for individual 'workstations'. This is sensible because the exhibition is not celebrating finished jewellery, but more the processes of creativity, the environmental/cultural stimulation, the origination of ideas, and their subsequent manipulation and development into designs.

The variety and individualism within the seventeen artists is reflected in each workstation display. Generally, these show a non-sequential selection of photos, objets trouvés, sketches, experimental models and samples which do not explicitly chart a narrative but indicate aspects of it. The viewer has to work hard within each artist's space to see the relationships and to make the connections.

Some are easier than others. Vannetta Seecharran is honest; her 'greatest inspiration was the ocean in South Australia'; Julie Blyfield's work is a specific response to the wild flowers she found in Lincolnshire. As with these two, contrasts are everywhere. There are the expected, though none the less beautiful, examples of craft metalwork where finely detailed textures or linear patterns are explored, but also differing aspects of recycling using plastics from Liz Rattigan, Claire Norcross and Mark Vaarwerk. In the latter's display, and others such as the photo-etched 'flatpack' ranges of Christian Hall, it is difficult to see any specific cultural or environmental inspiration arising from the residency. This is not a problem. For all artists, the residencies provided 'those two rare luxuries of the modern world, time for talking, and out-of-the-ordinary experiences' (Sheridan Kennedy). The benefits to their future work may not be obvious or, indeed, visible at all. The enviable attraction for all exchange artists is, in Sheridan's words: "Change geography, change self".

Terry Hunt

After its launch in Sleaford the exhibition will tour to Winchester, Blackpool and Manchester, and then to five Australian states in 2005.



*Disa Allsopp. Man, 2003. Silver, copper*

## Disa Allsopp

Flow, 6 November-6 January

Disa Allsopp is well known for her idiosyncratic, figurative jewellery. The work in this exhibition retains this aesthetic, but the increase in scale, to 30cm in some cases, has removed it from the constituency of the body, which is inhabited by wearable jewellery, and into the category of the sculptural object. Yvonna Demczynska, director of flow gallery, encouraged this development and made possible this remarkable change.

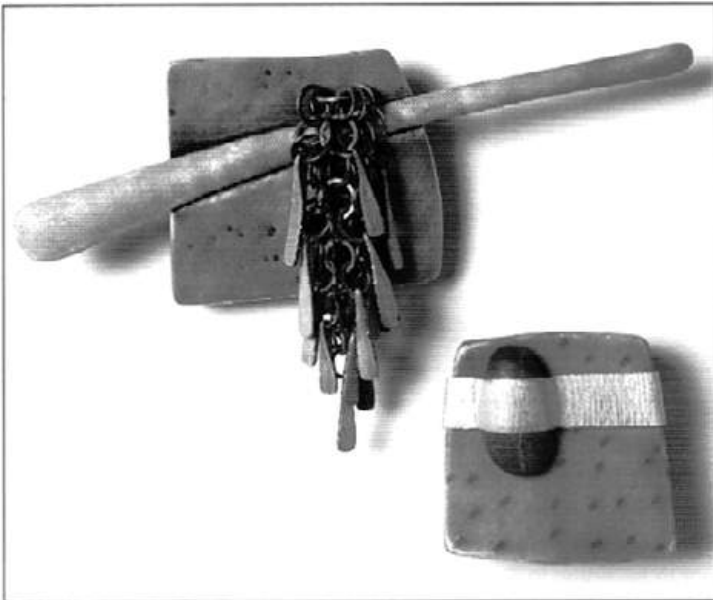
Disa found it 'a scary challenge' to step away from the familiar. She spent two years concentrating on preparing for this exhibition. The work has evolved from drawings of the figure in motion. Sketching from life during the full dress rehearsal of 'Gisele' by the Royal Ballet, for instance, was an inspiring experience and although the figures represented in the work are not dancers, nor presented in dancers' poses, it is the poise and physical discipline of the dancer's body that is connected to the way in which these figures are made. It is the quality of stillness, of arrested movement, that informs this maker's approach.

Whereas the figures in Disa's jewellery frequently appear in companionable pairs, each figure stands here alone. For Disa the figure in isolation represents a peaceful solitude – a pleasing melancholy would be an alternative interpretation. The only accompanied figure in this exhibition is that of a man whose companion is a goat. The copper dish across which they must travel together engenders the troubling thought that the man must eat the goat in order to survive. This response to work made by a jeweller could not, I suspect, be evoked by a pair of earrings.

Disa has spent time in South Africa working with the LOSA (London South Africa) project, and the enormous distances and gigantic skies of Africa are present in this work, as are the dark African woods used as support for many of the pieces. The spare white space of the gallery environment contributes to the impression that the figures have travelled great distances and that they gaze ahead at vast horizons.

