
Lenticular Jewellery

This body of work is the result of research into lenticular imagery in precious metals. The finished pieces use my technique of interlacing pattern using thousands of bi-metal wires that create an optical changing effect when tilted. The work, exhibited in the UK and abroad has also won awards for innovation.

Submitted by Andrew Lamb
Output No. 1





Andrew Lamb

Silversmithing and Jewellery Department

Ref Output Portfolio 1

Summary

Title-	'Lenticular' Jewellery.
Outputs-	'Artefacts' - Collection of jewellery for exhibition See slide 4 for selected images i. Brooch, 'Lenticular' series -18ct gold and silver, diameter 50mm, 2012 ii. Pendant 'Lenticular' series – 18ct yellow and white gold, diameter 12mm,2012 iii. Brooch 'Lenticular' series – 18ct gold and silver, diameter 30mm, 2012 iv. Plaid Brooch 'Lenticular' series – 18ct yellow and white gold, 24ct gold, platinum and silver, diameter 40mm 2012 v. Brooch 'Lenticular' series – 18ct yellow gold and silver, 20x50mm, 2011
Methods-	Traditional Jewellery skills including, soldering, wire-drawing, precious metal alloying etc. Advanced Laser welding techniques. Sketchbook, photoshop and Illustrator and Rhino used in the design process. Model making and sampling.
Reach:-	Exhibitions, Awards, Commissions, Catalogues, Lectures, Books and magazines. Please see Slides 24 & 25 for full listing.
Date of Research-	2009 – ongoing.



ii



i



iv



i



v

Context

For a number of years I have been using precious gold and silver wires in my jewellery. I create my pieces by layering, and overlapping these 'threads' to create rippling textures and subtle colour variations, playfully drawing in the viewer and creating a moment of surprise. I am influenced by illusion and the mesmerizing visual effects of Optical Art. I aim to emulate the perfection found within the natural form yet highlight the imperfections in the way we see and the way we perceive. These pieces come alive with the slightest of movement. I.e. One second a ring is silver, the next second gold (see image ii) the ring is photographed from three angles.



i



ii



iii



iv

'Changing Colour' series - (pre 2009)

(left to right)

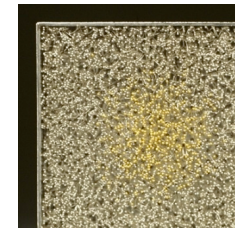
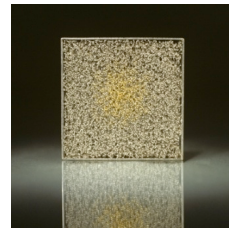
- i. Brooch 'Changing Colour' series, silver and 18ct yellow gold, 2004
- ii. Ring 'Changing Colour' series, silver and 18ct yellow gold, 2004
- iii. Bracelet 'Changing Colour' series, silver and 18ct yellow gold, 2004
- iv. Necklace 'Changing Colour' series, silver and 18ct yellow gold, 2005

Context

In 2010 I received The Arts Foundation Award for jewellery a £10,000 prize – Categories each year range from sculpture, cinematography, screenwriting, ceramics etc.. The last time a jewellery artist won was in 2001. Lin Ceung was the recipient. She is known recently for designing the medals for London Paralympics 2012.



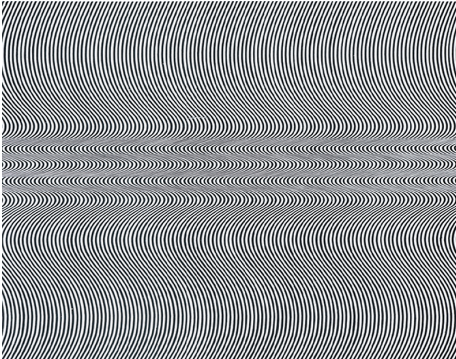
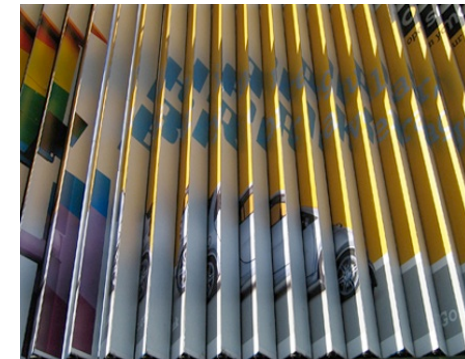
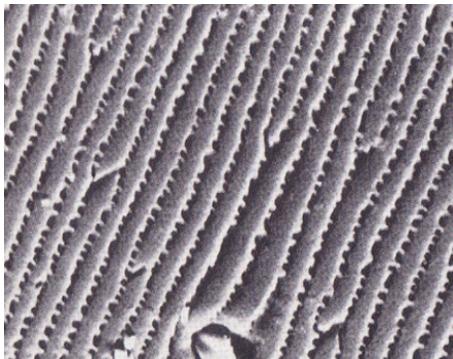
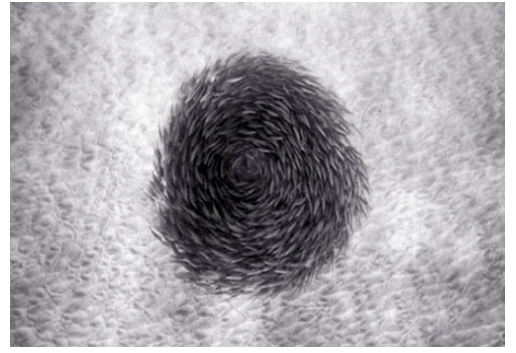
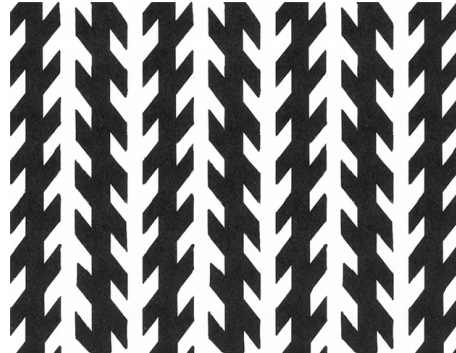
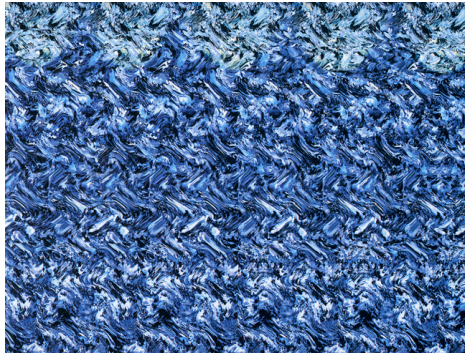
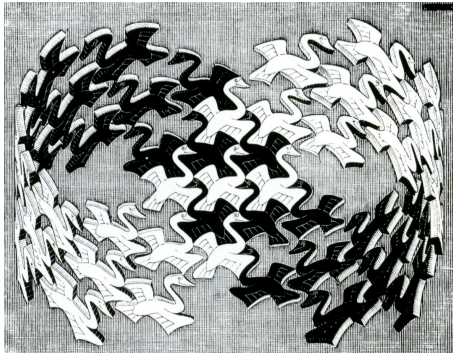
'The Foundation gives financial assistance to talented, emerging artists at a time in their careers when they have shown commitment to, and reached some professional standing in, their artform. At this critical stage, a period of relative security in order to explore new avenues or consolidate existing work is often crucial.'



