

20:20

VISIONS



This catalogue is dedicated to

Lesley Craze, gallerist

Sue Hyams, ACJ's Administrator 2002 – 2016

& Nuala Jamison, jeweller & tutor

acj.org.uk

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Funded by

The
GOLDSMITHS'
Company

Introduction

ACJ's 2017 exhibition consists of 2 elements:

20:20 highlights the work of 20 prominent jewellers from some of our founder members, 5 of the Chairs, and some past & current members. Each shows 2 examples: one current piece and one circa 1997.

Visions includes the work of 31 current members selected by an independent panel to give a snapshot of the best of contemporary current work, including work from members in Austria, Australia, Slovakia & USA. Materials include 3D printed resin, nylon and silver; some gold & diamonds, titanium, aluminium, glass, enamel, porcelain, textiles, found objects, plastics, wood, copper & silver. Specialist techniques are noted in the descriptions.

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Exhibition venues

The National Centre for Craft & Design
nationalcraftanddesign.org.uk

The
**National
Centre** for
**Craft &
Design**

Sheffield Institute of Arts
shu.ac.uk/sia



The Goldsmiths' Centre
goldsmiths-centre.org



Vittoria Street Gallery, School of Jewellery BCU
bcu.ac.uk/jewellery/news-and-events

VittoriaStreetGallery



BIRMINGHAM CITY
University

The Crafts Study Centre, UCA Farnham
csc.uca.ac.uk



20:20
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Foreword

The Association for Contemporary Jewellery marks its 20th anniversary in 2017, with this touring exhibition and the international conference in July, both titled **20:20 Visions**. We are grateful for the generous support of a grant from the Goldsmiths' Company which has enabled us to realise our celebrations.

The Association grew out of the 1996 *Jewellers' Exchange*, the first international jewellery conference held in the UK. The ACJ was formally established the following year; our aims are '*to promote the art-form of contemporary jewellery, support the makers, and increase awareness and appreciation amongst collectors, curators, educators and the public*'.

Currently we have some 470 members including gallerists, collectors, wearers, journalists, critics, tutors and lecturers, and a good number of designers and makers, plus 8 corporate members. It is significant that membership numbers have generally been maintained over the twenty years. Most are in the UK; about 5% of members are international, spread across the world. We have several active regional groups around the country which organise their own shows and events, acting as local points of contact and social activity.

Membership of ACJ is not selected, to include non-makers. However, the exhibitions, which have now become an annual event, are selected to high standards by panels drawn from our Advisors: a group of gallerists, experts, curators and prominent makers.

Our exhibitions, several of which toured the UK, were *Jewellery Unlimited* 2004 (organised by ACJ-Bristol), *Diamond Jubilee* 2012, *STAIN-less* 2013, *ICONS* 2014, *Sleight of Hand* 2015 and a smaller selling show, *Choice!* 2016.

ACJ has also organised six conferences: *Feel it, Wear it* in 1998, *A Sense of Wonder* in 2000, *The Eye of the Beholder* in 2003, *Carry the Can* in 2006, *Crossings* in 2010, and now *20:20 Visions* in 2017. The venues for our conferences and exhibitions, including London, Farnham, Plymouth, Bristol, Birmingham, Manchester, Sheffield, Glasgow & Edinburgh, are centres with core groups of committed members and are likely areas for recruitment, not only to the ACJ, but to the subject itself.

All of the above represents a positive endorsement of our aims. Indeed, at the industry seminar hosted by the Goldsmiths' Centre in 2016, the ACJ was highlighted for its '*support and development of public engagement through organising touring exhibitions.*'

The Association communicates with members through a monthly e-bulletin and the print magazine *Findings*, published twice a year. This is now an established and important publication, largely due to the determination of its editor for 16 years Muriel Wilson, who has done so much for the ACJ.

We have achieved much since 1997 on a relatively modest income, mainly from membership subscriptions. The directors, various working groups and regional organisers work hard to make ACJ events successful. I would like to thank the previous chairs and all those others who, together, have ensured the Association's longevity. We hope this exhibition, at all the venues where it is shown, provides evidence of the imagination, wit and panache seen in the work of members spanning 20 years as well as visions of an assured future.

Terry Hunt, Chair



Jane Adam makes jewellery in precious metals and in dyed anodised aluminium, a medium in which her original techniques of colouring, mark making and forming have inspired a generation of jewellers in the UK and abroad.

She has run her studio in London since she graduated from the RCA in 1985. Her work is held in more than twenty public collections, including the Victoria & Albert Museum, London; Crafts Council; Goldsmiths' Company; and the Carnegie Museum of Art, Pittsburgh, USA.

Jane was a founder member and the second chair of ACJ. She was a trustee and co-vice chair of the Crafts Council, and is currently a trustee of Cockpit Arts.