In one piece the figure appears to have come to an abrupt halt – this impression is emphasised by the fact that he stands at the very edge of the long narrow copper base. His only way is forward. The figures, originally carved in wax, have an exhumed or resurrected quality, amplified by the complexity of the silver surface, oxidised, scratched, scrubbed and bleached. Felicity Denby

The exhibition will reach a wider public when it is shown by flow gallery in COLLECT at the V&A in February.



Grace Girvan. *Sea Piece, brooch, 2003. Silver, enamel, pebble*

## Fresh: Nine British Graduates

Kath Libbert Jewellery, Salts Mill, Saltaire  
11 November-24 January

Fresh brought together a cross section of work by graduates specialising in jewellery, metalwork and textiles, selected by Kath from New Designers and graduate shows in 2003. The intention was to introduce fresh new talent to the field of contemporary jewellery and to demonstrate the diversity of work emerging from Jewellery, Silversmithing and Applied Arts degree courses in the UK today.

Kath comments: "I was so impressed by the quality of work being produced by the cream of this year's graduates that I decided to put together Fresh – which perfectly sums up the collections being exhibited".

I was immediately drawn to the work of Lynne Kirstin Murray (Edinburgh College of Art). Inspired by trees and creatures in the forest her work reveals an enchanting and mysterious world of moving branches, birds and painted enamel creatures hanging, hiding, singing or dancing in a magical silver forest. Her work combines precious metal with enamel paint, felt and wood. I particularly liked her moving double finger ring, accompanied by a poem, entitled Tea Party in the Trees and the Petal, Dancing, dancing brooches; the petals dance as the spiral of wire is secured by twisting it into fabric.

Equally impressive was the work by Kate Bajic, (Loughborough). Worked in 14ct yellow gold and silver her organic disk shaped brooches are beautifully executed. Each softly curved brooch is scattered with smaller disks reminiscent of water droplets that move in tune with the wearer. I liked her sensitive approach to construction, her integral pin mechanisms and her considering the back of the brooch to be as aesthetically important as the front.

Grace Girvan's work, (also ECA), made a strong impact. She combines found objects such as pebbles, driftwood and shells with precious metal and layers of enamel. Her necklace, Hidden Treasure unites a mass of oxidised silver links with elongated fossil like shapes in delicate turquoise and earth coloured enamels, which seem to be buried for the wearer to find them, between the links.

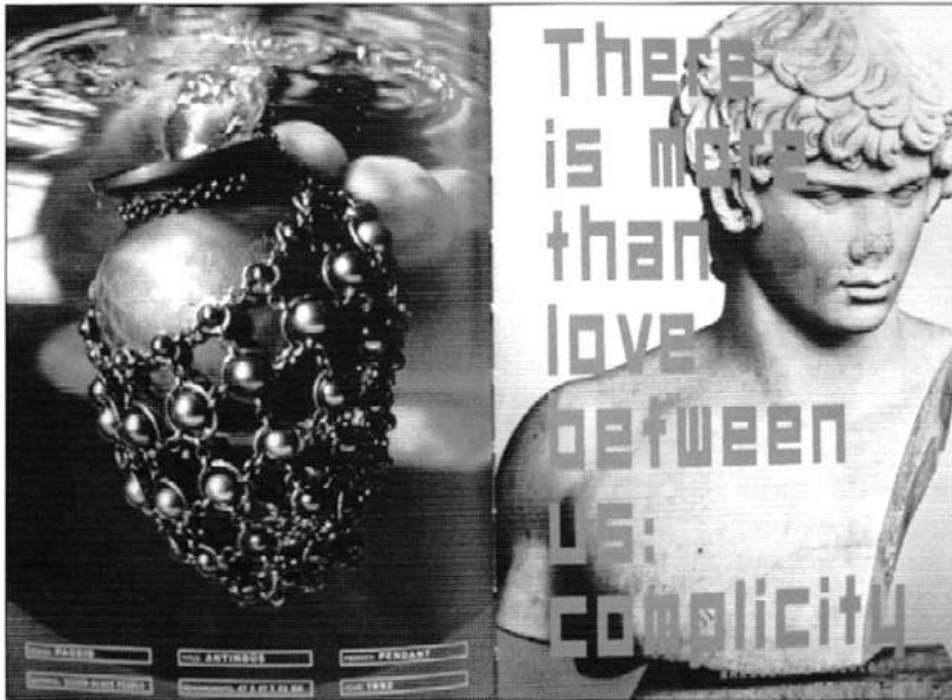
In contrast the handmade spiral button bracelets and necklaces by Sabrina Mallem (LMU), are of their time, fashion conscious, fun and above all easy to wear. Each silver spiral acts as both a link for the button and a fastening. These pieces capture a moment and it will be interesting to see what future 'in vogue' ideas Mallem generates.

