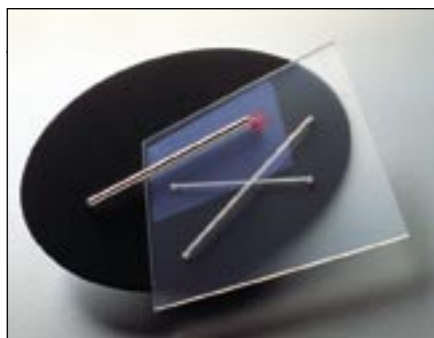




ANNE FINLAY was born in Wick, Caithness, Scotland in 1953 and studied at Gray's School of Art, Aberdeen from 1971–75, gaining a Post Graduate award in 1976. From being a highly acclaimed student Anne Finlay has developed into a highly successful designer with her works selling throughout Britain and Europe earning her many awards and her works are part of many important collections including the Kyoto National Museum of Modern Art, Japan.

Her designs are principally earrings, brooches, neckpieces, cufflinks and clocks and her influences are many and varied. She admires the work of many artists and designers including Matisse, Miro, Klee, Philippe Starke and Issey Miyake. Anne is inspired by a disparate range of stimulus from contemporary European furniture to Art Deco products; from everyday visual experiences to noting which of her designs sell the best!



BROOCH: acrylic, nylon & stainless steel

MATERIALS USED

Anne's primary materials are acrylic and laminates, sheet metals with wire, rod, tubes and cable. The materials are chosen for their colour, surface finish, texture or functional role. Production pieces are made from acrylic, PVC, nylon, rubber, wire and stainless steel. Limited edition work combines laminates with stainless steel, slate, gold leaf, acrylic sheet and fluorescent acrylic rods.



BROOCH & EARRINGS

TECHNIQUES USED

Decorative geometric patterns are screen printed onto PVC sheet which is then die cut. Thicker materials are cut by machine, laser or by hand and assembly involves a range of basic jewellery techniques. Hand painting and gold leaf are used to decorate many of the pieces.

Anne states:

"My jewellery is made primarily of plastics. I use these modern materials for their finish, lightness and versatility. In addition, they provide an opportunity to introduce colour into my work. The design process evolves through experimentation with shapes and materials. This helps me integrate functional elements in a cohesive and logical way. When



CLOCK IN PVC

working with plastics, quite specific techniques are employed. Each is adapted to the properties of the type of material used. For instance, rigid PVC and acrylic shapes are cut out with an engraving machine while thinner flexible material is often screenprinted then die or hand cut. The resulting shapes are then combined with other materials such as stainless steel wire, nylon and rubber. Each piece is then decorated in a way that reflects its intrinsic structure and composition.

In my work, I attempt to balance the equation between my wish to make affordable, accessible jewellery and, at the same time, offer the wearer the opportunity to make an individual statement. My pieces are designed around geometric themes, with construction, colour and pattern playing an important part. Overall, I try to achieve a coherent simplicity and structural order combined with a sense of lightness, liveliness and movement."



CLOCK- Acrylic Laminate & Stainless Steel



GEOFF ROBERTS was born in 1953, in Leicestershire, England, and studied Sculpture at Birmingham College of Art from 1972 – 75. After graduating he gained a Post Graduate award at the Royal College of Art, London 1975 – 78 where he studied Printmaking.

Geoff has been a full time professional artist for over 25 years and his main influences are the local land and seascapes of the Moray Coast where he lives and works.

He has work in many Galleries and Museums across the UK and Europe including the Crafts Council and the V&A and private commissions.

His work has always embraced both disciplines of jewellery and sculpture. He feels that sculptural pieces often have sections within them, which dismantle and can be worn. These large pieces of studio jewellery appear to have ritual significance perhaps imbuing the wearer with some kind of influence or power.