Organism brooch

18 & 24ct gold & silver bimetel, silver,
stainless steel pin
2015
Pierced, drilled, rolled, fabricated
9.5 x 3cm

opposite:

Large long boa necklace

Dyed anodised aluminium,
23.5ct gold leaf, stainless steel wire,
freshwater pearls
1999
Anodised, roll textures, pierced,
fabricated
4 x 130cm long





Holly Belsher was born in Exeter & raised in Suffolk. She studied jewellery design at Central School of Art and the Royal College of Art, gaining her MA in 1980.

She supplied shops such as Liberty & Harvey Nichols and Crafts Council approved Galleries in UK, Europe, Japan & USA, from her workshops in Clerkenwell, then Bristol.

Holly was a founder member of ACJ, then helped organise ACJ conferences. Holly was the first Chair of ACJ-Bristol, and chaired the Committee for the Jewellery-Unlimited exhibition at Bristol City Museum & Art Gallery in 2004.

She now lives in deepest Devon.

Devon Hedgerow brooch

Silver, 18ct gold

2016

Cast from twigs, pierced reticulated
leaves

9 x 6.5cm

hollybelsher.co.uk

opposite:

Daisy-wheel brooch

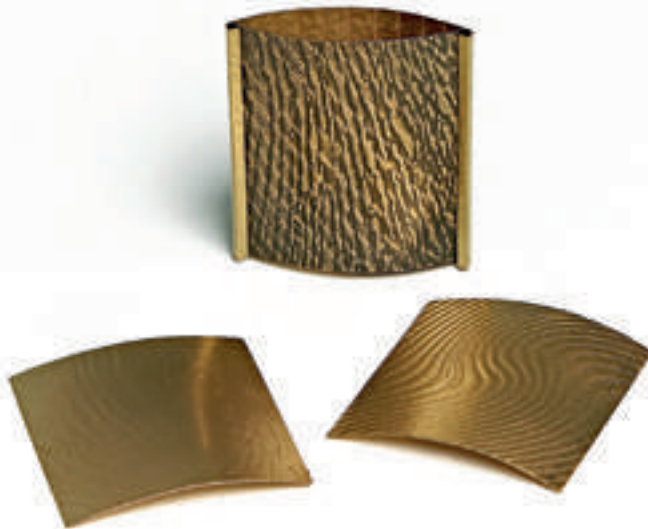
Silver, 9ct gold wire

1996

Pierced, reticulated surface, cast,
soldered

6 cm diameter





Stephen Bottomley's practice as a jewellery artist, designer & maker often walks the line between surface and pattern. Equally passionate about ancient and contemporary jewellery, history and art, Stephen's interests in handcraft, technology and material infuse his design thinking. Recurring techniques include: etching, printing, embossing and applying vitreous enamel to explore substance, surface and colour.

His work is exhibited internationally and held in the collections of the British Museum, National Museums of Scotland and South East Arts Collection.

Stephen is currently senior lecturer at Edinburgh College of Art, University of Edinburgh, leading the MFA and BA Hons Jewellery and Silversmithing Department, and is School of Design Director of Post Graduate Research. From 2005-2007 he served as the fourth chair of ACJ.

Black Traces brooch

Vitreous enamel, steel, rubber

2015

Stencilled & sifted enamel, 3D printed,
moulded

11 x 9.5 x 0.4 cm

klimt02.net/jewellers/stephen-bottomley

opposite:

Frame Brooch

Precious yellow metal

1998

Scored, folded, embossed, digital image
transfer

4 x 4.5 x 1.6cm





For more than forty years, Caroline Broadhead has explored objects that come into contact with the body. She is concerned with boundaries of an individual; between inside & outside, public & private, this includes a sense of territory and personal space, presence and absence & the creation of a balance between substance & image. Larger scale works use the space & boundaries between people to develop atmospheres that elicit subjective, emotional responses.

She has also worked collaboratively with choreographer Angela Woodhouse to produce installations & designs for live performance: *The Waiting Game*, Upnor Castle, Kent, 1997; *Court*, 2003. She has created large scale installations: *Away*, 2003; *Breathing Space*, York St Mary's, 2005.

Caroline is currently Head of Jewellery at Central Saint Martins, London.

Steel woven bracelet

Woven steel cable
2016
15cm x 8cm diameter

carolinebroadhead.com

opposite:

*The Waiting Game, Upnor Castle,
Kent*

a promenade performance combining
dance & design, made in collaboration
with choreographer Angela Woodhouse
1997

Photograph, linen dress

photo: Hugo Glendinning





Norman Cherry chaired the steering group for *Jewellers' Exchange* 1996 & was the inaugural chairman of ACJ.