Lindsay Pearson's (BCUC) work clearly showed how new graduates embrace new technology. Her striking gold plated coiled neckpieces and rings are simply yet effectively held together with laser cut steel clips allowing the wearer to choose the size of the ring or component.

My favourite pieces were the 3-dimensional wire drawings, objects and words in the two large wall pieces by Cathy Miles, who has just completed an MA in Silversmithing, Jewellery and Allied Crafts at LMU. These were specially created for the exhibition to illustrate the birds and insects to be found in and around Saltaire. Using lost and found materials including plastic birthday candle-holders, feathers, small rubber wheels, wire, foil and tiny metal cupcake tins Cathy captures the essence, dialogue and dialect of Yorkshire common bird life. Even on the small wall plaques I enjoyed the intriguing and humorous bickering between pigeon and imaginary wigeon on rooftops, chimneys and window ledges.

To conclude, all the work was well executed, the majority highly thoughtful and beautifully considered. I was also pleased to see makers constructing their own pin mechanisms and findings, some as interesting as the pieces themselves. Above all I was surprised that the work of Lynne Kirsten Murray, Kate Bajic, Grace Girvan and Cathy Miles showed a maturity and strong personal voice so soon after graduating. Laura Baxter

Salt's Mill, a vast, elegant Victorian textile mill built by Sir Titus Salt and surrounded by the 'model village' he built to house his mill workers; Saltaire has recently been awarded World Heritage Status. Restored some 15 years ago to show the world's largest collection of works by David Hockney Salt's Mill is also home to Salt's Diner and a number of other shops and galleries. [www.saltsmill.org.uk](http://www.saltsmill.org.uk)



Ruudt Peters, from 'Change' reviewed below

## Change

By Ruudt Peters, in cooperation with Opere Varie. Voetnoot, Amsterdam, 2002 (ISBN 90 71877 65 6) £22, obtainable from Contemporary Applied Arts

Ruudt Peters' rich and complex book brings together images from 30 years of work, travel and research. It is an artist's book where neither author, work nor design seem to be the leading agency, but come together as the ingredients of a synergy. Change presents Peters' jewellery objects as part of his much larger artistic vision. His preoccupation with alchemy as a transfiguration process seems to manifest in his own method of creating new and meaningful Change out of the hotchpotch of lesser materials. He uses a quote from Kundera to explain how "forms that are in themselves ugly come by chance, unplanned, into such unbelievable closeness that they suddenly radiate incredible poetry".

Change is not a book to be read, but rather to be gazed at, in a mental state which allows the conscious mind to give way to a softer and more intuitive level of visual perception and understanding. Throughout the book Peters' jewellery objects are put into relationship with other visual material suggesting levels of meaning the objects themselves would perhaps be unable to communicate on their own. This strategy indicates an understanding that jewellery objects do not exist separately but are intimately related to our world-views and interpretative systems. The book tells of a spiritual journey across cultural divisions and time, in search maybe for that elusive point of transformation, which at its most intense, is signified by the

colour red. Change is red... and I do not refer solely to the design of the cover. It suggests that Peters is more interested in the world of the work rather than the structure of the work itself; he might agree with Gadamer's statement that aesthetic existence is constituted within the hermeneutic continuity of human existence and can therefore only be appropriately discussed in this wider framework.

For whoever did not already know this, the book reaffirms the fact that Peters is a master of installation. Not only are some of the images included here documentations of previous settings, where he staged objects in tightly controlled theatrical environments, but the whole book acts as an installation device to heighten the performative qualities of his objects. By doing so he grants his objects significance in a

much wider frame. It comes as a disappointment then to find the essays (which, in three languages, occupy a lot of space) not to be equal to Peters' visual intelligence. The writers lack conceptual knowledge, which hinders a more in-depth dissemination of the work and its interpretation. Visual work and text are very different means of expression and I feel that here an opportunity to enable the reader/viewer to gain more understanding has been sadly missed.

However, this is a beautiful book, which every time I opened it told me something different and enriched what I thought I knew about contemporary jewellery in unexpected ways. The last quotation in the book is by James Joyce and for me it sums up in one line the essence of the work: "the he and the she and the is of it". Jivan Astfalck

Ruudt Peters will be showing at CAA in January (see listings).

## Recent Publications

**Craft Galleries Guide** 7th Edition. ISBN 09527501-7-1. £16+£4 p&p.

The new edition of this indispensable volume of information about likely galleries to sell your work is now supplemented by the Second Steps Portfolio. This is a spin-off from Second Steps, the successful one-stop guide to careers in the craft world for new makers. The new Portfolio provides new makers with an opportunity to promote their work to buyers, with a profile, image and contact details. 44 new makers (of which 13 are jewellers or metalsmiths) are promoted in the present edition, and details are given on how to apply for inclusion. Cost for entry is £58 incl. VAT and the portfolio is

circulated to the majority of galleries advertising in Crafts, and those featured in the Craft Galleries Guide.

