



PHOTO: JENIE THOMAS

The Goldsmiths' Hall, 13 Foster Lane, London, the venue for the annual Goldsmiths' Fair

GOLDSMITHS' FAIR '09

Goldsmiths' Hall, London, 28 September – 11 October, 2009

ONE of the highlights of the 2009 Design Week in Britain was the fair at Goldsmiths' Hall showcasing almost 200 juried participants. It was held to promote new work by designers living and working in Britain and has become an annual event for competitive craftspeople who jockey for selection. There were many interesting new faces and some reassuringly older ones.

In the latter group was the enduring Roger Morris, who has recently retired from Dundee University. Design elegance is a hallmark of his work with an obvious link between that which toured Australia in 1977 and the work displayed. Striped gold has replaced striped acrylic in the brooches, however he hasn't entirely abandoned plastic, just adapted new technology to create a new range of black lazer-engraved acrylic brooches inlaid

Vicki Ambery-Smith, 'Parthenon Brooch', silver with red and yellow gold, 5 cm wide



Roger Morris, Brooch, 2009, 18 ct yellow, white and red gold, rubilite



Daphne Krinos, Rings, 18 ct gold and semi-precious stones



Marianne Forrest, 'Paleolith', watch in gold and silver

with white resin. A third strand of his work consisted of 18 ct gold and platinum rings set with precious stones using a unique clamping method he has developed. Vicki Ambery-Smith is well known internationally for her finely-detailed interpretations of iconic architecture. The work on display featured Tuscan tower rings and Venetian bridges that could be worn across several fingers. A lovely brooch based on a section of the Pantheon in Rome featured two colours of gold and silver. She said, 'I chose the building as an iconic classical structure, and made my brooch design based on the outside elevation and cross-section, showing the internal workings of the building.' Another with a successful career is Daphne Krinos, born in Greece, who graduated from Middlesex in 1980. She described her work incorporating semi-precious faceted beads mounted in rings or caged in necklaces of blackened silver and gold as 'precious metal with a contemporary look'. These striking works commanded one's attention. Elizabeth Bone's elegant sculptural work has come to the fore in recent years. She showed silver jewellery made entirely by hand processes. Marianne Forrest, one of the few watchmakers to exhibit, showed classic timepieces as well as more adventurous works, such as *Paleolith*, which enabled you to see the time without having to turn your wrist. A graduate of Middlesex and the Royal College, she has had her own studio since 1983 and undertakes large public art commissions such as a wall-piece for the Liverpool Philharmonic Hall.

Of the exhibiting artists new to me was a group of accomplished silversmiths and jewellers whose work had a classic look yet was quite individualistic. Swedish-born Ulla

Elizabeth Bone, Ring in stg silver



John Aristizabal, Ring in tumbaga



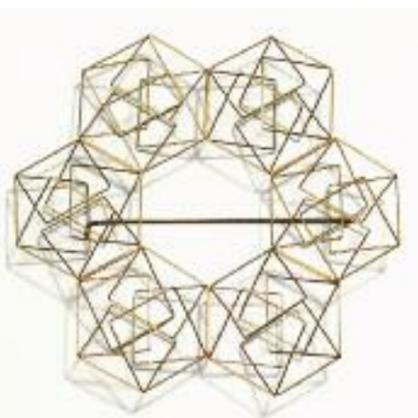
Sarah Herriot, 'Fine Twist', ring in 18 ct gold



John Aristizabal, 'Ruff Ring', 18 ct gold

Hörnfeldt, who trained at the John Cass School of Art in the late 1970s, makes classic pieces which feature unusual crystals, carefully selected and combined with crisp silver and gold forms. Elaine Cox also works with stones but in a totally different way. Trained as an illustrator at St Martins in the 1980s, she is self-taught as a jeweller exhibiting since 1999. She makes use of contrasts in colours and texture. Her work incorporates crushed galena placed inside constructed geometric gold and silver forms creating fascinating pieces that demand close scrutiny. Gill Galloway-Whitehead trained originally in the graphic arts prior to completing a Master of Arts at Birmingham University in 2000. Her exquisite work resembling cobwebs used a palette of fine gold, fine silver and oxidized silver beaten or rolled into a gossamer mesh and framed in silver cartouches. German-born Gerlinde Huth, a graduate of Middlesex and Royal College in the 1990s, is another who contrasts silver against gold to produce elegant works. Cleverly designed units based on nautilus shells were used to make strong, articulated necklaces that had an air of fragility.