Images - Giovanni Corvaja – Master Jeweller Italy (Gold and platinum Brooch / necklace)

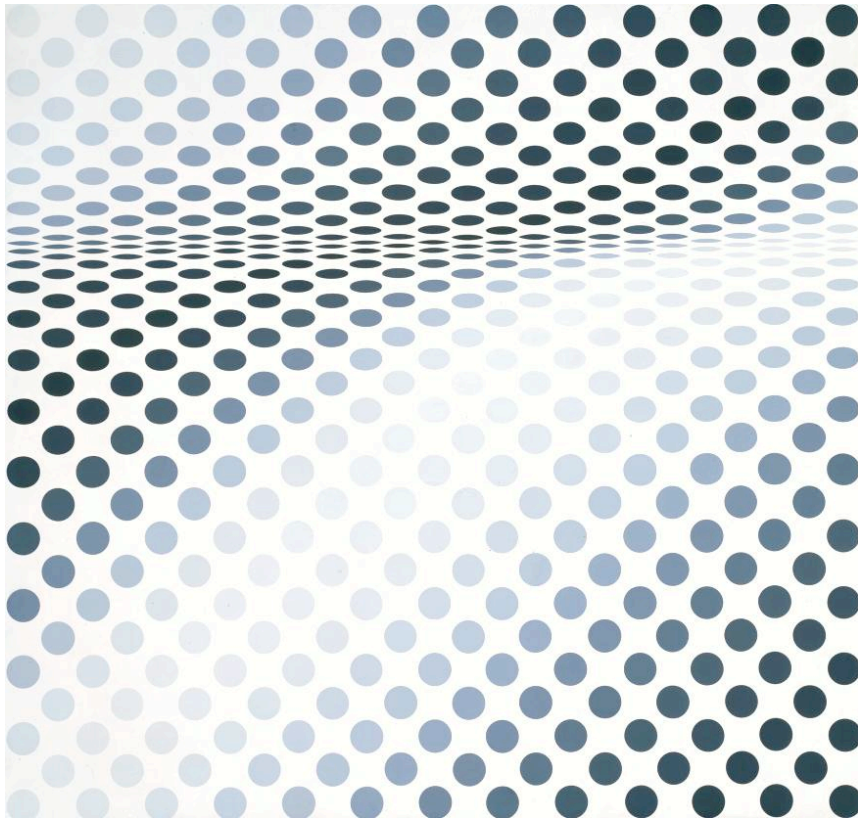
On winning the award I developed new work following metallurgical research in precious metals. I initially spent time in Italy with the master jeweller Giovanni Corvaja (images of his work above) Then a further several months testing and sampling in my Edinburgh studio.

The funding enabled me to further experiment with metals including platinum / palladium / silver / various gold alloys as well as steel and titanium.



Influences -

Clockwise from top left – M.C. Escher, 'Magic' eye stereoscopic image, Linear optical illusion, fish x2, Bridget Riley Op-Art, Advertisements moving, Microscopic images of insect that changes colour.



Bridget Riley
Hesitate Date
1964
Oil paint on canvas
1067 x 1124 mm

Op-Art

'Bridget Riley could always get her lines to billow and weave, spin and rotate, pull and tug, concertina and squeeze'

Clare Henry, Article - Scotsman Newspaper, 2000

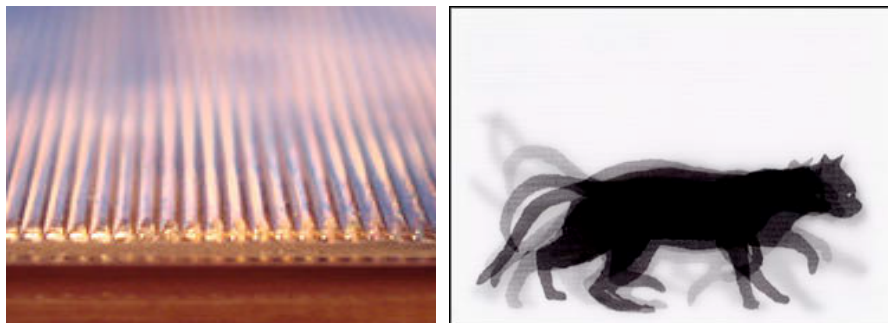
Bridget Riley creates an illusion of movement and depth on a flat canvas. Her work is an example of what I essentially aim to do using only precious metals. I want to create a moment of surprise for the viewer or wearer.

Traditional Jewellers employ the use of clusters of stones to create volume and depth, using facets of stones to draw in the eye and create their own illusion, playing with light / movement.

For me it is important to make work that has an added dimension and I use my own methods to create 'miniature canvases' of my own.



Magic eye book I own



Close-up of the ridged surface of a lenticular print and 'animated' image cc

Stereoscopic Pictures ('magic-eye' images)

Bridget Riley's canvases and prints fascinate me, in particular because of the instant effect they create. Either drawing the eyes in or even causing dizziness.

Stereoscopic imagery also appeals to me, but because the pictures are not instant they also irritate me immensely as I find seeing the 'invisible' floating shape within the pattern impossible. My optician explained to me recently that the reason I could never see it is because I have an astigmatism in one eye causing one eye to be too weak to focus on the offset images. This area of interest has led to looking at interlacing of images holograms and in particular lenticulars.

