

Emmeline Hastings, 'Listen Series Ring', perspex, titanium and 18 ct gold, 6 x 5.5 x 3.5 cm



Louise Parry, 'Yellow Diamond Wristwatch', stg silver, 24 ct gold, diamonds



Elaine Cox, 'Lapis Circuit Brooch', oxidized silver, 18 ct gold, lapis lazuli, diam. 5 x 0.5 cm

GOLDSMITHS' FAIR 2011

Goldsmiths' Hall, Foster Lane, London, 26 September – 9 October, 2011

EACH year in September the Goldsmiths' Company in London holds the Goldsmiths' Fair. Last year's 180 participants provided some interesting displays and included exciting new talent. Emmeline Hastings and Katharina Vones were newcomers whose work instantly attracted attention. Hastings, a recent graduate from UCA Farnham, richly deserved the award for best exhibit from a recent graduate. Her work consists of rings, necklaces and sculptural objects made of cast perspex into which she inserts "feathers" of

titanium, stainless steel, silver and gold. The works create an optical effect giving the illusion of movement and accurately convey the essence of her inspiration – sound waves and other natural phenomena. Her restricted palette and simplicity of form are part of the strengths of the work. In contrast Vones, a graduate of Edinburgh and Royal College, makes "castles in the air" based on growth patterns within nature married with similar geometry seen in recent architecture. The works are made with a variety of techniques used

so subtly they are not obvious. Photo-etching, enamelling, plating, patination and lazer-welding are employed to create multifaceted crystalline structures that contain concealed gemstones joined with other forms which only delineate outlines. The eye-catching works almost overwhelm with their multiplicity and although strong they appear delicate. A ring constructed of 0.4 mm

gold wire resembles a gossamer spider web and is only possible with the use of an expensive high-tech laser-welder.

A considerable number of works that attracted my attention turned out to have been created by graduates of the Royal College of Art. This, of course, is to be expected given that, until recently, it was the only postgraduate goldsmithing program in the country. Andrew Lamb's laser-welder has enabled him to produce mesmerising multicoloured gold thread jewellery partly inspired by woven textiles. The award-winning graduate of Edinburgh with a MA from Royal College regularly exhibits his work internationally. Jonathan Boyd's engaging intellectual work based on language is conveyed by jewels in the form of type-faces that he constructs himself. Some of these were displayed on open pages of antiquarian books. A new departure for this Glasgow and Royal College graduate has been "soundscapes" with the player concealed behind a brooch and earring earpieces. Kayo Saito, another with a Royal College MA, showed her delicate repoussé forms inspired by nature and imbued with that intangible – the Japanese aesthetic. Another Japanese with delicate work was Momoko Kumai who trained in Florence before undertaking a MA at the Royal College. The graduated colour variations in her gold forms have to be seen to be fully appreciated.

Popular stands were those which combined stones with contemporary expressions of metalwork. German trained Olivia Schlevogt employs subtle colour variations in metal in her rings, brooches and pendants. The latter are generally suspended on necklaces of semi-precious stones. Ulla Hörnfeldt

Marianne Forrest, 'Paleolith', watch, stainless steel and stg silver

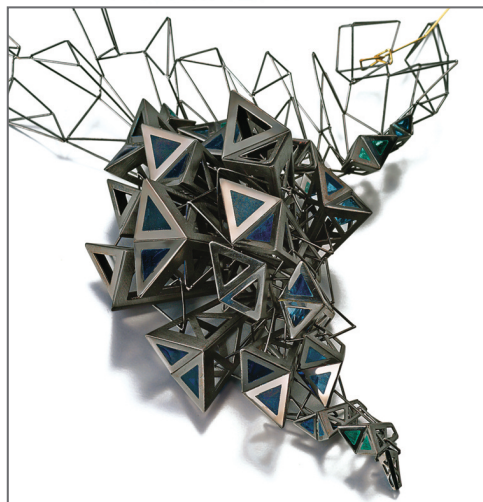
Katharina Vones, 'Fractured City' (detail) necklace, stg silver (rhodium-plated), 18 ct gold, aquamarine, blue topaz, plique-à-jour, 20 x 10 x 32 cm



Andrew Lamb, 'Patchwork Brooch', multicoloured golds and silver



Jonathan Boyd, 'Inkwell No. 3', oxidised silver, 18 ct gold solder, found well, 4.5 x 4.5 x 2.5 cm



searches out interesting and rare minerals to incorporate in her jewellery. She delights in combining areas of natural crystal with polished surfaces, exposing the twinkling crystals inside a geode as a contrast. Barbara Christie's work can be very playful, making non-matching earrings, carving figurative elements out of opal or drilling holes through sections of pyrites to make finger rings. Elaine Cox's richly textured surfaces are hammered and fused to appear worn by time, and sometimes contrasted with oxidised silver surfaces. She is known for her works featuring crushed rubies or lapis lazuli. Cox is also a painter and handles her materials in a painterly manner.