Formerly Head of the School of Jewellery BCU, then Pro Vice Chancellor (Arts) at the University of Lincoln, he now practices as an independent jewellery artist, curator, writer & consultant. He is Visiting Professor at Nanjing University of the Arts, & at Tsing Hua University, China.

In 1997 he was completing long-term research into the Application of Textiles Techniques to Jewellery & Artefacts; *New Balance* represents that period.

Although he believes that every piece of jewellery has its own story, recently the more overtly narrative aspects of jewellery have become a preoccupation.

Aleyonacea Enamoratus 1976 alludes to a tale of lust, scuba diving, textile design, & Formula One.

*Aleyonacea Enamorus 1976
brooch*

Silver, gold, enamel, found object,
old black coral
2014-15
6.7 x 6.8cm

normancherry.com

opposite:

New Balance brooch

woven & fabricated silver, black onyx
1997
5.8 x 4cm





Following a two year foundation diploma at Herefordshire College of Art & Design, Susan Cross completed a four year degree course in Jewellery at Middlesex Polytechnic, London, graduating in 1986.

She set up her first studio in London before relocating to Edinburgh, & has been a part time lecturer in the Jewellery & Silversmithing department at Edinburgh College of Art since 1989. In 2007 Susan was joint winner of the Jerwood Applied Arts Award for Jewellery.

She has continued to develop her practice, exhibiting her work both nationally & internationally. She has also been invited to initiate projects & workshops in Finland, India (with the British Council), New Zealand, & Seoul, South Korea.

Susan Cross

Neckpiece

Silver, 18ct green gold, Korean textile
2013
Inlay, roll-printing, soldering, knotting &
wrapping
60cm long

susancrossjewellery.com

opposite:

Earrings

18ct gold
1997
Soldered, formed
0.9 x 6cm





Relationships, family & place are factors of particular significance in the narrative dialogue present in Jack Cunningham's work.

In the Fragments & Curiosities series (2010-11), the objects and imagery allude to museum cataloguing & our historic fascination with 'Cabinets of Curiosity'.

Through the process of association & personal viewing methodologies, Jack is interested in the dialogue that is consequently established between maker, wearer & viewer.

From 1990-2008 Jack was lecturer and the Head of Silversmithing & Jewellery at Glasgow School of Art where he gained his Doctorate in 2007, & from 2008-2014 was Head of the School of Jewellery, Birmingham City University. He was Vice Chair of ACJ from 2010 – 2014. He is now Professor Emeritus (BCU) & a Trustee of the Goldsmiths' Centre

Fragments & Curiosities (Series)

Brooch 2011
White metal (oxidised), Perspex and
printing ink, cultured pearl, 18ct yellow
gold detail, readymades
Fabrication, laser cutting, assembly
11 x 16 x 1.5cm

jackcunningham.co.uk

photo: David Withycombe

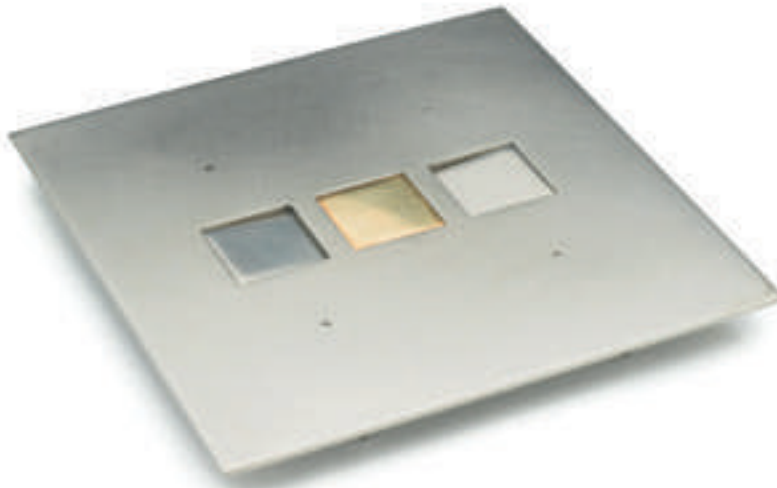
opposite:

Mask III (Mask Series 2000-01)

Brooch 2000
White metal (oxidised), carved
moonstone, 18ct yellow gold
Fabrication from sheet, roll printing,
stone setting
9 x 5 x 1.5cm

photo: David Withycombe





Born in France & educated at Montpellier University, Joel Degen has no formal training in jewellery making.

After initially working with silver, gold & semi-precious stones, he soon turned to using metals such as titanium & stainless steel, sometimes with gold & small stones as accents, employing cold fabrication techniques such as riveting.

His aesthetic is hard edged & unfussy, with nodding references to our technological environment.