Lenticular Printing

This process uses at least two existing images combined with a lenticular lens. This process can be used to create various frames of animation (for a motion effect), offsetting the various layers at different increments (for a 3D effect), or simply to show a set of alternate images which may appear to transform into each other.

'Lenticular' Brooch – 2009
Silver and flame oxidised red gold - 2x5cm



The first 'Lenticular' piece.

It resembles the surface of a lenticular print as I have used fine lengths of triangular wire. When the piece is tilted or the viewer moves, the surface of the piece changes from silver to gold or black to white and back again, the bands of black and white wires made the piece suddenly come to life.

My next challenge in precious metal was to create pieces with changing images.....

Method



At the workbench – Photo Julian Haynes

Research and experimenting is key to the way I design and make my pieces. I spend days to weeks preparing wire testing its properties and constructing jewellery.

The Arts Foundation Award allowed me to spend more time on this process



Traditional gold granulation



Silver large granulated forms by David Hyke



Mixed gold surface by Giovanni Corvaja

Various artists have developed the technique of granulation. A technique dating back centuries that involves a process fusing hundreds / thousands of tiny balls to a surface to create a texture or pattern.

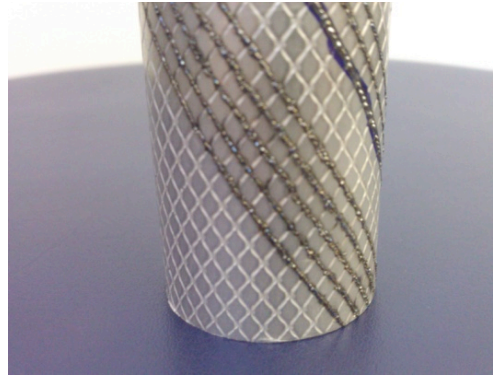
My own research has led me to find different ways to create a new precious surface technique

My own developments and research into fusion of different metal to surfaces led to the 'quilted' vessel.

Instead of fusing balls to a surface I started individually Laser welding fine sections of gold / steel / titanium wire



Wax vessel ready for casting – It was important it was made this way so when cast in silver it had no solder seams

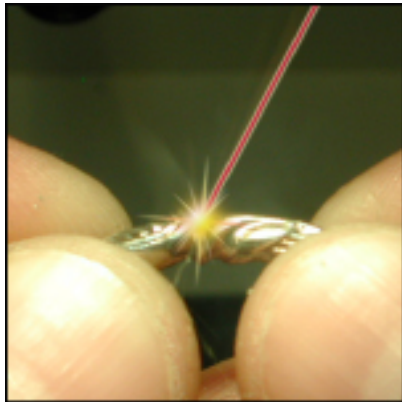


Work in progress - Image of titanium fused on some of silver surface



My desktop laser welder

Laser welding is a technological development that has become more and more common in the manufacture of production jewellery. It involves firing a fine beam of light to fuse metals together with extreme precision. Mainly used for repairs where the heat is concentrated and does not affect precious stones. I have developed my own innovative techniques through extended hands on research on the process.



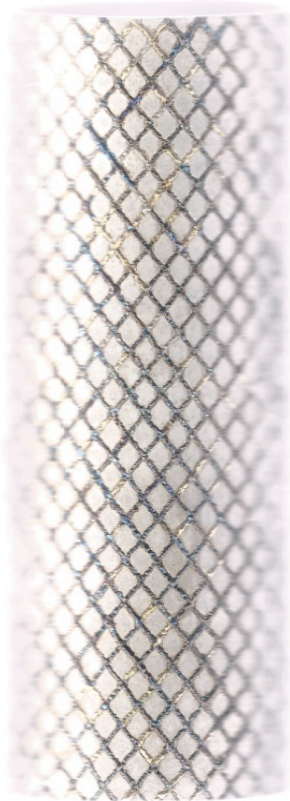
The use of the laser to repair.



Tom Rucker – Necklace, Platinum / gold
Tom has been a leader in the use of this technology for fifteen years.

We exhibited alongside each other at Goldsmiths Hall in 2011/12.

He was a member of the judging panel when I won the Technological Innovation Award 2012



'Quilted' Vessel,



Andrew Lamb

*Studied Edinburgh College of Art
and Royal College of Art, London
Bishopsland Fellow 2001*

I have developed this technique of 'laser-stitching' titanium, stainless steel and gold to the surface of the silver, reflecting my interest in textiles and experimentation or 'playing' with materials. Ten years on I look back on the time I spent at Bishopsland with great fondness. It seems like yesterday. We worked hard, had great fun and made lasting friendships.

*Quilted Vessel · 2011 · Sterling silver, titanium, 18ct gold, stainless steel
95 x 34mm*

Nan Nan Liu

*Studied City University, Birmingham
and Royal College of Art, London
Bishopsland Fellow 2008*

The first engraving piece was at Bishopsland which gave me the opportunity to learn a variety of skills. I imagine that I would have been without having the year of the Makowers. To experience in which my engraving objects is currently my

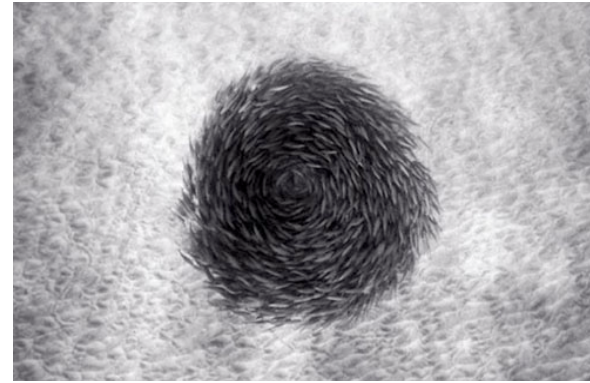
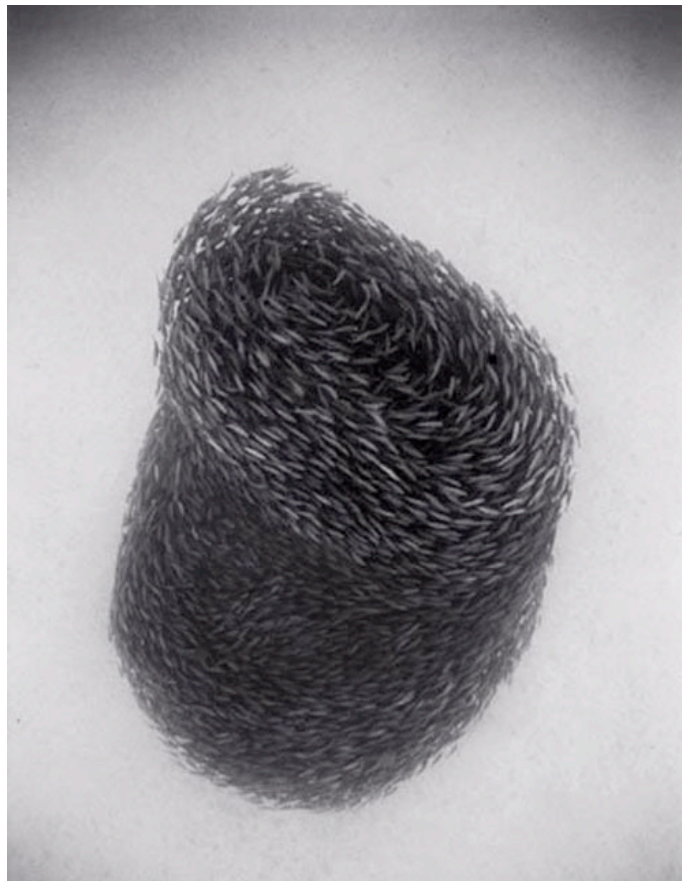
*Oval Dish · 2010 · britannia
450 x 250mm · photo: Bill*