**Second Steps** ISBN 09527501-6-3. £8 incl. p&p

**Second Steps Portfolio** ISBN 09527501-8-x.  
£4.50 + 50p p&p

All three are published by BCF Books. Send orders with cheques payable to Craft Galleries, Burton Cottage Farm, East Coker, Yeovil, Somerset BA22 9LS. T: 01935 862731, E: cm@craftgalleries.co.uk, W: www.bcfbooks.co.uk.

**Tone Vigeland, Movements in Silver**, by Cecile Malm-Brundtland. Arnoldsche, 2003. €49.80. To be reviewed in our March issue, with special offer.

Contemporary Applied Arts, 2 Percy Street London W1, have the following books and catalogues available:

**Koru I**, catalogue of the exhibition last summer at the South Karelia Museum Finland (reviewed for us by Syann van Niftrik in our last issue). £14

**Nocturnus**, International jewellery art exhibition and nocturnal colloquy held in Estonia, 2001 (feature by Jivan Astfalck in Findings 20) £28

**Svenja John**, Annelies Plantiet, Catalogue of Makrolon Plastique, sponsored by Bayer AG. £17. Svenja John will be showing at CAA in April.

**Michael Rowe**, catalogue of exhibition at Birmingham City Art Gallery in the Crafts Council's 'Five' series. £25

**A Celtic Artist**: Breon O'Casey. Lund Humphries £30

**Roermond's Choice**, Galerie Marzee, £6. The Galerie's magazine can also be ordered through CAA

Assouline Books, publishers of a wide range of glamorous art, fashion, lifestyle and jewellery volumes, include a number of titles dealing with jewellery in the latest catalogue:

**Over the Top** (Helena Rubinstein), by Suzanne Slesin, £45; **Chanel**, part of a 3-volume set on the fashion icon by Francois Baudot, £34.95; **Christie's Guide to Jewellery**, by Sarah Hue-Williams, £14.95; **Timeless Tiaras**, by Diana Scarisbrick, £29.95; and stocking fillers such as **Maharajas' Jewels** and **Queens' Jewels**, £200 each. For further details, please contact Orange Square on T:020 7323 1256, E: office@orangesquarepr.com.

**A world of Necklaces, Africa, Asia, America, Oceania**, by Anne Leurquin. Skira, £52, is also promoted through Orange Square.

Some other books on aspects of either precious or fashion jewellery available in mainstream bookshops:

**20th Century Jewellery, the Complete Source Book**, by John Peacock. Thames and Hudson, £24.95

**Tiffany in Fashion**, by John Loring. Abrams £42.

**Fabergé in the Royal Collection**, by Caroline de Guitaut. Royal Collection £35.

## Events

**The 21st Goldsmiths' Fair** drew record numbers of visitors, a total of 6,500 (an increase of 2,300 on last year) in the first week of October. A creditable number of ACJ members participated, and reported sales were good.

Masterpieces of jewellery from the **Goldsmiths' Company's collection** have been on exhibition, as Modern Designer Jewellery 1960-2000, at Fairfax House in York from 10 September until 6 January.

The Company organised a successful evening Symposium on 13 October for 130 delegates, in conjunction with DELCAM plc, world leaders in the field of Computer Aided Design and Manufacturing. Case studies were illustrated by screened 'live' demonstrations featuring the latest CAD program, ArtCAM Jewelsmith, which has been created for designers, modelmakers and manufacturers of all types of jewellery. Individuals interested in learning about future symposia and masterclasses planned by the Goldsmiths' Company's Department of Technology and Training should contact Heather Ferguson on T: 020 7606 7010, E: heather.Ferguson@thegoldsmiths.co.uk

An exciting opening took place in deepest Lincolnshire on 13 October, at **The Hub**, 'the UK's newest and largest centre for craft design and making' at Sleaford. The opening exhibition is called 'What is Craft' and features choices by prominent arts figures such as Sir Nicholas Serota, Alan Titchmarsh and other leading cultural experts. The newly refurbished four-storey warehouse on the river Slea houses two gallery spaces, a shop, a cafe and teaching spaces, including a specially equipped Education Studio Workshop and six on-site workshops. Up to five exhibitions a year are planned, with satellite shows in the Roof Gallery. Next up is the launch of the HAT touring exhibition, on the UK/Australia exchange scheme.