He has exhibited widely in Europe since 1973.

His work is in the Collections of the Goldsmiths' Company (1970), the V&A (1974), the Cooper Hewitt Museum, New York (1975), Musée des Arts Decoratifs, Paris (1985), Crafts Council, London (1992), Alice & Louis Koch collection, Switzerland (2012).

Necklace

anodized titanium, stainless steel
2010s
12 x 20cm

Photo: Joel Degen

opposite:

Brooch

satin finished titanium, stainless steel,
18ct yellow gold, stainless steel screws
1990s
6 x 6cm

Photo: Joel Degen





Maria Hanson is Reader in Jewellery & Metalwork, & Programme Leader for MA/ MFA Design at Sheffield Hallam University. She studied Goldsmithing and Silversmithing at the RCA, & has 25 years' experience of making, lecturing & research. She has participated in many national & international exhibitions and was in the shortlist for the Jerwood prize for Jewellery in 2000.

Her work is represented in many public collections including the Crafts Council, Birmingham Museum & Art Gallery & the Goldsmiths' Company. Her current jewellery explores material sustainability & product consumption through data visualisation & the reuse and revalue of materials.

Maria was a founder member of ACJ

*Consumption # 1: 1820 Units
neckpiece*

Reclaimed metal, silver, fresh water
pearls, silk thread
2016
Pressing, fabricated
200cm long

mariahanson.co.uk

opposite:

Ladder with Cube brooch

Steel, silver, paper, gold leaf, latex
1997
Fabricated, soldered
30 x 3 x 3cm





Janet Hinchliffe McCutcheon's work develops through a continual progress of ideas, with the underlying aim to make jewellery of pure and simple form. The process of making & appreciation of materials stimulates ideas and presents new challenges. Individual elements are brought together using simple methods of assembly that exploit the qualities of the materials.

Janet worked on the development of the *Jewellers' Exchange* International Jewellery Conference at Northumbria University in 1996. The following year, she was elected as a founder board member of ACJ.

She has exhibited her work widely in the UK and internationally. Her jewellery is represented at Contemporary Applied Arts, is in private collections and in the *mima* International Jewellery Collection.

Janet Hinchliffe McCutcheon

Glass Connection necklace

Glass, silver, ebony, textile cord
2013

Cast pate de verre
420cm long

janethinchliffemccutcheon.com

opposite:

Wafer brooch

Silver, gold, steel pin
1996

Constructed, riveted
0.6 x 1.2 x 10cm





Dorothy Hogg studied Jewellery & Silversmithing at Glasgow School of Art & the Royal College of Art, then worked in industry, before setting up her own studio in Edinburgh while teaching part-time. In 1985 she was appointed Head of Jewellery and Silversmithing at Edinburgh College of Art, then became a Professor, retiring in 2008. She was selected as the first Craft Resident at the Victoria and Albert Museum. She was awarded an MBE in 2001 and became an Honorary Fellow of the Royal College of Art in 2006. In 2010 Dorothy was granted Lifetime Achievement Awards by both the Goldsmiths Craft Council & the Edinburgh Incorporation of Goldsmiths. She currently lectures, makes & runs public engagement workshops around the country.

Brooch in the Artery Series

Silver, pearls, pigment

2010

Soldering, wire drawing, filing, soldering,
sewing, painting

8 x 7.2cm

opposite:

Brooch in the Artery Series

Silver, red beads

2002/3

Wire drawing, tube making, filing,
soldering

11 x 7.8cm





A founder-member of ACJ, Terry Hunt is the current Chair. He graduated from the Central School of Art & Design in 1969. He was lecturer & then Deputy Head of the School of Jewellery in Birmingham, until retiring in 2010.

During the 1980s he furthered the decorative use of titanium; most significantly with the design and manufacture of Birmingham Polytechnic's mace. In the 1990s he developed the use of machine engraving to create repetitive patterns and textures onto forms created in a wide range of metals, especially anodised aluminium and titanium. Examples of this work have been exhibited world-wide.

Terry's concern with pattern progressed further with the adoption of laser marking technology, leading to an interest in more random arrangements across his designs.

4 x 4 on Purple brooch

aluminium, acrylic, foil
2016
anodising, laser marking
5.5 x 5.5cm

chair@acj.org.uk

opposite:

Purple/green form pendant

aluminium, pewter
1997
anodising, machine engraving
4.7 x 16.8cm





Daphne Krinos was born in Greece and studied at Middlesex Polytechnic. She established her studio in the early eighties and has since shown in many exhibitions in the UK and internationally.

Her distinctive work can be found in several private and public collections, including the V&A Museum, the Goldsmiths' Company and the Crafts Council.