Collect' 2011 catalogue

'Quilted' Vessel 2011. This was the first piece I created following my Arts foundation Award. I was invited by Amanda Game, former Director of applied arts at The Scottish Gallery to make a functional drinking vessel. Although not a jewellery piece this was a very important stage in the development of my latest work. The challenge to make a functional piece for the **Saatchi Gallery** show led me to research use of 'wirework' in a different way.

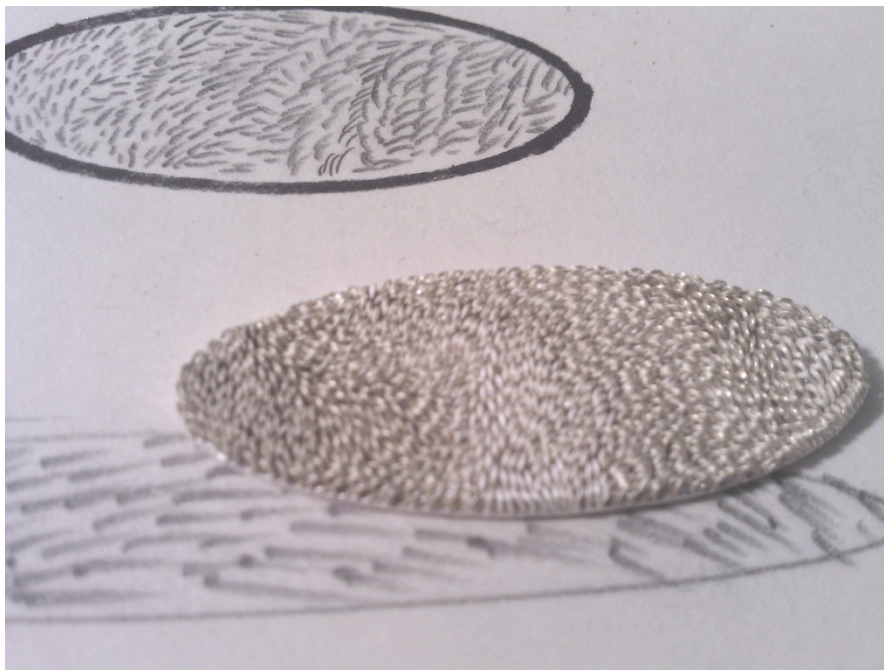
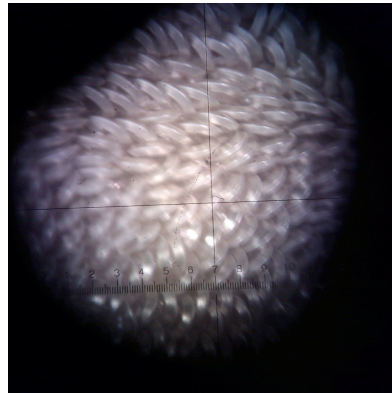
I developed this technique of laser-stitching; *(using a laser welder) titanium, stainless steel and different colours of gold to the surface of the silver, reflecting my interest in textiles and experimenting or playing with materials.

There is between 30-40 feet of wire (gauge 0.2 & 0.3 mm) fused to the surface of this cup measuring 95mm height.



One area of my visual research, relating to lenticulars, has been the investigation of visual illusion and deception employed in the natural world. Looking at counter-shading of fish scales and these images by Wayne Levin I began considering the possibilities of combining my previous discoveries of laser welded surfaces along with the precious bi-metal wire forms I had successfully exhibited in the UK and abroad.

Work in progress /
Clockwise – Through
the laser's microscope,
work in progress /
brooch next to
preliminary sketches /
next to screenshot
images

