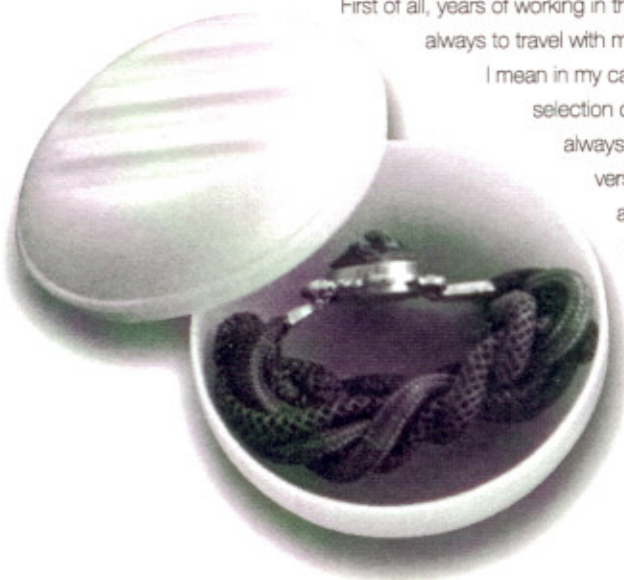


Jewelry TO GO

During the course of the AJF trip to Phoenix/Scottsdale, a conversation was started on the topic of how best to pack one's jewelry for travel. The following article by Nancy Worden is the outcome of that initial discussion. AJF would like to hear from other members about their packing tips in the hope that we can collect enough worthwhile suggestions to put into an AJF sponsored brochure. If you wish to make a contribution to this project, please email your suggestions to Pat Rodimer at pjra@pge.com or mail information to her at the address listed in the box on the back page of this issue.

Many people have asked me how I pack my jewelry to take with me on trips. The petite little jewelry rolls that the travel stores sell are fine for the conventional strand of pearls, but collectors and makers of contemporary art jewelry are often challenged to find other systems for transporting larger pieces. Since almost everything I make and collect is large here are some solutions I've devised that work for me.

First of all, years of working in the jewelry trade taught me always to travel with my jewelry on my person; by that I mean in my carry on bag. L.L.Bean sells a selection of personal organizer bags and I always carry the 5+days extra-large version. It has a shoulder strap and a large cavity inside where I can fit my necklace rolls. The necklace roll is a terrycloth hand towel in which a necklace has been unclasped and laid lengthwise along the long edge, then rolled into the towel for protection. I can fit at least two of these in the personal organizer and if the necklaces aren't too large I can often get two necklaces in one roll.



AJF Boosts

EMERGING ARTIST

Award Value

Last year, our second AJF Emerging Artist Award went to Virginia artist **Mark Rooker**. His work was selected from 39 applicants, from 17 states, over twice as many as we received the year before. This award recognizes promise, innovation and individuality in the work of an emerging jewelry artist.

This year we are increasing the amount of the award to \$1500 in honor of the quality of work we are seeing and in hopes of increasing the number of applicants. The award will be presented at the SNAG conference in Denver, June 12-15, 2002. Jurors for the 2002 AJF Emerging Artist Award are: **Suzanne Baizerman**, **Imogene Gieling**, Curator of Crafts and Decorative Art, Oakland Museum of California; **Sandy Grotta**, Interior Designer, American Crafts Museum trustee and member of Collectors Circle, AJF, Friends of Contemporary Ceramics, and craft collector;

and **Mia McEldowney**, Independent curator, collector, CERF trustee, AJF and ArtTable member.

For more information e-mail Mia McEldowney at art4mia@aol.com.

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New Museum Opens

INCLUDES ART JEWELRY IN MISSION

The **Samuel Dorsky Museum of Art (SDMA)** at the State University of New York at New Paltz opened its doors in January of 2001 with the inaugural exhibition: **ÆBuilding For Art: Tradition, Transformation, Vision**. This exhibition showcased works from the permanent collection, including photography, paintings from the Hudson River Valley, and a selection of jewelry and metalwork. Among the metalwork displayed was that of **J. Fred Woell, Lisa Gralnick, Herman Junger, Richard Reinhart and Jennifer Crupi**.

It is refreshing and encouraging to see the opening of SDMA, which has included the collection and exhibition of contemporary jewelry and metalwork as part of its stated mission. SDMA currently holds several hundred pieces of contemporary jewelry and metalwork in its collection, along with a modest but growing collection of 18th and 19th century jewelry and silversmithing. SDMA's mission on behalf of modern and contemporary jewelry and metalwork is significant in that it will provide a meaningful opportunity for public viewing, education, and scholarship...all of which is consistent with the mission of the Art Jewelry Forum.

The Dorsky Museum is a vital part of the educational experience at SUNY-New Paltz. In close proximity to the Metals Program, the Fine Arts Building, and the Sojourner Truth Library on campus, it functions as a study center for students and scholars of metalwork, decorative arts, and contemporary art in general. This proximal relationship reinforces the significance between theory, history and practice held at SUNY-New Paltz.