Cage necklace

Oxidised silver, lemon citrines
2015-2016
Forming, bending, soldering,
laser-welding, oxidising
49cm long

www.daphnekrinos.com

opposite:

Bundle brooch

Oxidised silver, 18ct gold
1995-1997
Forging, soldering , oxidising
15cm long





Jacqueline Mina was born in Buckinghamshire, England in 1942. She graduated from the Royal College of Art in 1965. Continuously fascinated by precious metals Jacqueline has, over the years, become well-known for extending the possibilities of fusion between gold and platinum and for using traditional goldsmithing techniques in unorthodox ways.

She is a Liveryman of the Worshipful Company of Goldsmiths. Solo shows include the V&A in 1985, and Goldsmiths' Hall in 2011. Participating in many international exhibitions she will be represented at Collect 2017 by Bishopsland and CAA at the Saatchi Gallery.

A recipient of the Jerwood Prize in 2000, important examples of her work are held in major public collections.

Jacqueline served on the first Committee of ACJ

Brooch (PP299)

18ct yellow gold
2015
Striptwist, soldering
1.2 x 8.1 x 0.9cm

opposite:

Brooch (P1036X)

18ct yellow gold, platinum fusion-inlay,
Labradorite cabochon
1997
Fusing, texturing, soldering,
stone-setting
5.8 x 4.11 x 0.7cm





Adam Paxon has worked almost exclusively in acrylic for some twenty years. He has always sought to innovate & has developed his own techniques/language in his chosen material. He is interested in colour & light, using both in combination to offer the viewer reward for their inspection of his work. In some pieces colour blends as the piece is moved in the hand & light passes through, whilst in others the pieces are transparent & borrow colour from their environment. He is interested in plastic's throwaway association, though seeks to subvert this by hand crafting individual pieces of work, aiming to animate what to some is an industrial material.

Ring with tail in a tentacled dish

acrylic
2012

Lamination, thermoforming, hand carving
10 x 10 x 3.7cm dish, ring 6 x 4.8 x 4.8cm

Photo Shadi Vossough

opposite:

Squirming brooch

acrylic
1997

Lamination, hand carving, inlay
5 x 2.8 x 4.4cm





After studying Jewellery Design at Hornsey from 1967-70, David Poston built a reputation for innovative tactile jewellery made from non-precious materials.

In 1984 he closed his workshop, going to work on small-scale developments in Africa, specialising in sustainable rural livelihoods & technology transfer. Following PhD research in the subject, he initially joined an NGO before freelancing for a number of prominent institutions in twelve African countries. He also participated in medical technology innovation in Singapore and the USA.

He returned to England in 2000 to teach jewellery, prior to re-opening his workshop. From 2003 until 2012 he combined making jewellery with development work & assisting innovative technology start-up companies.

David continues to make distinctive forged titanium & stainless steel jewellery.

M806 bangle bracelet

Stainless steel, torn Liberty's printed silk
2010
Laser welding, tapestry weaving
9.6 x 8cm

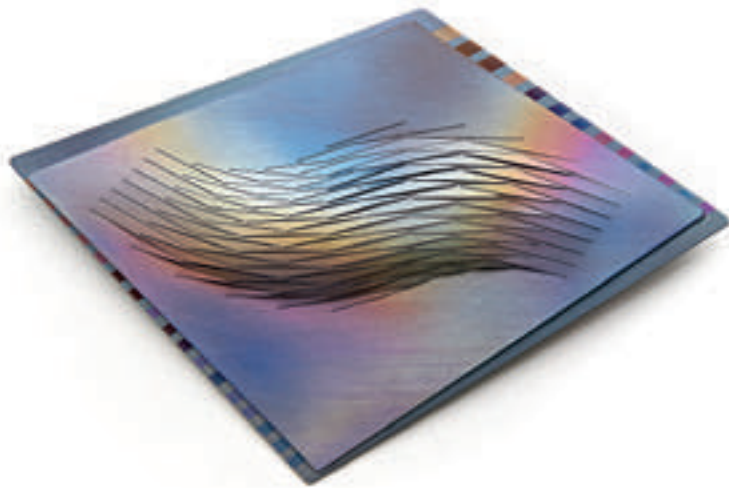
davidposton.co.uk

opposite:

M502 two part neckpiece

titanium & gold
1984
Hot forging
12.7 x 13.1cm





Ann Marie Shillito studied design at the RCA.

She began designing digitally in 2D for laser cutting refractory metals in 1990, & in 1998 began 3D Computer Aided Designing (CAD) for 3D printing. Struggling with standard CAD programmes, she became a research fellow at Edinburgh College of Art in 1999 to investigate why, & to find programmes more suited to how designer makers work. Haptic technology proved pretty good for designing digitally in 3D. Haptics means touch: in this context, using force feedback to feel virtual things three dimensionally.