MATERIALS USED

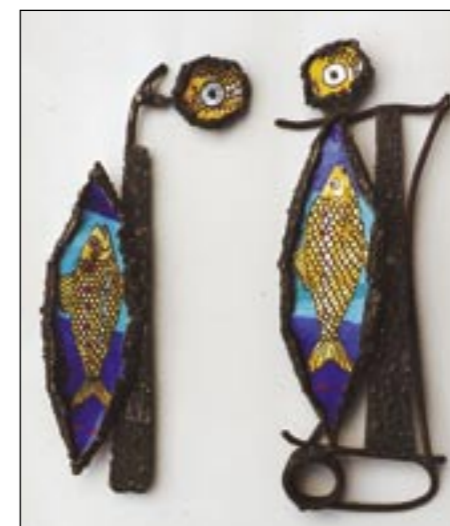
Geoff Roberts uses a variety of materials to make his designs including acrylic, copper, steel, leather and found objects.

He uses these materials to produce rings, neck pieces, brooches, bangles, anklets and large scale sculpture. Themed work includes: masks, fans, breastplates and helmets.

TECHNIQUES USED

He has developed a technique for applying metal foils onto fine-grained leather and acrylic sheet by means of printing and freehand application. He works in acrylic sheet to which coloured foil is applied with an electric iron, building up layers of colour as in a painting.

The flat sheet is cut, folded and moulded at speed while it is hot enough to be flexible, into three-dimensional shapes.



PIN & HANDSET



Geoff Roberts states:

"Over a long period the work has both evolved and changed from using acrylic, through a time of utilising found objects and on to the more recent welded wall pieces and regalia. Throughout this whole career colour and the use of metal foil has been a trademark.

Whilst my main preoccupation is with these larger experimental pieces I have also designed and manufactured the smaller production jewellery aimed specifically at the fashion market, these earrings and brooches are as a direct spin off from the more theatrical pieces. Problems of fabrication in my sculpture are often overcome by the use of techniques and methods more often employed in jewellery."



MONUMENTAL Ring With Blade



MALCOLM APPLEBY

Malcolm Appleby was born in 1946, in Beckenham, Kent, England and from 1961-68 studied and trained at a variety of Art institutions including Beckenham School of Art, Ravensbourne College of Art & Design, Central School of Arts & Crafts, Sir John Cass School of Art and the Royal College of Art, London.

His main influences and inspiration is drawn from the landscape of the Scottish Highlands and the type of work he produces is principally decorative and functional metalwork, jewellery, medals, buckles, prints and engraving on sports guns.

Appleby's work is exhibited in galleries and museums across the UK and America and has to his credit a huge list of prestigious official commissions which include; engraving orb on Prince of Wales Coronet, 500th anniversary silver cup for the London Assay Office, V & A seal, condiment set for 10 Downing Street and, in 1990, a major silver commemoration cup and cover for the Royal Museum of Scotland .



SWAN BOWL Number 2

Malcolm Appleby trained as a part-time apprentice gun engraver while still a student, and later applied these skills to jewellery and metal forms. As a child he was fascinated with gunsmiths' shops – 'something about the smell of gun-oil and cordite and dust'. Throughout his career he has produced an extraordinary diverse range of objects including jewellery, tableware, medals and seals, prints, buckles and decorative sporting guns.

Malcolm has made Scotland his home since the late 1960s, the natural environment of the country influence much of his work.



PLATINUM & GOLD EARRINGS

Appleby has developed a pioneering technique of firing gold and other metals onto steel and iron. The process involves first engraving or chiselling the steel, inlaying different carats of gold and other metals into the surfaces and then firing the object with oxygen and propane at high temperatures. This technique applied to prepared metal surfaces creates some of the original and unusual colour and textural effects so characteristic of much of his work. Malcolm also acquires scrap laminated iron gun barrels, which are stripped down in his workshop and hammered into flat sheets of iron. This reworked iron is then used in his jewellery and tableware.

TYPE OF WORK MADE

Decorative and functional metalwork; jewellery, medals, buckles, prints and engraving on sports guns.

MAIN INFLUENCES

Inspiration is drawn from the landscape of the Scottish Highlands.

MATERIALS USED

Silver, gold, platinum, steel, iron, and bronze.

TECHNIQUES USED

Engraving, carving, chasing, casting and hand raising. Developed gold fusing on to steel and created new silver engraving technique.



FEATHER NECKLACE (detail)



SWAN BOWL No 2 (detail)



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