The Janet Fitch Jewellery Award at **Chelsea Crafts Fair** went this year to Angela Fung. Kamilla Ruberg won the First Time Exhibitor Award.

A new exhibition, **Contemporary Crafts at Kenwood**, opened at the mansion in Highgate which houses the Iveagh Bequest and other fine and decorative arts historical collections (including jewellery) during the first weekend in November. Using the Orangery, overlooking the grand Capability Brown landscaped gardens, there was ceramic, glass, wood, automata and jewellery on show. Seven of the seventeen jewellers on display were ACJ members: Nicola Becci, Jessica Briggs, Carla Edwards, Sarah Lawrence, Diana Porter, Syann van Niftrik and Jaqueline Warrington. The organiser, Amanda Dennes of Cranborne House near Bath, is hoping to repeat the event in the future, as sales were good in this popular English Heritage house. Contact Amanda Dennes T: 01225 837222, E: info@cranbornehouse.co.uk, www.cranbornehouse.co.uk

Birmingham's annual jewellery fest, **'Brilliantly Birmingham'** kicked off with the opening on 4 November of the exhibition HAT, showing the results of the Australia/UK exchange scheme, which we have been following through the year, and which we review in this issue. No details received of the other events in Brilliantly Birmingham.

A few brave souls took stands at the new art Fair, **Modern Collectibles** at Olympia, 7-9 November. The Association of British Designer Silversmiths had a magnificent display of members' work. As always at first events of this kind, response from the public seemed slow, but no doubt the show's reputation will grow in future years.

**David Watkins**, who has been Head of Goldsmithing, Silversmithing and Jewellery at the Royal College of Art since 1984, had a major exhibition of recent work at Blackwell, the Arts and Crafts House just outside Windermere, 11 November to 21 December. He gave a lecture there on 27 November. No prizes for guessing who will be shown in the gallery's next exhibition.

**Ruthin Craft Centre** held a successful symposium on 15 November as part of its showing of the Chess exhibition, a selection of chesspieces designed by artists, initiated by Velvet da Vinci Gallery of San Francisco for the SNAG conference, and first shown in UK at the Vennel Gallery in Irvine. The symposium featured contributions from the curators of the exhibition, Mike Holmes and Elizabeth Shypertt of Velvet da Vinci, Dr Irvine Finkel of the British Museum and Malcolm Appleby, and several makers in the exhibition, including Matthew Tomalin, Tom Hill, and Lucy Casson. The day was chaired by Dr Liz Goring, and response from the audience was enthusiastic.

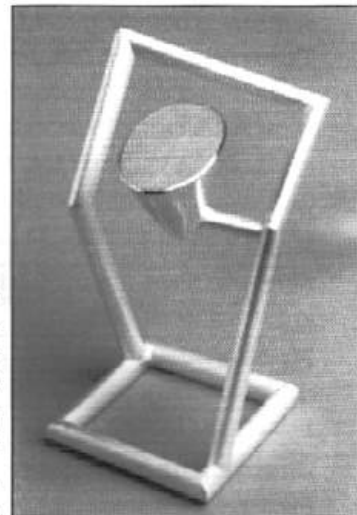
**Like Minds** was the title of an intriguing exhibition at Central St Martins, 24 November to 12 December. Subtitled 'Sources of inspiration from Camberwell and Central St Martins' its focus was the collaboration between the Central St Martin's Museum and Study Collection and the MA Conservation courses at Camberwell. It also looked at the inspiration of the object as shown in work by tutors and alumni from the Jewellery Design course at CSM. We hope to review the exhibition in the next Findings.

**Clerkenwell Dressed** is now a regular satellite show in the London Fashion Week, showing fashion, jewellery and accessory designers in Pennybank Chambers. The Autumn/Winter 2004 show will take place 16 February to 5 March, with Industry Previews 16-21 February and then open to the public 26-28 February, plus a Sample Sale to the public on 5 March. Further information from Claire Gutteridge on T: 020 7251 0276 or E: [claire@cga.org.uk](mailto:claire@cga.org.uk).

**The Guild of Designer Craftsmen's** annual exhibition will be held as usual in the Mall Galleries, 28 Jan-8 Feb, and will include the work of many ACJ members.

**COLLECT**, 20-24 February at the V&A, will be the Crafts Council's Big Event for the spring. This new art fair for

contemporary objects will showcase an important selection of work by internationally renowned artists presented by some of the world's top applied art galleries and dealers. Among these will be Galerie Louise Smit, Amsterdam; Galerie Marzee, Nijmegen; Galerie Hélène Porée, Paris; Velvet da Vinci, San Francisco, alongside many of the best known jewellery galleries in Britain. There will also be presentations by individual artists, including Wendy Ramshaw.