She founded the software development company Anarkik3D, specialising in affordable haptic programmes built to give painless access to 3D technologies to enhance designing and learning. She uses it. And it's exciting and fun.

Statement neckpiece

Paper, inks, varnish, Ninjaflex filament
2016
3D digital modelling, 3D printing
(Mcor's ARKe 3D printer: paper, colour)
37 x 26cm

uk.pinterest.com/anarkik3d/ceos-own-work

opposite:

Slotted brooch, earrings & tie tack

Anodised niobium, titanium
1993 - 1997
Computer Aided Design (CAD), laser
cutting, electrolytic anodising
Brooch 12.5 x 8.5cm, earrings 5.5 x 5cm,
tie tack 3 x 5cm





Jessica Turrell is a jeweller, enamel artist, teacher & researcher. In 1988, after graduation from Central St Martins, she established a studio in Bristol. In the late 1990s she undertook a sustained period of research into mark-making in enamel using non-traditional techniques. This, combined with investigations into printmaking processes for enamel, formed the focus for her postgraduate study.

In 2007 the Arts and Humanities Research Council awarded her a three-year research fellowship. The project was hosted by the Enamel Research Centre at UWE Bristol, investigating the potential of new & experimental techniques & approaches in enamel.

Jessica continues to work predominantly with enamel in combination with etching and electroforming, using non-traditional techniques to explore enamel's subtle & ambiguous qualities. She was a Director of ACJ 2007-8

Jessica Turrell

Hollow form, red necklace

Vitreous enamel on electroformed
copper, oxidized sterling silver, silk
2016

Electroforming, enamelling
9 x 2.5 x 47cm

jessicatturrell.co.uk

opposite:

Untitled necklace

Vitreous enamel on sterling silver,
9ct gold
1996

Cloisonné enamelling
6 x 4 x 45cm





Frances Julie Whitelaw has worked as a jeweller and silversmith since graduating from Duncan of Jordanstone College of Art and Design.

Both strands of her work are strongly influenced by the properties of the materials & the range of techniques that can be used to create form, structure & surface.

Over the last 20 years, Julie has continued to pursue these principles of metal forming to create pieces which are strongly 3 dimensional.

The first piece 'Horn Ring' represents one of the later developments of a theme, which has been revisited many times since, with the second piece also constructed from hammered strips to form the individual links.

Julie was a founder member & ACJ's fifth Chair, from 2007-10

Frances Julie Whitelaw

Graduated Chain

Silver
2016
Hammering, soldering
5 x 90cm

francesjuliewhitelaw.co.uk

opposite:
Horn ring

Silver, gold
mid 1990s
Hammered, formed
2.5 x 3cm





Christoph Zellweger is internationally known for pushing boundaries on the definition of body adornment.

His one-off jewellery pieces & fictional products position themselves between critical design & object art. In his *Excessories* – *Let's talk about Fat* show (2012), he introduced the notion of excess, defining today's social habits of consumption, laying at the etymological core of the word luxury. What exceeds, what overflows, is the most exuberant side of nature, often manifested in the form of body fat. Christoph has identified this contemporary obsession & produced jewellery (accessories, translucent volumes that seem to overflow) in blown glass. Each artefact is marked with a weight reference as in existing operation protocols. The diverse fates of fat become metaphors for absence, gain and loss.

Excess 2550 pendant

glass
2012
mouth blown in artists own studio
13 x 13.5 x 5cm

christophzellweger.com

opposite:
*Body Pieces from the series
Foreign Bodies*

hand-pieces, worn between fingers
2002
medical grade steel
ceramic shell casting, photo etched
engraving
5 x 2.5 x 2.5cm



The second part of the exhibition shows a snapshot of contemporary jewellery, selected from the current members of ACJ

Our thanks to the Selection Panel:

Kath Libbert, gallerist

John Moore, jeweller

Peter Taylor, Director of the Goldsmiths' Centre

Rebecca van Rooijen, Editor of Benchpeg newsletter

Members were invited to send work which shows the best examples of their current practice, demonstrating excellence in design and high quality of making across a wide range of materials, styles and techniques