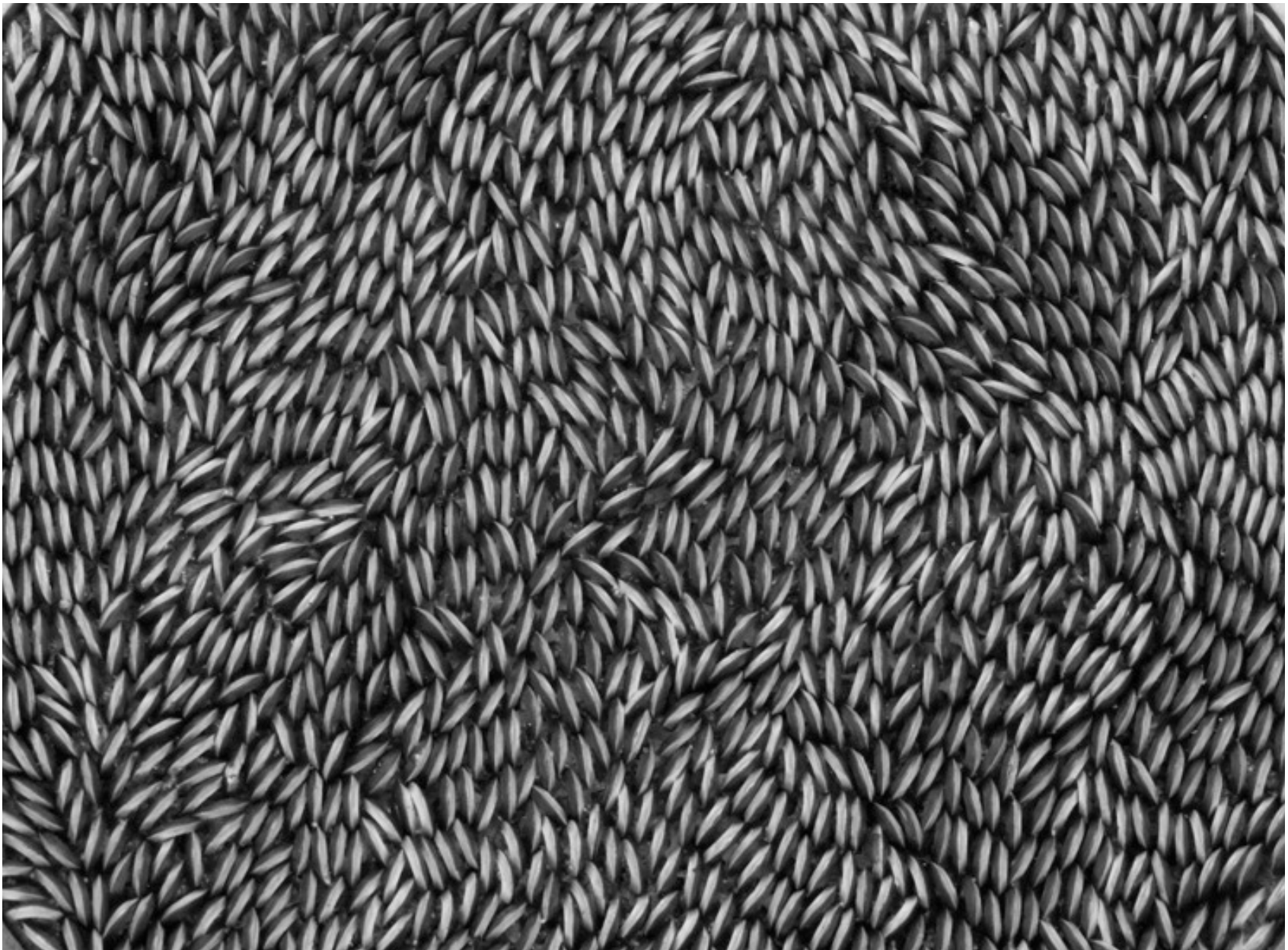


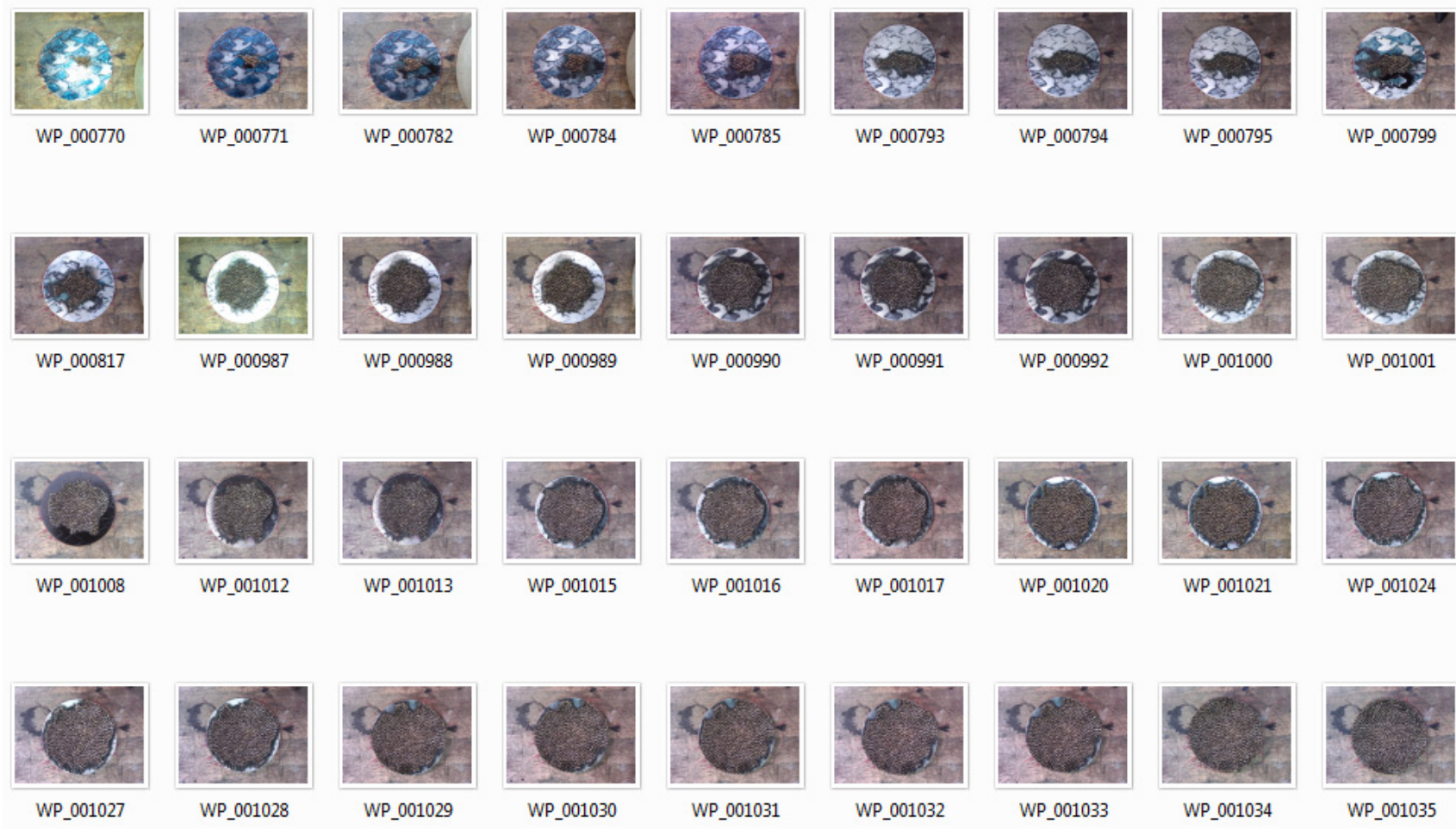


Brooch Front view – 18ct yellow gold and silver – 2011 – 2x5cm – over 1000 individually placed and laser welded loops of wire – Visually the brooch is neither gold or silver in colour, however when it is tilted →



Brooch x 2 angles to show change from gold to silver





Work in progress – Many hours under the microscope and welding to create surface of over 2000 individual ‘pixels’

The surface is created by placing the individual pieces of wire one by one.



