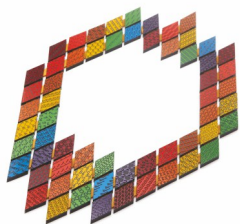


MEMBERS' EXHIBITION 2012



‘DIAMOND JUBILEE’

Diamond Jubilee follows the ACJ tradition of juried exhibitions such as *Jewellery Unlimited* (Bristol Museum 2004).

With a topical, thematic title and very open brief, all the work selected for *Diamond Jubilee* has addressed the essential criteria of 'celebration' with style, irreverence, humour and panache. Crushed gem stones, sweets and jellies, ribbon, graphite powder, flocked and sublimated materials, will rub shoulders with diamonds, silver and 18ct gold, in a glorious celebration of Queen Elizabeth II's reign.

The exhibition opens at the School of Jewellery, Birmingham City University, and then tours to; Llantrisant Gallery, South Wales, the Goldsmiths' Centre, London, Sarah Hutchison's Gallery in Edinburgh and finally North Glasgow College. *Diamond Jubilee* will be the first external exhibition to show at the Goldsmiths' Company's new Goldsmiths' Centre, following its own Royal opening exhibition. This is testament to the high regard in which the Association is held, together with the Centres commitment to showing work utilising non-traditional materials, in non-traditional ways.

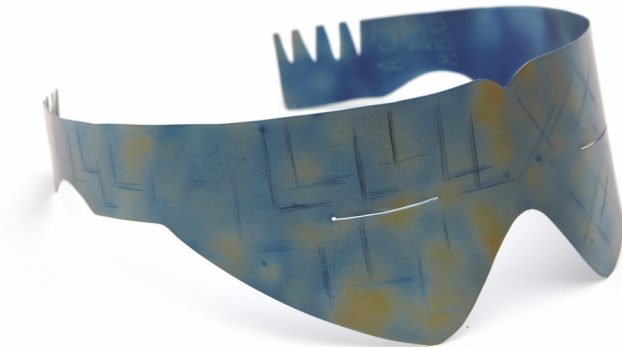
The judging panel was chaired by Professor Jack Cunningham, and included Corinne Julius, Jacqueline Gestetner, Joanna Hardy, Kath Libbert and Karen Dell-Armi, who are thanked for their time and enthusiasm, and for the range of knowledge and insight which they brought to the process.

Professor Jack Cunningham
ACJ Deputy Chair
Head of the School of Jewellery
BIAD, Birmingham City University

Lynne Bartlett

Anti-glare goggles

Titanium



Protection for the eyes, inspired by Siberian and Inuit snow goggles, to guard against the reflection from diamond jewellery worn to celebrate the Queen's Jubilee. Alternatively can be worn as a tiara.

www.reflectionandrefraction.co.uk

Kelvin J Birk

Crown
Crushed gemstones, silver, glue



The crown consists of an array of crushed-up gemstones where the nature of the precious material dictates the final outcome of the piece. By consciously destroying valuable materials and using this altered material, I give them a new value - it has been shifted from the commodity value to an artistic value.

info@kelvinbirk.com

Myia Bonner

Elizabeth necklace

Silver



Fascinated by the traditions jewellery embodies, Myia's work explores objects of the present with origins of the past. Playing on the Queen's love of the pearl necklace, Myia replaces the traditional pearl with her signature diamond geometricism; the 'brilliant diamond' necklace pays homage to the Queen's Diamond Jubilee.

www.myiabonner.co.uk

Stephen Bottomley

Diamond brooch

Silver, enamel, gold and diamond dust



Looking back on an age of experience and the transition
of a princess to the Queen.

www.klimt02.net/jewellers/stephen-bottomley

Ruta Brown

Carbon Corsage

Oxidised white metal, sea-washed coal



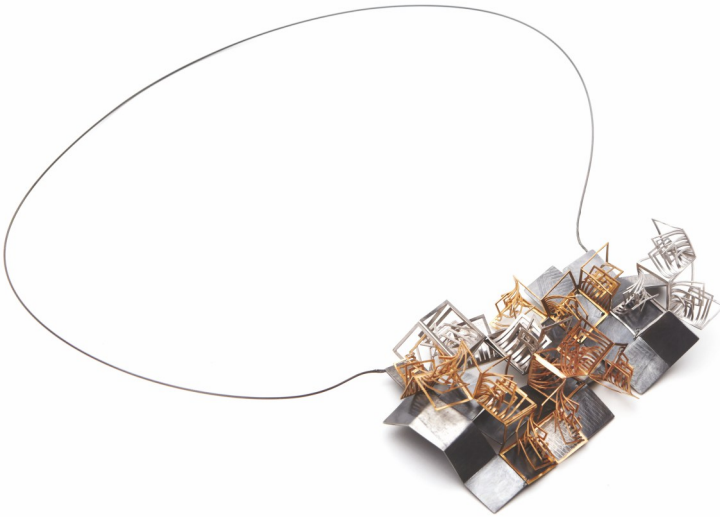
'this precious stone set in the silver sea' [Shakespeare - Richard II]

