RUTH TOMLINSON b. 1978

Ruth Tomlinson is inspired by stories of forgotten underwater worlds, enchanting seascapes, abundant coral gardens and hidden nautical treasures. The result is a collection of fine jewellery that conjures images of tidal pools, luxuriant with tiny natural wonders, juxtaposed against imagery of otherworldly unearthed riches and relics from bygone eras; long lost to the ocean’s tranquil depths.

Ruth uses jewels in tones and colours associated with the ocean: sapphires in hues of teal, coral, pastel blue and sun-kissed chiffon yellow; sparkling white diamonds; citrine, aquamarine and topaz; all embedded in textural layers of different hues of gold.

“‘I am driven by my passion for the earth’s treasures; the magic of minutiae, tiny intricacies, small imperfections, and the individual’s search for preciousness. I seek out the unconventional beauty within and this fuels my creativity, whether in the rarity of material or my curiosity in nature.

My work is often a response to my immediate environment, my eyes are wide open to new discoveries and I love to observe and absorb my surroundings. I grew up by the sea and still escape to the coast as often as I can. Encrustations is a fine jewellery collection that has developed over time, inspired by my seaside meanderings and explorations.”

Ruth Tomlinson, 2016
Upper Left: *Aquamarine and Diamond Ring*, 2016
14ct yellow gold, aquamarine, white diamonds
Cluster H:1.8 x W:1 cms
£1,480

Upper Right: *Citrine, Pearl and Diamond Encrusted Ring*, 2016
18ct yellow gold, 1.6ct citrine, freshwater pearls, white diamonds
Cluster H:2 x W:1.2 cms
£1,540

Lower Left: *Diamond and Granule Encrusted Ring*, 2016
18ct yellow gold, white diamonds (0.17ct total)
Cluster H:2 x W:0.7 cms
£1,350

Lower Right: *Diamond and Granule Encrusted Band*, 2016
18ct yellow gold, white diamonds (0.14ct total)
W:0.3 cms
£1,320
Diamond Chain, 2016
14ct yellow gold, 0.72ct champagne diamonds
L:46 cms
£2,480
Citrine and Pearl Encrusted Pendant with Diamonds, 2016
18ct yellow gold, citrine, freshwater pearls, white diamonds
L: 46 cms
£1,420
Diamond Encrusted Gold Bangle, 2016
18ct yellow gold and 0.4ct white diamonds
D: 6.5 cms
£3,550
1. Pearl Encrusted Studs, H:1.1 x W:0.8 cms 2016 - £680
2. Diamond Encrusted Gold Hoops - Small, H:1.5 x W:1.5 cms 2016 - £720
3. Pearl Encrusted Drop Earrings, H:0.9 x W:1.3 cms 2016 - £980
4. Pearl Encrusted Ring, H:1.7 x W:0.2 cms 2016 - £950
5. Baguette Diamond Small Studs, H:1.2 x W:1.2 cms 2016 - £920
6. Diamond Studs with Granules, H:0.6 x W:0.8 cms 2016 - £720
7. Green Amethyst and Diamond Drop Earrings, H:1.4 x W:1 cms 2016 - £950
8. Green Amethyst Studs with Barnacles, H:0.7 x W:0.8 cms 2016 - £480
9. Baguette Diamond Studs, H:1.6 x W:0.7 cms 2016 - £840
10. Coral Formed Studs, H:0.8 x W:0.6 cms 2016 - £420
Aquamarine and Diamond Pendant with Granules, 2016
14ct yellow gold, aquamarine, white diamonds
L:46 cms
£1,450
Top: *Emerald Cut Aquamarine and Diamond Studs*, 2016
14ct yellow gold, aquamarine, white diamonds
H:1 x W:0.9 cms
£680

Lower: *Four Stone Sapphire Ring*, 2016
14ct yellow gold, sapphires (2.13ct total)
Cluster H:1.9 x W:0.8 cms
£1,580
JULIE BLYFIELD b. 1957

Julie Blyfield makes jewellery, small-scale vessels and sculptural objects in her covetable wisteria-clad studio nestling in the garden of her home in Adelaide, South Australia.

Inspired by the botanical landscape in Australia, Julie's favoured medium of expression is silver. Her jewellery and vessels are characterised by seductive textured surfaces created using traditional silversmithing techniques such as hammering, chasing, punching and piercing. Rhythmical repetition is a key element of both her design process and her aesthetic and the use of colour is also apparent. Following the traumatising Australian bushfires of 2007, Blyfield echoed the scorched colour and searing heat with enamel paint and startling glints of gold and silver set against charred blacks and ash greys.

“My work is inspired by the botanical landscape in Australia, which I interpret in my metal work using the technique of ‘metal raising’ and ‘chasing’. I enjoy exploring and collecting plant specimens from rich and diverse environments such as the Simpson Desert in the north of South Australia and further south around the coast of Kangaroo Island. Working with both pure silver and sterling silver as my preferred choice of material, I texture the surface to create individual pieces in the form of vessels and also more sculptural pieces. During the making process, I enjoy the way the metal ‘moves and shifts’ in almost unpredictable ways to create the organic forms which shimmer with the silver textures or colours derived from nature.”