Opening February 1, 2002 is a far more definitive exhibition structured around work from the permanent collection. **ÆContemporary Metalsmithing: Production and**

Pedagogy will present nearly one hundred works by over twenty-five jewelers and metalsmiths, and feature new acquisitions, including work by **Gina Pankowski, Sherry Simms, and Brigid O'Hanrahan**. The exhibition will run through March 24, 2002. Curated by **Jamie Bennett and Myra Mimplitsch-Gray**, this exhibition will explore the influence education has had on metalsmithing.

The exhibition will be limited in focus and scope, by region and association to SUNY-New Paltz, through the Conversations conferences held here, and as represented in the permanent collection. It will trace the genealogy of this representative grouping and address the directing effect education has on the practice and thus the profession of

Metal. The mapping of educational shifts and influences is a crucial component in documenting and studying the discipline of metalsmithing. Developing awareness and assurance that there are traditions and continuities in metalsmithing is one objective of this exhibition. These qualities can provide an insight into an artist's personal development, the work's historical significance and a structure for understanding current activities in the field.

This exhibition will be followed by a one-day symposium on February 2, 2002. The content of the symposium will center on topics related to the exhibition, particularly an examination of the relationship between education and Metalsmithing. It will also offer an opportunity to focus on the influence the museum can exert on the reception and regard for Metalsmithing. ●

"My Grandmother's Dress"

As this issue of the Art Jewelry Forum newsletter goes to press, SOFA Chicago is underway. We have sponsored Nancy Worden's presentation, "My Grandmother's Dress". For those who can't attend, Nancy has provided this synopsis.

"As a maker and a collector, I have the advantage of understanding both the need to express myself by Making art jewelry as well as the need to express myself by Wearing art jewelry. The substance of my talk is about my development as a jewelry artist and addict and the **historical references** that have guided me along the way.

I titled this talk, "My Grandmother's Dress" because I had the good fortune of receiving an incredible, **vintage**, Paris-original, silk dress from my grandmother at about the same time that I

started making jewelry. This is one of those magical, timeless gowns that make you feel and look like Ginger Rogers when you wear it. It is beautifully designed and exquisitely crafted; a true work of art.

The dress serves as a metaphor for my goals as a jewelry artist. As a maker, I want my jewelry to be intriguing, attractive, well-made and timeless; something I can be proud of now and 20 years from now. As a collector, I like to wear jewelry that tells other people a lot about who I am and how I think or even how I'm feeling that day. Sometimes, I feel frivolous, sometimes I feel **elegant**, but always I want to be noticed and admired, the way I feel when I wear my grandmother's dress." ●



Jewelry TO GO

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I've packed brooches and pins a couple of ways. Sometimes I pin them to the edge of a hand towel and roll them like the necklaces. Another way is to pack them in rigid plastic soapboxes I buy at The Body Shop or Walgreens. I like this way best because the soapboxes fit more easily into the personal organizer and I know they will not get crushed.

Bracelets vary: if they need structural support on the inside, roll a hand towel or facecloth for the inside of the bracelet and then roll it in another hand towel or facecloth to protect the outside. Smaller bracelets often fit in one of the plastic soapboxes or a makeup bag.

Rings are usually the easiest because most rings will fit in the conventional jewelry rolls. (L.L.Bean also sells these in their travel catalogue.) However, I recently purchased a large, fabulous,

monofilament ring/finger sculpture by the **English artist Nora Fok** and it travels in an extra large soapbox.

Stores that sell makeup or toiletries have supplied me with many solutions for jewelry packing and storage. They often sell or use in their promotions small bags designed for makeup that convert well for jewelry. Godiva Chocolates has also been selling collections in beautiful silk boxes, perfect for storing a necklace in after the truffles are gone.

Finally, plan ahead. Since I often buy jewelry when I'm traveling, I pack **empty soapboxes and small bags** in which to transport

my purchases home. There are lots of ways to improvise on my system, but the main thing is to carry your jewelry with you and pack or wrap it in something so it won't get crushed. Don't forget to make it easily accessible for when you have to haul it all out for the customs people. ●



NEW WAYS TO REACH AJF

The name's the same but we have now made it even easier to reach us! We have a new mailing address, phone number with answering machine, and e-mail, too! Please make note of the following:

Mailing address:
Art Jewelry Forum
P.O. Box 590216
San Francisco, CA 94059
Phone number:
415.522.2924
E-mail:
artjewelryforum@hotmail.com

Speaking of e-mail, we are very interested in getting e-mail addresses for as many members as have them. It will make communicating with members easier and less expensive at the same time!

So if you have an address, won't you please take a moment and send it to us via our e-mail address?
Thank you.

Trip Updates for 2002!

Watch your mailbox in November for a letter about an AJF trip early next year to New Paltz (see article on page 2).