*Chess: this international exhibition, shown at Ruthin in November 2003, will be seen at the Craft Council Shop at the V&A in February, during COLLECT.*

*Dorothy Hogg. Pawn (ring). Sterling silver*

## Opportunities

Information is correct on going to press. Readers are advised to check before sending off any work, slides or money. If you want to tell members about opportunities, please contact Muriel Wilson on T: 020 7289 6105, or E: [murielwilson@tiscali.co.uk](mailto:murielwilson@tiscali.co.uk). Entries are free, and while we include as many as possible, we cannot guarantee inclusion. For Classified or Display advertisements please contact Alison Richards, T: 0207267 4881, or E: [ar015d1372@blueyonder.co.uk](mailto:ar015d1372@blueyonder.co.uk). Copydate for the March issue is 23 January.

### Received from Yorkshire ArtSpace:

**A precious Chance** An amazing opportunity to kick-start a successful career in silversmithing and silver jewellery making is being offered by Yorkshire ArtSpace Society. In January they will open their new purpose built silversmithing workshop at Persistence Works in the centre of Sheffield, fully equipped to support a wide variety of processes thanks to sponsorship from the Sheffield Assay Office. 3 talented craftspeople will have the opportunity of working in the space for two years and to take part in a unique training programme designed to launch a successful career in the visual arts. Add to that the on-site mentoring support from established silversmiths with international reputations and the support from the country's most dynamic Assay Office and a bright future is all but guaranteed.

To find out more call Mir Jansen on T: 0114 276 1769,  
E: mir@yasprogramme.demon.co.uk. Postal address:  
Mir Jansen, Programme Manager Professional Development,  
Yorkshire ArtSpace, Persistence Works, 21 Brown Street,  
Sheffield, S1 2BS

**Applied Arts Scotland Conference** The two-day conference and workshop will take place on 27 and 28 January at the Lighthouse in Glasgow. It will explore the benefits of networking to small businesses and also present a series of case studies/practical workshops looking at marketing and market research.

Contact: Applied Arts Scotland, T: 0141 572 1835,  
E: office@appliedartsscotland.org.uk

**Designprotect** is an innovative membership-based service developed by Briffa, the intellectual property and technology lawyers. The scheme provides all the essential tools designers need to become more aware of their rights and protect themselves from infringements. It costs £40+VAT annually.

Contact: Lee Gage, Briffa, Business Design Centre,  
52 Upper Street, London N1 0QH, T: 020 7288 6009,  
W: www.briffa.com

**Resource Database** The Crafts Council announces its new database, a listing of over 700 useful contacts in contemporary craft. It aims to help craftspeople to: find a workshop space; locate funding sources; find a short course to develop skills; look for international organisations, and keep up to date on available resources.  
W: www.craftscouncil.org.uk/resource.

**Crafts Council National Register of Makers** provides a comprehensive listing of contemporary craftspeople and is a valuable resource for shops, Gallery buyers and businesses looking for new work to exhibit, commission and sell. For more information, request a pack from National Register of Makers, Resource Centre, Crafts Council, 44a Pentonville Road, London, N1 9BY, T: 020 7806 2501, E: reference@craftscouncil.org.uk

**Staffordshire Moorlands Arts Development Officer, Alison Strauss** tells us about a new initiative in the region, supported by Market Towns Initiative, Arts Council England, Advantage West Midlands and Culturegen Stafford. Starting with the Art Fair held at Leek last November, the programme will continue with a series of affordable one and a half day training seminars, to include web design for beginners, marketing, pricing, writing funding proposals and creative business planning. For further information please contact Alison Strauss T: 01538 483732, or E: alison.strauss@staffs Moorlands.gov.uk

**Holts Jewellery School** announces details of courses planned for 2004, on its website: www.rholt.co.uk/schools. Application forms can be downloaded from the site.

## Wearing Glass 2

A call to artists using glass as a key material in contemporary jewellery and body adornment, for a selling exhibition in 2004/2005

Stretch wearability to its limits! Seeking work which is innovative and thought provoking, with high standards in design and finish.

Submissions: 3-5 good quality slides of work produced in last 2 years, artist statement, CV and SAE for return of slides. Deadline 21/03/04.