A corsage, composed of marine-inspired elements, set with sea-washed coal, gathered from a British beach - a celebration of carbon and reminder of its increasing scarcity in this form over the past 60 years.

info@rutabrown.com

Alice Bo-Wen Chang

59+1 Bodyspace/bodyscape Necklace
18ct gold, cubic zirconia, precious white metal,
gold plated copper, rhodium plated copper



A celebration for the 60th anniversary lies within the repetitive patterns that are cut and folded, transforming the two-dimensional surfaces into three-dimensional dynamic structures. The 59 squares symbolise the 59 years, and the rigorous diligence comes to glorious fruition where the hidden diamond shines for the 60th jubilee.

contact@alicebowenchang.info

Rachael Colley

The Sovereign's Ring

Gold plated silver and jellies



By applying material dupes I hope to impose a preciousness on the 'imitator' in order to form a renewal of a crown jewel; a hybrid that combines the crown and the commoner. For 'Diamond Jubilee' I have recreated *The Sovereign's Ring* using a combination of precious metal and jelly jewels.

www.rachaelcolley.com



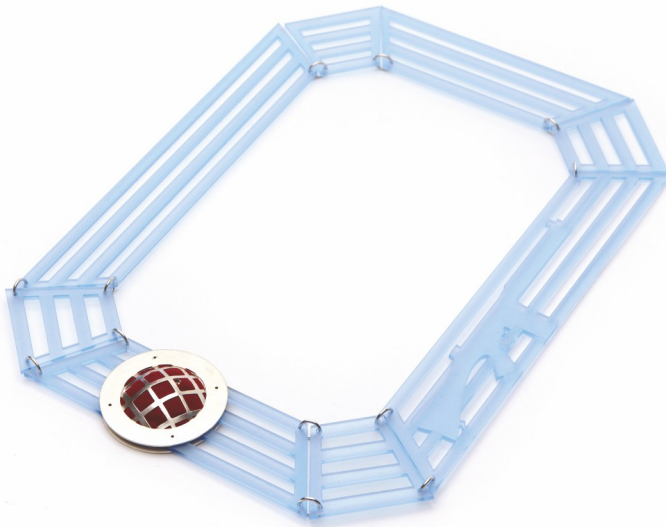
'During the Sovereign's Coronation the final part of the Investiture consists of the placing of the coronation ring on the fourth finger of the sovereign's right hand, and receiving the sceptre and rod. The Sovereign's Ring, 1831, was made for William IV with rubies forming the cross of St George (patron saint of England) on a large sapphire.'

The Crown Jewels, Tower of London

Shelby Ferris Fitzpatrick

Emerald Cut

Perspex, silver, felt, stainless steel, cubic zirconia



Arms, Angola, abuses
Brilliant, Botswana, blood
Carat, conflict, corruption
De Beers, DR Congo, deaths
Eternity, enforcement
Facets, flaw
Greed, glistening
Hard rock, human rights
Illusion, industry, illegal
Jubilee, jewellery
Kimberley, Kalashnikov
Love, labour
Marange, military
Nugget, Namibia
Oval cut, oppression
Purity, panic
Questioning
Rough cut, rifle
Sparkle, South Africa, slavery
Transparency, tainted
Unknown
Verification, violence
Wedding, war
Yoke
Zimbabwe

shelby.fitzpatrick@clickvision.co.uk

Maria Hanson

Element Rings: Carbon (C6)

Graphite, carbon fibre, charcoal, ebony, coal, paper, 18ct gold, silver, cubic zirconia, diamond



What's in my Stuff? brings together science and art to explore issues around sustainability, recycling and growing concerns about the scarcity and ethical sourcing of minerals and materials.

Carbon (C6) is the most important element of life. These rings play with our perception and understanding of two of the most pure forms of carbon; graphite and diamond.

m.hanson@shu.ac.uk
www.whatsinmystuff.org

Joanne Haywood

Blue Death
Silver, cotton, indigo, felt



Blue Death is a reference to Sumerian Court jewellery from Ur created in c.2500BC, now residing in the British Museum. The title also alludes to indigo, a dye used by ancient people for its symbolism.