'Lenticular' Brooch 2012 – silver and 18ct red gold – 5x5cm

The piece is photographed at different angles and the image changes and disappears momentarily.

- * Goldsmiths' Craftsmanship and Design Awards
- Contemporary Jewellery, IJL Special Award 2012 - Gold Prize
- Technological Innovation Award 2012 - Gold Prize

Bought in 2012 by the Goldsmiths' Company London for the Modern Jewellery Collection – Also exhibited in the World Crafts Council Exhibition 2012



'Lenticular' Brooch 2013 – silver and 18ct red gold – 2.5 x 2.5cm
The piece is photographed at different angles and the spots change and disappear momentarily.

Reach / Dissemination

Selected Exhibitions

2013

COLLECT - Saatchi Gallery, London (2014)

Solo Exhibition, (with catalogue) The Scottish Gallery, Dundas Street, Edinburgh (December 2013)

Goldsmiths Fair, Goldsmiths Hall, London

Roots to Shoots – Group Show, Royal Botanic Garden, Edinburgh

Group Show - Gallery SI, Kobe, Japan

Growing Talent – Goldsmiths' Hall London

2012

EUROPEAN PRIZE FOR APPLIED ARTS 2012, Mons / Belgium

GOLDSMITHS' FAIR - Goldsmiths' Hall, London

SOFA - NEW YORK Represented by Flow London

MADE IN SCOTLAND - The Fleming Collection London

2011

Flow Gallery, Solo Showcase, London

A Form of Perfection: Geometry in Precious Metal, Electrum Gallery, London

COLLECT - Saatchi Gallery, London, represented by TYGER GLYN & BISHOPSLAND

'Not Pretty?' Contemporary Jewellery by nine male makers from Scotland and Australia (Touring - Scotland and Australia)

Awards

Goldsmiths' Craftsmanship and Design Awards

- Contemporary Jewellery, IJL Special Award 2012 - Gold Prize

- Technological Innovation Award 2012 - Gold Prize

The Arts Foundation Fellowship Award for Jewellery 2010

Association for Contemporary Jewellery Prize at Origin – London Crafts Fair 2009

Reach / Dissemination

Lectures / Talks

Society for Jewellery Historians, Guest speaker, Royal Academy of Arts, London (November 2012)

Musachino Art University, Guest speaker, Tokyo, Japan (August 2011)

Hiko Mizuno University, Guest speaker, Tokyo, Japan (August 2011)

University of Hertfordshire, Guest speaker (March 2009)

Goldsmiths' Hall, London (two lectures for Coutts' London Jewellery Week) (June 2009)

Publications

Books / Catalogues

Growing Talent, La Trobe-Bateman, Mary (2013).. The Worshipful Goldsmiths Company, ISBN 978-0-907814-32-0

Collect Contemporary Jewellery Joanna Hardy (2012) ISBN - 9780500288559

EUROPEAN PRIZE FOR APPLIED ARTS Exhibition Catalogue, WCC Belgium. (2012) ISBN – 978-2-87536-011-3-EAN

Fashion for Jewels: 100 Years of Styles and Icons, Woolton, Carol (2010) ISBN-978-3-7913-4484-3

Masters - Gold, Lark Books, Le Van, Marthe(2009) p. 128-135 (ISBN 13: 978-1-60059-040-5)

EUROPEAN PRIZE FOR APPLIED ARTS Exhibition Catalogue, WCC Belgium. (2009) ISBN 978-2-87536-000-7

Magazines / Articles

Goldsmiths' Review – 3 page article – published by Goldsmiths Company London

Financial Times, How To Spend It, Vivienne Becker 'Glowing Hot and Gold' 17th Sep. 2011

UK Vogue, 'Ring Masters' by Carol Woolton. June 2010. Page 58

Wallpaper Magazine, 'FAB UK' November 2009. Page 163

Financial Times Online, 'The next big things: The pick of the crop' 14 Sep 2009

Collections

Crafts Council Collection – Brooch Purchased 2012

Aberdeen Art Gallery and Museums – Brooch Purchased 2011

The Alice and Louis Koch Collection - Ring Purchased 2011

Worshipful Company of Goldsmiths', London – Brooch Purchased 2009 & 2012



Andrew Lamb © 2013

ANDREW LAMB



UNDER THE LENS



ANDREW LAMB UNDER THE LENS

4-24 December 2013

www.scottish-gallery.co.uk/andrewlamb

FOREWORD by Professor Dorothy Hogg

UNDER THE LENS by Professor Elizabeth Moignard

THE SCOTTISH GALLERY

CONTEMPORARY ART SINCE 1842

16 Dundas Street, Edinburgh EH3 6HZ

Tel 0131 558 1200 Email mail@scottish-gallery.co.uk

Web www.scottish-gallery.co.uk

Cover: Lenticular Pendant and Brooch, 18ct yellow
and white gold, 2013, 20 x 50mm (see page 10)

Detail left: Plaid Brooch (see page 13)

Photography: Graham Clark

FOREWORD

I was asked recently to write an extensive article about Andrew Lamb for The Goldsmiths' Company in London for their publication Goldsmiths' Review. This recognition by the Company establishes him amongst the best-known jewellers in the country and comes after a very successful year in 2012 when Andrew won two first prizes in the Goldsmiths' Craft and Design Competition. Andrew's track record of prizewinning and his international reputation is now well established and his work resides in many museum collections.

This recognition has been gained by an innovative approach to fine metalworking and sheer hard work. I have the privilege of being one of the people who has been able to watch at first hand his development. When he entered Edinburgh College of Art as a first year student he chose the jewellery and silversmithing department as one of his craft options although he intended to specialise in graphic design. Fortunately he changed his mind and became a jeweller. I remember clearly the understanding of materials and process he demonstrated by the questions he asked and the intelligent and careful way he handled metal. Andrew graduated in 2000 with an exceptional degree show followed that year by a clutch of national awards.