For further information contact:  
Wearing Glass 2, 6, Tyrawley Road,  
London, SW6 4QQ, UK.  
E: info@27fishes.com

### Fairs

#### Crafts Council

20-24 Feb: COLLECT – V&A  
T: 020 7806 2512, E: collect@craftscouncil.org.uk,  
W: www.craftscouncil.org.uk/collect

#### Craft in Focus

19-21 Mar: Spectrum, Guildford  
16-18 Apr: University, Canterbury  
14-16 May: Craft and Design Experience, Henley  
PO Box 942, Maidstone, ME15 0YB. T/F: 01622 747325  
E: info@craftinfocus.com

#### The Craft Movement

Applications for future fairs are welcomed  
PO Box 1641, Frome, Somerset. BA11 1YY  
T: 01373 813333

#### Rock 'n' gem Shows

20/21 Mar: Kempton Park Racecourse  
3 /4 Apr: Cheltenham Racecourse  
24/25 Apr: Newark Showground, Notts  
E: info@rockngem.co.uk

#### British Crafts

23-25 Apr: Chiswick Town Hall  
26-28 Nov: Chiswick Town Hall  
T: 020 8742 1697. E: info@britishcrafts.co.uk  
W: www.britishcrafts.co.uk

#### Landmark Arts Centre

14-16 May: In House – Design for Living  
18-20 June: Midsummer Art Fair  
22-24 Oct: Autumn Art Fair  
Ferry Road, Teddington, TW11 9NN. T: 0208977 7558



# UCE

## Birmingham

### UCE School of Jewellery Short Course Programme.

#### New Courses for 2004!

The School of Jewellery has some exciting new courses in the 2004 short course programme.

From February to July there are several 3 dimensional CAD courses scheduled on different software programmes, including ArtCam, Jewelcad, Type 3 and 3>design jewel.

This June we will run a 5-day enamelling masterclass with Phil Barnes and Jane Short. Matti Tainio will deliver a five-day silversmithing master class, and Giovanni Corvaja will offer a granulation masterclass.

Other courses include clasps, catches and clips, and metal polishing for silversmiths.

In July there is a platinum master class with Jurgen Maerz, mokume gane with Alistair McCallum, creative laser welding with Tom Rucker, hydraulic die forming with Phil Poirier, as well as practical diamond grading, stonsetting and Fine Jewellery techniques.

This is just a selection from our extensive programme for 2004.

For a main prospectus contact the School of Jewellery on: T: 0121 248 4582 E: Julie.Haden@uce.ac.uk

#### **Wanted: energetic person to chase display advertisements for *Findings***

10% commission on space sold. If you would like further information please contact Alison Richards for briefing on timetabling and charging. T: 020 7267 4881, E: ar015d1372@blueyonder.co.uk

**A very happy Christmas  
and Prosperous New Year  
to all our membership**

**From the ACJ  
Executive Committee  
and all those involved with the  
production of Findings**

#### Listings

Information is correct on going to press, but readers are advised to check opening times, etc. If you are organising or taking part in an exhibition or event, please contact Lyn Medcalf 102 Railton Road, Herne Hill, London SE24 0JY. E: lyn.medcalf@ntlworld.com. Entries are free but we cannot guarantee inclusion. Copy date for the March issue is 2 February, for exhibitions taking place in March, April and May 2004.

#### **BRIGHTON**

##### **Turning Heads**

52 Meeting House Lane. T: 01273 772645

Feb: Focus on Laura Baxter

Mar-Apr: Focus on Jo Lavelle

#### **BRISTOL**

##### **Made**

Clifton Arcade, Boyces Avenue

Clifton Village. T: 0117 973 9448

To 10 Jan: Viva la Diva. incl. Katie

Clarke, Kathie Murphy, Kate Wilkinson

Listings

Continued

**CARDIFF**

**Oriel Makers Ltd**  
37 Pen-y-Lan Road, Roath Park  
T/F: 029 2047 2595  
10 Jan-21 Feb: Valentine show

**CWMBRAN**

**Llantarnam Grange**  
St David's Road. T: 01693 483321  
17 Jan-28 Feb: Ben Woodcock  
1 Mar-17 Apr: Sue Lane

**DURHAM**

**DLI Museum and Durham Art Gallery**  
Aykley Heads. T: 0191 384 2214  
13 Mar-18 Apr: Fusion: Jewellery/Textile Collaborations

**EDINBURGH**

**The Scottish Gallery**  
16 Dundas Street. T: 0131 558 1200  
8-31 Mar: Jane Adam

**Open Eye Gallery**

34 Abercromby Place. T: 0131 557 1020  
31 Jan-10 Mar: Laura Baxter

**ETON**

**JaM and Eton Applied Arts**  
81 High Street. T: 01753 622333  
Flavour of the Month: tba

**FARNHAM**

**New Ashgate Gallery**  
Lower Church Lane, Downing Street  
T: 01252 713208  
To 31 Jan: Rarefind Winter 2003, incl. Ruta Brown, Alan Craxford, EM Jewellery, Gill Galloway-Whitehead, Anna Graham, Malcolm Morris, Hazel Passmore, Guy Royle, Heather Scott, Lesley Strickland, Ben Woodcock  
7 Feb-24 Apr: Rarefind Spring 2004, incl. Hidemi Asano, Katie Clarke, Mizuho Koizumi, Anna Lewis, Sarah Packington, Kayo Salto, Dominique Toucheteau, Michiyo Yoshida