Angela Fung, 'Silver Glide', bangle, with moving amethyst, pink topaz and garnet stones, 18 ct gold rivets



Kamilla Ruberg, 'Anamorphic Brooch No. 7



Gill Galloway-Whitehead, Brooch in silver and gold



Sian Elizabeth Hughes, 'Bloom', pin, silver, 18 ct gold



Pamela Rawnsley, Bowl, 2009, silver, gilded interior



Pamela Rawnsley, 'Nightfall', 2007, vessels, silver, green gilding and oxide, 21.5 x 36 x 8.3 cm



PHOTO: KETH LEIGHTON



Alexandra Raphael, Brooch, gold and silver cloisonné enamel, aquamarine



Elaine Cox, 'Furrow Brooch', oxidized silver, gold, crushed galena



Ornella Iannuzzi, 'Cubic Crystallisation', ring, GIA and IFL Special Awards '09



Sonia Cheadle, 'Casino Ring', 18 ct gold and diamonds



Andrew Lamb, Brooch, 18 ct gold and oxidised silver, fabricated with high-tech lazer-welder



Charmian Harris, 'Mountain Brooch', 18 ct yellow gold, diamonds and selected agate section



Esther Lord, 'Small V' and 'Zig-zag', vases, sterling silver, with gilded interiors



Gill Galloway-Whitehead, Brooch in silver and 18 ct yellow gold



Elaine Cox, Pendant, oxidised silver, 18 ct gold and crushed rubies

Crafts. His speciality is inlaying fine gold into yellow or white gold and most of his work is to commission. A piece made for the Worshipful Company of Goldsmiths was his "play" on a spray brooch worn by the Empress Josephine. John Aristizabal at Very Garcia draws on his South American heritage using pre-Columbian alloy techniques to make covetable modern jewels such as a pendant – a cluster of pods in silver, and gold on a steel wire – or exquisite rings with folded flower-like forms in matte gold tumbaga – alloyed to a rich yellow-red and burnished brightly along the edges to create contrast.

Silversmithing was a highlight of the fair. Pamela Rawnsley, a graduate of Hereford College of Art in 1980, makes hollowware – exquisite, simple elegant forms that echo the skylines of the Brecon Beacons that dominate the part of Wales

PHOTO: RICHARD VALENCIA

where she is currently a visiting lecturer. This award-winning artist made simple sculptural vessels of great purity. Angular folded silver planes played against subtle surface texturing while groupings of objects created dynamic tensions.

Another group that attracted attention were those who exploited the capabilities of new "high-tech" machines to bring their creations to fruition. Angela Fung who makes award-winning kinetic jewellery was a new entrant to Goldsmiths Fair. Originally trained as a musician, she graduated as a jeweller from London Guildhall University in 2000 and already has numerous outlets worldwide. She is drawn to the interaction of the wearer with the jewellery and the movement this can create. She uses cutting-edge technology such as lazer-cutting, wire-eroding and rapid-prototyping to make her slide-and-glide group that featured semi-precious stones which slide in defined spaces. The stones are propelled back and forth with the wearer's movement. In her spinning rings, stones are trapped in precision-engineered titanium rings and can revolve. They made a fascinating display.

Sarah Herriot's covetable "objects as jewellery" were created using cutting-edge Rhino 3D design technology. Sarah is unusual in that she is entirely self-taught, yet in only four years as a jeweller she has won the Trade Professional Award and the Goldsmiths' Craftsmanship and Design Award. There's a sculptural quality to the work in which areas of matte gold are contrasted with burnished highlights.

Kamilla Ruberg, born in Denmark,



Gerlinde Huth, Necklace in stg silver



Adele Brereton, 'Vessel Brooch with Wood', stg silver



Kayo Saito, 'Fragment II', necklace, 18 ct gold

graduated from London Guildhall University before attending the Royal College of Art in 2000–02. She used high-tech equipment to make her strong, yet fragile looking work, based on Islamic geometric designs. Fine wires were lazer-welded leaving the gold quite rigid and resilient. A quite different looking her practice is kinetic jewellery. Andrew Lamb, a graduate of Edinburgh University, undertook a Masters at the Royal College in 2004 and now lectures part-time at various universities. His jewellery is fabricated primarily using a lazer-welder. It is inspired by textiles and nature and utilizes fine lengths of gold, platinum and silver which are layered, twisted and coloured to create a moiré effect. The works of these people were some of the most diverse highlights of a fascinating event. A number had in common postgraduate studies at the Royal College of Art under David Watkins. A rich legacy indeed.

Dr Dorothy Erickson

Works such as these were made for the *Da Vinci Code* and other films. Kayo Saito, trained in Japan and the Royal College, made work with a different aesthetic. Delicate pailions of gold, based on plant forms, were cut and rolled or hammered to obtain the required texture, then arranged as brooches or wreaths for the neck. She also produces an interesting range of jewellery from woven textiles. Saito's work has a lightness and delicacy that reflects her heritage.

Also organic but very different was the work of Will Evans, who began as a blacksmithing apprentice prior to undertaking a BA in Design



Ulla Hörnfeldt, rutilated quartz neckrings, 18 ct gold, stg silver



Louise Parry, 'Crossing Time', clock with fine traditional movements

where she lives. Perfectly matted surfaces gilded or oxidized inside with the occasional textured section were on display. Another strand of her practice were her textured and patinated *Land Series* brooches in silver with touches of gold, also inspired by the "hills of home". Esther Lord, a more recent graduate, won the Bavarian State Prize and "Talente" award at the Handwerksmesse in Munich in 2007. She had undertaken postgraduate studies at Birmingham City University

Will Evans, 'Fibonacci Brooch', 18 ct white gold inlaid with yellow gold



Kayo Saito, 'Chrysanthemum', brooch, 18 ct gold



Will Evans, 'Fibonacci Brooch', white and yellow gold



Bobby White, 'Motion 3', 18 ct red gold, stg silver and black sapphires



Daphne Krinos, Necklace, silver, beryls, citrines and aquamarines