He has gone on to exact the highest standards of craftsmanship from his clever hands and to use a combination of intelligence, creativity and analytical logic to create uniquely wonderful pieces in precious metal. These clever hands may have been passed down by talented antecedents such as his mother who is a textile artist and his father, a doctor who enjoys playing jazz piano and working in wood and his grandfather who was an internationally renowned hand surgeon.

Andrew's first solo show at The Scottish Gallery was in 2001 and now he is exhibiting for the third time. The Scottish Gallery has a remarkable track record of recognising and supporting talent over a career, which is unique in the changing world of galleries and to be much cherished. This exhibition shows the history of Andrew's wonderful techniques and his new developments in one of the best settings internationally – an unbeatable combination!

DOROTHY HOGG MBE

Professor Emeritus, Edinburgh College of Art

UNDER THE LENS

As I write, the Hunterian Museum of the University of Glasgow is preparing to stage an exhibition in 2014 on Scottish Gold, which will, very appropriately, include a *Feather* brooch by Andrew Lamb. Very appropriately, not least because our maker is a Scot, trained and now educating others in Scotland, but also because he obviously deserves yet another note of recognition as a distinguished and already much-exhibited and collected maker, who has won a number of extremely significant prizes and awards already, and will surely win more. Some significant pieces have already been acquired both by the Goldsmiths' Company (back cover) and by important public and private collections.

As it happens, the *Feather* brooch featured in Andrew's first solo exhibition in The Scottish Gallery in 2001, following his graduation from the Edinburgh College of Art; he made it while honing his skills at the Bishopsland Educational Trust. It bears a clear relationship to an earlier example from his degree show, which I last saw in the exhibition of Terry Brodie-Smith's jewellery collection at The Scottish Gallery last year: Terry's brooch is largely black oxidised silver with yellow gold interventions; the later version effectively reverses the colour scheme in yellow and white gold, so that the effect is both lighter and perhaps more subtle in its patterned colour-contrast. Both, though, illustrate the earlier stages of a career which has built on an impressive set of skills by cumulative practice and inventive thinking, as Professor Hogg, who observed their birth and early growth, says in her foreword. As she implies, the very high level of manual skill may well be in the genes, but it is worth noticing also that the commitment to extending those skills by hard work and continuous practice is



Photography: Graham Clark

probably an inherited acquired characteristic which is often found in musical and medical families like Andrew's, and that the love of pattern and surface is another which may be attributable to Andrew's textile-artist mother – another early group of brooches, the *Ikut* series, relates explicitly to a traditional fabric form, as do many of the more recent pieces which play with colour and texture arrangements in wire. The *Patchwork* series (p.20-23, 29), which we see here as brooches and rings, use a sharply differentiated set of colours in their wires to create patterns as if with woven threads.

Andrew's work occupies an unusual position for his generation of graduate makers, in that it demonstrates a serious, and potentially difficult commitment to the use of precious metal in conjunction with a desire to experiment and a dedication to the ongoing refinement of both design and making, underwritten by persistent and sophisticated research in metallurgical principles and techniques. A visit to his studio revealed a working environment which includes both a laser welder and much more traditional tools and equipment, some of it acquired from William Kirk's* inspiring workshop, some of it made by Andrew himself as specific equipment for specific purposes. It reinforced the knowledge that although he is clearly extremely IT savvy, the fabrication process is a matter of meticulous hand-making, often on a minute scale, and involving rigorous precision. It has a very strong basis in traditional practice and methods. He is making jewellery which is 'real', even by the most conservative standards, but is actually always innovative in both design and fabrication.

The work we're seeing in this show has, like the earlier pieces, grown out of a constant interest in colour, pattern, light, movement and optical effects, often with an exciting element of puzzle about how they are actually achieved. Some are perhaps more obvious to the untutored viewer: the early *Optical* (p.36), and the more recent *Changing Colour* (p.26-28, 31) series exploit mutations

of tone and colour via the gradual introduction of different metals across the piece. The most mysterious are probably the *Lenticular* series (p.10-19) and their successors, constructed from densely packed eye-wateringly fine loops of wire – photographs of them give the show away because of their scale; viewed for real and by the naked eye, their extraordinarily fine surfaces change colour as the angle of vision or light changes; some of them do it very gradually, others with a more dramatic reversal of colour between background and pattern: the spotted black and white *Lenticular* brooch (p.18-19) in oxidised silver and gold is at the spectacular end of the spectrum. The *Plaid* brooch (p.13), which Andrew showed at Goldsmiths' Fair this year, imitates the fabric pattern by using the same fine wire loops. Their accurate placement and the laser welding are crucial. Then the eye moves across to the stones enclosed in wire cages – openwork relatives of some of the items like the *Changing Colour* brooch (p.28) and rings (p.31) which use closely juxtaposed wire: Andrew has made pieces like the white gold earrings with trapped moonstones (p.32) for a while, and here we have a necklace (p.33) which exploits the same technique by repeating the cage. And another, also part of the *Changing Colour* series (p.27), which also works by meticulous repetition, this time of a striped pattern on its flat gold ovals, where the texture enhances the pattern and vice-versa. These are extraordinary pieces: they come out of a level of expertise and a commitment to its development which is not only admirable in itself, but is inextricably linked to an absorbingly interesting aesthetic which will surely move as the making process does. Take a look, and keep watching!

PROFESSOR ELIZABETH MOIGNARD, 2013

* William Kirk (1933-2009) renowned Scottish silversmith who taught at Edinburgh College of Art from 1980 – 1999.



Andrew Lamb in his studio, drawing down wire, 2013
Photography: Graham Clark



Studio, 2013
Photography: Graham Clark



LENTICULAR SERIES

I have been fascinated by illusion and visual optical effects for many years and it is my aim to create pieces that emulate the perfection found within the natural form. Influences include MC Escher and Bridget Riley who create the illusion of three dimensions in 2D and the motion effect seen in lenticular printing has also informed my work. I began to construct interlaced black and white patterns within a surface using thousands of tiny bi-metal wires. The jewellery pieces may at first seem like simple patterned forms, however, when tilted the pattern changes; from black to white, gold to silver or from 24ct to platinum.

Lenticular Pendant and Brooch, 18ct yellow and white gold, 2013, 20 x 50mm (see front cover)
Photography: Graham Clark

“Andrew based the idea of a very recent piece on the squared pattern of his kilt, working over many days to build up a wonderful textured surface to make a brooch that changes when viewed from different directions.”