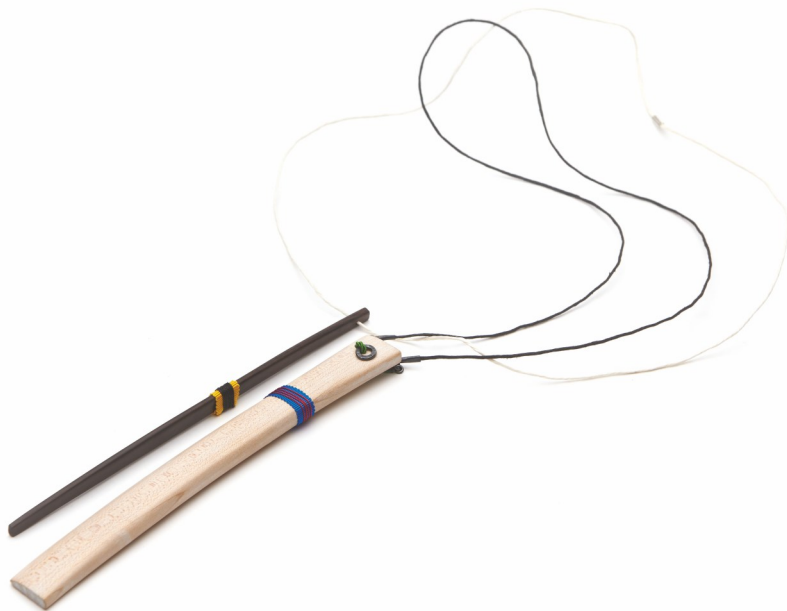
A study representing cycles of life and royalty from diverse and distant cultures.

www.joannehaywood.co.uk

Janet Hinchliffe McCutcheon

Jubilee Talisman

Sycamore, ebony, silver, textile



Necklace

Commemorative talisman for the Commonwealth
countries, 1952

www.janethinchliffemccutcheon.com

Tessa Holland

Diamond Triptych: Animal, Vegetable, Mineral
Animal: 18ct gold, cat's whiskers, bird's vertebra, pearl
Vegetable: copper, cotton, laurel, amber
Mineral: oxidised sterling silver, fine silver, graphite



Diamonds are pure carbon (so is graphite). This set of alternative diamond jewellery consists of a necklace, a diadem and a ring made with carbon from animal, vegetable and mineral sources. Worn together they evoke the cycle of carbon - through all its states - that enables life on earth.

tessah@supanet.com

Terry Hunt

'Sixty Diamonds' neckpiece

Laser cut acrylic, ribbon



Each one of the Jubilee years has been uniquely different, though in total, reflect varied spectra of activity, experience and change.

t.hunt28@btinternet.com

Tanya Igic

Diamond Lily

Leather, nylon coated wire, silver



A specially designed lily corsage for the Diamond Jubilee.
Utilising a technique exclusive to her, Tanya Igic bonded
together fifteen layers of finest quality leather to achieve the
pattern of the British flag

www.tanyaigic.co.uk

Mayza Joao

'Origin' ring

Silver, white and black diamonds



The 'Origin' ring, with diamonds in symmetrical opposition, plays with the concept of opposites; with diamonds being the 'origin', as a converging point, as the spark from where movements start.

www.mayzajoao.com

Bridie Lander

*Diamond - red, white and blue
pendant and brooch
Copper powder coated,
crushed coral & lapis,
pearls, rabbit fur, silver ball chain*



A diamond pendant for a Diamond Jubilee (and matching brooch).

To add a little regal touch the diamond is encrusted with semi-precious stone and with a little bit of fur to hint at the trimming found on much royal regalia and on the Imperial State Crown

bridie.lander@bcu.ac.uk

Jane Macintosh

Illusion brooch: Boxed Ace of Diamonds

Oxidised silver, 18ct gold



This is not a diamond.

This is not a box.

This is a brooch representing a diamond in a box.

www.janemacintosh.com

Vicki Mason

Pacific Lei

Cotton, plated brass



The showy, flamboyant Australian native hibiscus flower petals that make up this necklace sing of abundance, richness and red-letter days.