**GLASGOW**

**Roger Billcliffe Gallery**  
134 Blythswood Street. T: 0141 332 4027  
To 12 Jan: Christmas Collections 2003, incl. Alan Craxford, Ulla Hornfeldt, Liz Tyler, Pars pro toto, Franziska Rappold, Erik Urbschat, Françoise and Claude Chavent

**LEAMINGTON**

**Jane Moore Contemporary Jewellery**  
16 Denby Buildings, Regent Grove  
T/F: 01926 332454  
5-31 Jan: Jane Moore  
2 - 28 Feb: April Stock  
1 Mar-3 Apr: Daphne Krinos, Jo Lavelle

**LEEDS**

**Craft Centre and Design Gallery**  
City Art Gallery, The Headrow,  
T: 0113 2478241  
To 17 Jan: Alchemy 4, incl. Katie Clarke, Lourdes Rodriguez, Eileen Gatt.  
3 Feb-30 Apr: Organic, Glenn Campbell, Shimara Carlow, Sam Maund, Malcolm Morris, Tanja Ufer

**LLANTRISANT**

**The Model House**  
Bull Ring. T: 01443 237758  
1-30 Mar: Anna Gordon

**LIVERPOOL**

**Bluecoat Display Centre**  
School Lane Liverpool L1 3BX  
T: 0151 709 4014.  
17 Jan-14 Feb: Addicted to Love, incl. Holly Belsher, Grainne Morton

**LONDON**

**Barbican Art Centre**  
Silk Street. T: 0207 638 4141  
To 14 Jan: Designer Jewellers Group  
**Clerkenwell Workshops**  
33-35 St Johns Square. T: 020 7251 0276  
16 Feb-5 Mar: Clerkenwell Dressed Industry Preview 16-21 Feb; Open to Public 26-28 Feb; Sample Sale 5 Mar  
**Contemporary Applied Arts**  
2 Percy Street, T: 020 7436 2344  
9 Jan-28 Feb: Lower Gallery; Ruudt Peters, David Watkins  
5 Mar-17 Apr: White for Weddings, incl. Emma Gale, Bryan Illsley, Kate Wilkinson, Lower Gallery; Malcolm Betts  
**Crafts Council Shop at the V&A**  
Victoria & Albert Museum, South Kensington. T: 020 7589 5070  
To 25 Jan: A Winter's Tale, incl. Abbott & Ellwood, Nick Hubbard, Dawn Emms  
5 Feb-25 Apr: New Faces, incl. Donna Barry, Yoko Izawa  
4 Feb-13 Mar: Chess, curated by Velvet da Vinci Gallery, San Francisco

**Crafts Council Shop**

44a Pentonville Road. T: 020 7806 2557  
To 1 Feb: Tales of the Unexpected, Abbott & Ellwood.  
5 Feb-18 Apr: New Faces, incl. Suzanne Kerr, Kaz Robertson

**Lesley Craze Gallery**

34 Clerkenwell Green. T: 020 7608 0393  
2-28 Feb: Spotlight on Laura Tabor.  
5-27 Mar: Looking Forward, Joel Degen, Maria Hanson, Yasuki Hiramatsu, David Poston, Felieke van der Leest, Susanne Mayer, Elizabeth Galton, Wendy-Sarah Pacey, Kamilla Ruberg, Kayo Saito, Hiroshi Suzuki, Laura Thomas, Anoush Waddington. Looking Forward will preview at COLLECT 2004 in Feb

**Studio Fusion**

Unit 1:06, OXO Tower Wharf  
T: 0207 928 3600  
To 25 Jan: Square up to Xmas, miniature panels by invited artists.  
29 Jan-15 Feb: Love Tokens, Valentine gifts  
19 Feb-21 Mar: Gretchen Goss

**RUTHIN**

**The Gallery, Ruthin Craft Centre**  
Park Road. T: 01824 704774  
13 Mar-18 Apr: Spoons, from Gallery Ra, Amsterdam

**SALTAIRE**

**Kath Libbert Jewellery**  
Salts Mill, Saltaire, Nr Bradford.  
T/F: 01274 599790  
To 31 Jan: 'Fresh', Nine New British Graduates

**SLEAFORD**

**The Hub**  
Navigation Wharf, Carre Street  
T: 01529 308710  
30 Jan-4 Apr: The HAT Project, Australia/UK

**WAKEFIELD**

**Yorkshire Sculpture Park**  
Bretton Park. T: 01924 832631  
To 1 Feb: Christmas Contemporary Jewellery, 39 makers