Dauvit Alexander

Supercollider pendant & chains

Silver; found iron objects, 9ct gold,
copper, titanium, gemstones
2015

CAD elements cast in silver, fabricated
8 x 8 x 80cm

justified-sinner.com



Kate Bajic



Reaction brooch

Copper, silver, acrylic paint
2015
Hand pierced, fabricated
12 x 12 x 3cm

katebajic.co.uk

Hendrike Barz-Meltzer

Silk braided necklace, four pendants

Silk, argentium silver, 18ct yellow gold
2016
Japanese Kumihimo silk braiding,
metal folding
70cm long

hendrikebarz.com

Photo: Hendrike Barz-Meltzer



Jessica Briggs



Damask Remains brooch

sterling & fine silver, 23.5ct gold,
steel pin

2016

Rolled, fabricated, keum-boo, oxidised,
selectively burnished

5 x 5.2cm

jessicabriggs@btinternet.com

Photo: Jessica Briggs

Articulated Bracelet

silver, magnets
2015
castings, fabricated
8 x 8 x 1cm

tobycotterill.co.uk

Photo: Prodoto



Karen Dell'Armi



Spirit Neckpiece #1

resin 3D printed
2014
38 x 40 x 14cm

dellarmi.co.uk

Traces brooch

steel, industrial enamel, magnet
2016
enamelling, sgraffito, abrasion
10cm diameter

amandadenison.com

Photo: Amanda Denison



Gail Ferriman



Personal Wind Farm brooch

silver, aluminium, resin, paint

2011

formed base, cast & sprayed turbine
elements

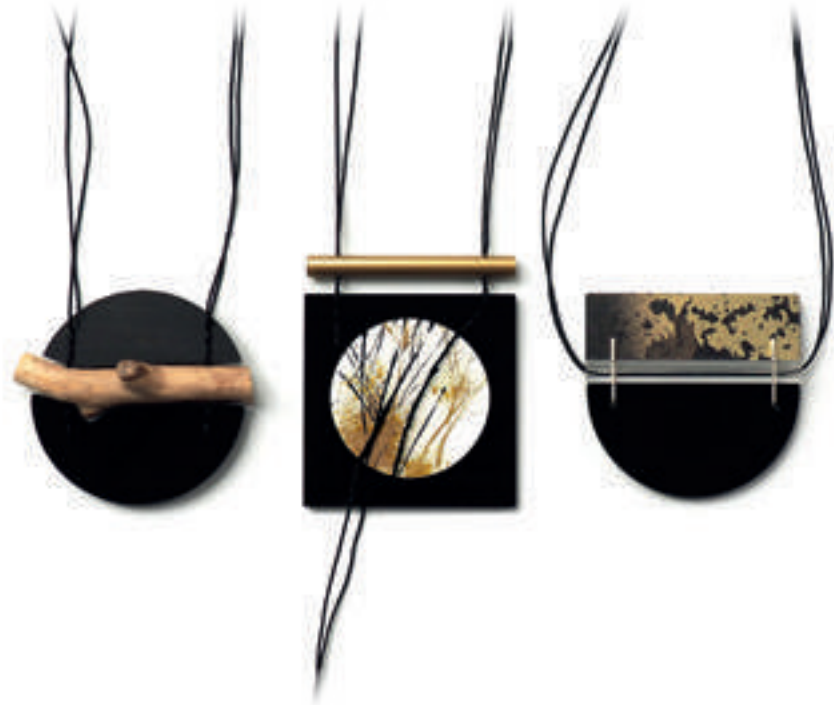
4 x 11 x 1.7cm

gferriman@icloud.com

Iken #1, #2 & #3 pendants

Acrylic, wood, paint, aluminium,
silver, thread
2016
fabricated, painted
largest 7 x 6 x 1.8cm

axisweb.org/p/gillforsbrook



Irmgard Frauscher



Tubefan necklace

Sterling silver, gold plated
Cast, fabricated
0.7 x 42cm long 2013

irmgardfrauscher.com

photo: Irmgard Frauscher

Anne Havel (USA)

*Cracked & stained series:
the root of all pendant/brooch*

sterling, copper, brass, stainless steel,
slate, amethyst slice, enamel
2016
etched, sifted, torch-fired enamel,
graphite drawing, prong set
7 x 9.5 x 1.3cm

Crafthaus.ning.com/profile/annehavel



Joanne Haywood



Silvia's Brooch

Italian silks, silver, steel, merino felt,
copper, paint, Skye periwinkle
2013
hand felted surface, crochet, forming
3 x 7.5 x 2cm

joannehaywood.co.uk

photo: Joanne Haywood

Mordicum ring set

black rhodium & 18ct gold on silver
2014
etched, fabricated
2.0 diameter x 0.8cm

susihines.com

Photo Simon B Armitt



Courtney Hyland



1948 ring

brass, coal, yarn
2016
soldered, bound
4 x 3cm

[courtneyjhyland.wixsite.com/
narrativejewellery](http://courtneyjhyland.wixsite.com/narrativejewellery)