Old favourites included international Vicki Ambery-Smith who has made her name with her finely constructed interpretations of famous architecture. She showed many new works, including a photograph of a recent Australian commission – a ring based on the Sydney Opera House. Also there were: Gerlinde Huth with her subtly coloured shell-like beads made of simple repeat elements based on a nautilus; Pamela Rawnsley with her *Equinox* brooches in oxidised silver with gold details; and newcomer to me, Shivani Patel, a graduate of Birmingham, showing her oxidised silver contrasting boldly with high carat gold fused to the surfaces by the Keum-boo technique. Louise Parry produces the most exquisite clocks and watches, as does Marianne Forrest with her *Paleolith* and other watches. I have long coveted one of Marianne's dinosaur skeletons to wrap around my wrist, just as I have coveted one of Gill Galloway-Whitehead's stunning brooches with their air of fragility and restricted palette featuring fine strands of precious metal fused into dendritic patterns. The Goldsmiths' Fair also features silversmiths. Chris Knight, a graduate of Sheffield and Royal College, makes striking works found Momoko Kumai, 'Necklace' graded multicolours colours of 22 ct gold



Ulla Hörnfeldt, 'Druzy Heart' (detail) agate pendant, stg silver, 18 ct gold, gold-plated choker



Gill Galloway-Whitehead, 'Untitled', brooch, fine silver, oxidised stg silver, 18 ct and 24 ct gold



Shivani Patel, 'Wrapped II', bangle, oxidized silver with keum-boo



John Aristizabal, 'Eternity Bracelet', stg silver, 18 ct gold, ruby



Olivia Schlevogt, 'Necklace' (detail) silver, 22 ct gold, carnelian, diamonds

in use in major churches, museums and private collections in Europe and the US. A different aesthetic is evident in the work of Nan Nan Liu, another Royal College graduate, whose finely engraved gold and silver box resembled a clam but was inspired by the growth rings of trees. Someone whose work was hard to miss for its enormous size was the Korean-born silversmith William Lee whose monumental hammered vessels, the most recent inspired by icicles, were raised from single sheets of silver. Kevin Grey, with a background in the luxury automotive industry, and Abigail Brown, a Loughborough graduate, were two other masterful smiths whose work drew the eye. Abigail's *Gothic Series* was inspired by body

Below: Pamela Rawnsley, 'Equinox Series', brooches, oxidised silver, gold

Bottom right: Kayo Saito, 'Plume Ring', 18 ct gold, length 4 cm





Sarah Herriot, 'Spooning Rings', in 18 ct yellow, rose and white gold



Vicki Ambery-Smith, 'Sydney Opera House', ring, silver and 18 ct gold. Private commission



Adele Brereton, 'Long Forms', necklace, silver, gilt with hand-woven wire, 15 x 13 x 1.5 cm

PHOTO: JEREMY JOHNS

parts whilst Kevin's work was differentiated by one of the methods used to make them – TIG welding. Stewart Jenkins and Maya Selway's hollowware was in sharp contrast; one contrasting solid sections of oxidation in a geometric pattern; the other a clever illusionist using a few empty lines to describe form.

The technique of enamelling had a number of masterful exponents. Grace Girvan from the Orkneys, Tamar de Vries-Winter, 'Boxes on Bases', stg silver, engraved, enamelled, gold and silver foil, diam. 5.4 x 4.6 cm

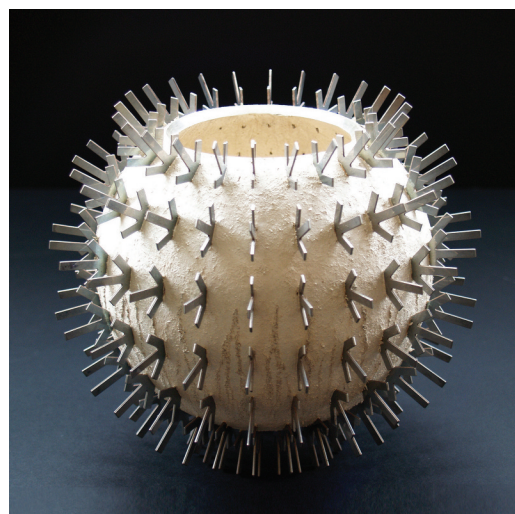


Ulla Hörnfeldt, 'Brooch', black onyx drusy set in silver with Montana agate

PHOTO: NORMAN HOLLANDS



Ute Decker, 'PURE Collection', arm piece, 18 ct Fairtrade Ecological yellow gold



Chris Knight, 'St Sebastian Bowl', silver, stainless steel



Nan Nan Liu, 'Landscape Box', stg silver and gold

an Edinburgh graduate, had a delicate water-washed palette for jewellery featuring pebbles, driftwood and enamelled silver, while Ruth Ball, a graduate of Middlesex in the late 1980s, had intricate cloisonné salts and a refined cluster of removable silver bowls on an enamelled pebble stand. The work of Tamar de Vries Winter's was varied and extremely subtle, featuring digital technology and the fusing of photographic images as enamel transfers.

Leo de Vroomen's workshop makes remarkable champlevé work with coloured enamel highlighting the masterly engraving beneath. Dutch and Swiss trained de Vroomen is a master goldsmith who lectured at Central College during the 1960s. Having worn a de Vroomen ring every day for almost 40 years it was interesting for me to see him exhibiting in the Goldsmiths' Fair.

Irish-born David McCaul is another exhibitor with both trade and college experience, including a recent MA from London Metropolitan University (Sir John Cass), where he explored fluid minimalist forms in his work with gold and precious stones. Sarah Herriot's precise jewels were made possible with the application of contemporary design and 3D patternmaking technology, while Nicholas Yiannarakis used new stone cutting techniques to harmonise the balance of dualities. One whose work stood out was Ute Decker, whose path to metalsmithing was unconventional. She trained as a political economist prior to teaching herself metalsmithing. Her sculptural bracelets stand proud of the arm and her striking necklaces can be worn in a variety of ways.

This is but a small sampling of the highlights of the fair. There were other well known names and other interesting work but limited space prevented their inclusion.

Dorothy Erikson