DOROTHY HOGG

Goldsmiths' Review 2012/2013

Plaid Brooch (Lenticular series), 18ct yellow, white gold,
24ct gold, silver and platinum, 2012, 40mm Ø
Photography: Graham Clark





Ring, 18ct yellow and white gold, 2013, 25mm Ø x 10mm
Photography: Graham Clark



Lenticular Brooch, 18ct yellow gold and silver, 2011, 20 x 50mm
Photography: Graham Clark



Earrings, 18ct yellow and white gold,
2012, 8mm Ø
Photography: Graham Clark



Earrings, 18ct white gold and silver,
2013, 6mm Ø
Photography: Graham Clark



Lenticular Pendant, 18ct yellow and white gold, 2012, 10mm Ø
Photography: Graham Clark



Lenticular Brooch viewed from different angles,
18ct flame oxidised gold and silver, 2013, 26mm Ø
Photography: Graham Clark



PATCHWORK SERIES

I have become more and more fascinated with the use of mixed precious metal alloys to create pattern, texture and colour variations in jewellery. The 'Patchwork' series was developed from research into textile techniques in metal and an understanding of wire alloys, bi-metals and traditional skills, for example ancient methods of manipulating gold, such as twisting wire that dates back to 300BC.

Patchwork Brooch, 18ct yellow, red and white gold,
platinum and silver, 2011, 60 x 30mm
Photography: Richard Valencia





Patchwork Ring, 18ct yellow, red and white gold, platinum and silver, 2011, 28 x 25 x 5mm
Photography: Graham Clark



Patchwork Brooch, 18ct yellow, red and white gold, 9ct red gold and silver, 2011, 35 x 40mm
Photography: Graham Clark



CHANGING COLOUR SERIES

The *Changing Colour* series was developed during my two year Masters at the Royal College of Art. For my final exhibition I designed a series of rings that with movements of the hand would change from silver to gold or from 18ct white gold to red or yellow. I had challenged myself to produce pieces of work that created a moment of surprise having been inspired by the use of camouflage by animals in the wild to conceal themselves and adapt to their environment.

Brooch: 'Changing Colour' series, 18ct yellow and white gold, 2009, 50 x 22mm
Photography: Keith Leighton

Necklace: 'Changing Colour' series, 18ct yellow and white gold, 2009, 145mm Ø
Photography: Keith Leighton





Brooch: 'Changing Colour' series, 18ct yellow and white gold, 2005, 60 x 12mm
Photography: Keith Leighton



Patchwork Brooch, 18ct yellow, red and white gold,
silver, platinum and 24ct gold, 2013, 52 x 22mm
Photography: Graham Clark



Amethyst Earrings, 18ct yellow gold and amethyst, 15 x 12mm
Photography: Keith Leighton



Ring: 'Changing Colour' series, 18ct yellow and white gold, 2011, 28 x 25 x 5mm
Photography: Graham Clark



Alexandrite Ring: 'Changing Colour' series, 18ct yellow gold and silver, 2005, 27 x 25 x 8mm
Photography: Keith Leighton



Moonstone Earrings, 18ct white gold and moonstones, 16 x 9mm
Photography: Keith Leighton



Moonstone Necklace, 18ct white gold and moonstones, 2008, 160mm Ø
Photography: Shannon Tofts

ANDREW LAMB BIOGRAPHY

EDUCATION

2002-2004 Royal College of Art, London

1996-2000 Edinburgh College of Art

SELECTED EXHIBITIONS

- 2013 *Under the Lens*, The Scottish Gallery, Edinburgh (solo)
Growing Talent, Goldsmiths' Hall, London
- 2012 *Gold: Power and Allure*, Goldsmiths' Hall, London
European Prize for Applied Arts, Mons/Belgium
- 2011 *Collect 2011*, Saatchi Gallery, London
'Not Pretty?' Contemporary Jewellery by nine male makers from Scotland and Australia (Touring – Scotland and Australia)
- 2009 *Contemporary Silver: Bishopsland Fellowship 1979-2009*, Victoria & Albert Museum, London
Creation II, An insight into the mind of the modern artist-jeweller, Goldsmiths' Hall (catalogue/DVD)
- 2008 *Masters and Protégés*, Museum of Art and Craft, Itami & Mikimoto Hall, Tokyo, Japan (catalogue)
- 2007 *Collect*, London
London Rocks, Sothebys, London
Alchemy, Group touring exhibition, Oman, Bahrain, Yemen, UAE
Cutting Edge, National Museums Scotland
Dorothy Hogg and Graduates of Edinburgh College of Art, Museum of Kyoto, Japan

- 2005 The Scottish Gallery, Edinburgh (solo)
2002 *Masterpieces Exhibition*, Turin, Italy
2001 The Scottish Gallery, Edinburgh (solo)

SELECTED AWARDS

- 2012 Goldsmiths' Craftsmanship and Design Awards
Contemporary Jewellery, IJL Special Award 2012 – Gold Prize
Technological Innovation Award 2012 – Gold Prize
- 2010 The Arts Foundation Fellowship Award for Jewellery
- 2007 Crafts Council Development Award
- 2006 Best New Jewellery Award – Goldsmiths' Fair
- 2004 The Goldsmiths' Company Award, New Designers
Royal Mint Medal Competition 1st prize
- 2003 The Dewar Art Award
- 2002 World Crafts Council – Europe Award for Contemporary Crafts
- 2001 Sotheby's Contemporary Jewellery Design Award
- 2000 The Goldsmiths' Company Award, New Designers
The Harley Foundation Award for Applied Arts
Goldsmiths' Craftsmanship and Design Awards

PUBLIC COLLECTIONS

Aberdeen Art Gallery and Museums

The Alice and Louis Koch Collection

Birmingham Museums and Art Gallery

Worshipful Company of Goldsmiths, London

National Museums Scotland, Edinburgh

Royal College of Art, London

The Royal Mint, London

Museum of Edinburgh

Right: Optical Brooch, 18ct yellow
and red gold, 2002, 35 x 40mm
Purchased by Aberdeen Art Gallery and Museums
Photography: Keith Leighton

Opposite: Andrew Lamb in his
studio, alloying gold, 2013
Photography: Graham Clark

Back cover: Optical Necklace,
18ct yellow gold, 2001, 190mm Ø
Purchased by The Goldsmiths' Company, London
Photography: Keith Leighton







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