Made in the form of a Pacific region lei, this jewel acknowledges Australia as separate from the UK despite outdated ideas of Commonwealth realms that still exist.

www.vickijewel.com

Jo McAllister

Diamond Jubilee Stamp Observer's Ring

Fine silver, Jubilee stamp, vintage camera lens

Diamond Jubilee Stamp Collector's Brooch

White precious metal, Jubilee stamps, steel



The use of a special Diamond Jubilee edition of postage stamps within these works celebrates the ubiquitous image of the Queen, emphasising the central role her image has played in everyday British life over six decades.

www.jomcallister.com

Anne Morgan

Heirloom Coast Necklace
Driftwood, found object, brass, serpentine, silver



Heirloom Coast necklace uses costume jewellery that belonged to my grandmother, bought around the time of the Coronation. I wanted to combine pieces that have a 'historical' value so chose found objects from our coastline to create a celebration of history, both personal and national.

www.annemorgan.co.uk

Mandy Nash

Right Royal Ruff and Cuff

Polyester taffeta, haematite beads



Laser cut taffeta neckpiece and bracelet incorporating a diamond symbol to evoke the lacy effect of an Elizabethan ruff. The patriotic colours are intended as a tongue-in-cheek reference to my rather ambivalent attitude to the royal family, as is the use of cheap fabric rather than diamonds!

www.mandynash.co.uk

Grace Page

Dr Grace's Miracle Cure for the Monarch
Silver, brass, copper, paper, steel, pencil, mirror



Ever wondered how Her Majesty managed all these years?
Natural grace? Elegant poise? Innate diplomacy?
Don't be silly - it was a Dr Grace Miracle Cure!
Shown for the first time in public is the piece that has been
doing the hard work for her ...

Kathryn Partington

'Queen of Diamonds' - neckpiece and two brooches

Porcelain, cubic zirconia, pearls, silver



Slip cast elements of porcelain combined with silver are inspired by the concept and format of the Queen's Cameo. Also inspired by traditional diamond jewellery worn by the queen.

www.kathrynpartington.com

Jo Pond

'Long Lasting'
Tin, steel, EPNS



I have chosen to work with commemorative objects associated with the Inauguration of the Queen at her Coronation in 1953. These have been re-purposed to create a brooch, celebrating the Diamond Jubilee. Although a new object, my piece, like the Queen's reign, is by origin 60 years old.

www.jopond.com

Poppy Porter

Diamond earrings

Titanium, photograph, resin, silver leaf, etched and oxidised sterling silver



Sculptural earrings that take their inspiration from the tetrahedral units that make up the atomic structure of diamond. Influenced by the atomic design themes and colours of the 1950s they create a playful visual pun. The iridescent inlay is created using a technique developed by the designer.

www.poppyporter.co.uk

Zoe Robertson

'Flock on Queenie!'

*Jelly moulds, high density foam, flock fibre, vacuum formed plastic,
3D dye sublimation, aluminium and rubber*



This 'Jubilee Crown' showcases Union Jacks and diamond patterns. each element is made from 6 components. There are 10 elements in total which, when multiplied by 6, celebrates 60 years of the Queen's reign.

www.zoerobertson.co.uk

Tamizan Savill

'Have you come far?'

Copper, gilding metal, silver plate, glass paperweight



The Queen asks Garden Party guests 'Have you come far?'

The last sixty years have been a very long journey.

tamizan@tiscali.co.uk

Jessica Turrell

'Passage of Time'

Enamel on etched copper, oxidised white metal, recycled yellow metal



This piece explores the idea that the 'Jubilee' is a marker of longevity. The dark heavily textured surface contrasts with a removable pin that can be worn separately. This smaller piece - symbolizing the celebratory year - is precious both in its use of materials and in its more intimate scale.

www.jessicaturrell.co.uk

Maria Whetman

'Celebration tippie for the Queen' - trio of hatpins

Silver, brass, reclaimed aluminium drinks can, resin, faux diamonds



Seeing the Royal Charter on a brand of Gin & Tonic and knowing the Queen's preference for wearing hats at formal occasions, I imagined she might partake of the festivities arranged in her honour, with a celebratory tippie which includes the traditional 'ice and a slice'.

www.fluxplay.co.uk

Ruth Wood

'How many diamonds for Elizabeth?'

Silver gilt, rock crystals



I was considering the current unstable economic climate
and in jest, the Queen's finances! Is Elizabeth watching her
spending?

The ring is designed to be worn with balance and control
because the stones are loose, giving her the option to sell
one or two if needed ...

www.ruth-wood.com

Trish Woods

'The ring'

Coloured pewter 'diamond', gold metal



Historically pewter was the metal of the masses and gold, of nobility. An integral element of the Coronation regalia, the ring is a symbol of sovereignty (gold) and country (pewter) and plays on notions of preciousness and material hierarchies enshrined in an enduring symbol of celebration, relationships, strength and eternity.

www.trishwoodsdesignmetals.com

Hayley Zierold

Kaleidoscopic Ring
Stainless steel, mild steel, acetate



The ring is inspired by a cut diamonds' kaleidoscopic pattern revealed through magnification. The delicate layers are spaced and delicately held in place by my own adaptation of a precious stone setting.

www.hayleyzierold.com



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