Christine Johnson

Optical pendant

oxidised copper, steel, silicone
2016
fabricated
7cm diameter

christinejohnsonjewellery.com



Stephanie Johnson



Scroll brooch

silver & fine gold

2016

roll printed, folded & hand formed
5 x 3cm

stephaniejohnsonjewellery.com

Emily Kidson

Sculptural fold necklace

laminate, walnut, oxidised silver
2014
handcut, pierced
11x 29 x 3cm

emilykidson.com

photo: Emily Kidson



Loveness Lee



Transnatural 2 necklace

Porcelain, steel

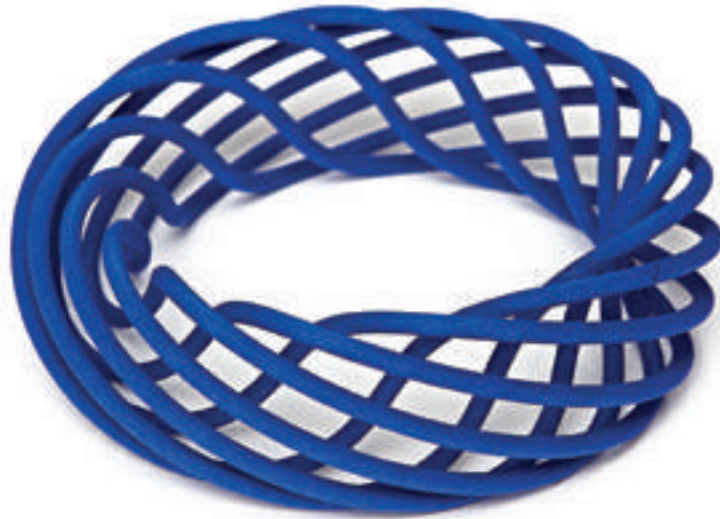
2016

Various firing techniques combining steel
with paper clay, glazing, laser-welding
25 x 25cm

facebook.com/LovenessLi

Vortex Bangle

3D printed nylon, hand dyed
2016 (designed 2013)
selective laser sintering, one strand of
nylon
6cm internal diameter x 3cm high
katyluxtonjewellery.co.uk



Fritz Maierhofer (Austria)



Waterfalls necklace

iron, enamel
2016
fabricated
45cm diameter

fritz-maierhofer.com

Round The Bend brooch

found objects, jar lid & vintage zinc-cast
toy car, copper, brass, steel tie pins
2013

piercing, mounting, riveting to fabricated
wire mechanism
7.5 diam x 5.5cm

lietamarziali.co.uk

photo: Lieta Marziali



Jo McAllister



The Ring Cycle: Flowering

fine silver, silk flowers

2015

stone-hammered, pierced, soldered,
burnished

10 x 10 x 10cm

jomcallister.com

Annamária Mikulik (Slovakia)

nature - fake illusions necklace

silver, plastic
2015
plastic castings, assembled
23 x 10 x 23 cm

ammariel.com



Jane Moore



Wheel, Fan & Semi-sphere pendants

oxidised silver, glass bead, thread
2016
roll-printed, fabricated
5 x 3cm largest

janemoore.co.uk

Jet Stream Brooch

resin, wood, mixed metals
2016
casting, carved & painted wood,
powder-coating
8 x 8 cm

jopudelko.co.uk

photo: Stacey Bentley



Zoe Robertson



RE:Animate necklace

salvaged granulated polymer,
ABS plastic, silicone rubber
2016

thermoformed & processed with
plastismith techniques
12 diam x 4cm

zoerobertson.co.uk

Louise Seijen ten Hoorn

Equilibrium #2 necklace (detail)

silver, steel
2016
carved, cast, constructed
27cm diameter

luzzious.com

photo: Louise Seijen ten Hoorn



Elizabeth Shaw (Australia)



Neck Brace necklace (detail)

ceramic fragment, found glass,
recycled silver
2016
fabricated
pendant
3 x 7cm

elizabethshawjewelleryobjects.com

photo Michelle Bowden

Twenty Twenty spectacle chain

silver, rubber, spectacles

2016

wire work, soldering

1.5 x 50cm

skeels.co.uk



Anne Walker



Disenchanted Forest: "not out of the woods yet" bangle

silver, garnets
2015

3D printed, fabricated, stone set
10 x 10cm

heistjewellery.co.uk

photo: Neilson Photography

Fig 55 - An Acoustic Seta brooch

silver, 18ct gold, antique reclaimed ivory,
stainless steel, gold leaf, cat's whisker
2013
fabrication, hand engraving, gold leafing,
riveting, patination
5 x 2.5 x 1 cm

*Maker's note: a seta is the equivalent of a
spider's ear*

anastasiayoung.co.uk



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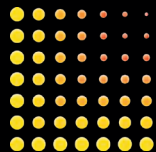

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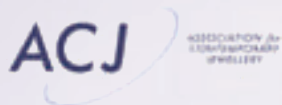
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