Thanks to efforts by **Ruth and Rick Snyderman**, a 2002 trip to Philadelphia is starting to take shape. They are targeting the second week in November (tentative dates: November 7-10) to enable AJF members to take advantage of other Philadelphia art activities traditionally held at that time: Philadelphia Craft Show and a Clay Studio auction.

Some of the possibilities so far include jewelers' studio visits to **Mardi Jo Cohen, Jan Yaeger and Sharon Church** along with private visits with collectors of art jewelry as well as other fine crafts. **Helen Drutt and Gail Brown** will be helping to make sure that AJF members get to experience the wealth of what the Philadelphia area has to offer, including wonderful museums, galleries, schools and restaurants. Mark your calendars now for that week and stay tuned for additional updates early in the year as the planning committee starts to lock in the agenda and specific dates.

GALLERIES

Facéré Jewelry Art Gallery

US Bank/City Centre
1420 Fifth Avenue, #108
Seattle, WA 98101
206.624.6768

Ramona Solberg and Friends:

Flora Book, Ron Ho, Laurie Hall and Kiff Slemmons.
October 25–November 10

Holiday Ornament Show, featuring
Cynthia Toops.
November–December

Gallery Materia

42222 North Marshall Way
Scottsdale, AZ 85251
480.949.1262

Mike Mascher, October 1–31

Dennis Nahbetian,
November 1–30

Susan Fox, December 1–31

Jewelerswerk Galerie

2000 Pennsylvania Avenue NW
Washington D.C. 20006
202.293.0249

Jiri Sabur "ARTificial Matter",
October 20–November 10

Mobilia Gallery

358 Huron Avenue
Cambridge, MA 02138
617.876.2109

Rena Koopman: "New Work",
November 3–29

Jennifer Trask:
"Pigment Jewelry",
December 2–January 12, 2002

Sarah Perkins.
"Enameled Jewelry and Objects",
January 22–February 15

Obsidian Gallery

St. Philip's Plaza
4340 North Campbell
Tucson, AZ 85718
520.577.3598

"New and Nostalgic Work"
Tom Mann, opens October 27

"Color in Jewelry": **City Zen Cane, Peggy Eng and Jude Clark,** opens November 10

Jeff and Susan Wise,
January–March 2002

OXOXO Gallery

1617 Sulgrave Avenue
Baltimore, MD 21209
410.466.9696

Once and Again: Jewelry and sculpture "re-creations", curated with **Bobby Hansson.**
September 22–October 25

"If the shoe fits..."

October 27–November 29

"Gala Holiday Invitational Exhibition",
December 1–January 9, 2002

Velvet da Vinci

508 Hayes Street
San Francisco, CA 94102
415.626.7478

"100% Proof: A Distillation of New Work in Jewelry and Silversmithing from Scotland", featuring **Dorothy Hogg, Roger Millar and others.**
November 1–30

OTHER SHOWS

American Craft Museum

40 West 53rd Street
New York, NY
212.956.3535

"Objects for Use: Handmade by Design—Two Hundred American Artists create stunning works for everyday use",
through **January 6, 2002**

Arkansas Art Center

MacArthur Park
(10th & Commerce Streets)
Little Rock, AK 72203
501.372.4000

"Gardens of Our Own Inventions: Granulated Gold by **Douglas Harling**",
October 7–November 14

The Monmouth Museum

Lincroft, New Jersey
"Crafts at the Turn of the Millennium: Selections from **Helen Drutt Philadelphia**",
September 16–November 4

Montgomery Museum of Fine Arts

Montgomery, AL
334.244.5700
"The Art of the Goldsmith: Master Works from the Buccellati Foundation",
November 3–January 6, 2002

The Northwest Jewelry/Metals Symposium

Seattle, WA
October 23–27
For information on Lectures, contact **Patty Cokus** at 206.763.4636
Registration forms available at: **merlin@jupitercity.com**, put "Jewelry/Metals Symposium" in the subject line.

Susan Cummins Gallery

12 Miller Avenue
Mill Valley, CA 94941
415.383.0244

Pat Flynn,
October 2–November 3
Mariko Kusumoto,
"Hakoniwa" (box landscapes)
November 6–December 1

De Novo

250 University Avenue
Palo Alto, CA 94301
650.327.1256

Devta Doolan, "New Work",
November 3–December 15

"Annual Valentine's Show",
January 26–February 28, 2002

Helen Drutt Gallery

1721 Walnut Street, 2nd Floor
Philadelphia, PA 19103
215.735.1625

Gijs Bakker, "I Don't Wear Jewels, I Drive Them",
October 20–December 6



AJF Art Jewelry Forum
P.O. Box 590216
San Francisco, CA 94059

The deadline for receiving material for the next issue of our newsletter is **March 1, 2002** for publication in April.

- Please send your contributions directly to **Pat Rodimer**, 59 Webster Street, San Francisco, CA 94117.
- Calendar contributions should be directed to **Bruce Metcalf** at: **610.771.0289** Fax; or **metcalf-LEFOLL@worldnet.att.net**.
- If you have any questions about this publication, please call Pat at **415.626.7755**.