Julie Blyfield, 2016

Public Collections include:
Victoria & Albert Museum, London
National Museums of Scotland, Edinburgh
Aberdeen Art Galleries and Museums
Art Gallery of South Australia, Adelaide
Musée des Arts Decoratifs, Paris, France
National Gallery of Australia, Canberra, Australia
National Gallery of Victoria, Melbourne
The Powerhouse Museum, Sydney
Queensland Art Gallery, Brisbane, Australia
South Australian Museum, Adelaide

Left: Julie Blyfield in her studio, 2015
Street Seed Neckpiece, 2015
Bi-metal oxidised precious white metal and yellow metal
L: 53 cms
£4,485
**Stick Brooches with Gold Leaves, 2009**
Quandong wood, enamel paint, wax, oxidised silver, 22ct gold
L:11 cms each
£1,380 each
Caper Flower Brooches, 2015
Oxidised precious white metal, enamel paint and wax
H:6.2-8.5 x W:7.6-10.5 x D:1-2.2 cms
£1,365 - £1,855
Fringed Violet Neckpiece, 2015
Precious white metal, oxidised precious white metal
L:61 cms
£3,920
HELEN BRITTON b. 1966

Helen Britton is an Australian artist who lives and works in Munich, where she has developed a formidable reputation as one of the world’s most noted jewellers. Her work is informed by her experience of the vast and layered history reflected in the built environment, as she meticulously constructs pieces using precious metals, glass, stones and occasional collected components. Furthermore, Helen’s work is a meditation on her own history as she engages with artefacts that act as powerful triggers to memory and association.

After completing her MFA by research at Curtin University in Western Australia, she studied under professor Otto Künzli at the Academy of Fine Art, Munich, as part of a post-graduate study project. In 2002 she established her own studio in Munich working alongside Yutaka Minegishi and David Bielander.

Helen Britton describes her works as “collisions of design, Baroque, reduction resistant assemblages.” These so-called “assemblages” take their form differently, from necklaces to brooches, often made from repurposed materials—collected along riverbanks and seashores, or found in flea markets and heaps of junk.

Public Collections include:
- Metropolitan Museum of Art, New York
- National Gallery of Victoria, Melbourne
- Stedelijk Museum, Amsterdam
Upper: *Untitled*, 2015
Silver, glass, diamonds
H:9 x W:5.5 x D:2.5 cms
Price on application

Lower: *Diamond Goal Brooch*, 2014
Silver, glass, diamonds
H:5.7 x W:3.9 x D:0.8 cms
Price on application
Untitled Neckpiece, 2015
Silver, paint
L:28 cms
Price on application
Bracelet Cuff, 2015
Silver, paint
H:8 x W:6 x D:3 cms
Price on application
Upper: Ring, 2012
Silver, Australian diamonds
H:2.5 x W:2 x D:2.5 cms
Price on application

Lower: Ring, 2012
Silver, Canadian diamonds
H:3 x W:3 x D:2 cms
Price on application
Christa Lüthje was born in Hamburg in 1941. She completed an apprenticeship and then attended the Academy of Visual Arts from 1961 to 1967 in Munich, where she studied with Professor Franz Rickert.

The classical harmony, the purity of the forms and the sensitive handling of the materials make it impossible to assign her creations to any specific time or epoch. Christa says making jewellery is her passion. She has won two German state prizes and numerous other commendations, and her artworks are represented in major international collections. Christa regards her work as “the endless attempt to capture traces of life and to find forms and expressions for the jewellery.”

Public Collections include:
Museum für Kunst und Gewerbe, Hamburg, Germany
Museum für Angewandte Kunst, Munich, Germany
Holsteinisches Landesmuseum, Schleswig, Germany
Upper: Gold and Onyx Ring, 2015
22ct yellow gold, black onyx

Lower: Hematite & Onyx Ring, 2016
22ct yellow gold, hematite, black onyx

Prices from £3,415
Upper: *Leaf Ring*, 2015
22ct yellow gold
L: 2.5 cms

Lower: *Iron Ring*, 2015
Iron
L: 2.8 cm

Prices from £2,830 - £20,065
Gold and Onyx Necklace, 2016
22ct yellow gold, black onyx
L: 68 cms
The resulting silken jewels are breathtaking in their sensual play of light and form. As a professional musician and singer, Martin allows the fluidity of music to influence her pieces. Each design element flows with finesse from her instinctive response to sound and rhythm.

Displaying a subtle sheen, somewhere between matt and shine, and an ancient, meditative quality, her jewels possess an intensity which contrasts with their softness and intricacy.

“I like working with gold. I love the colour and sensuality but above all the timelessness...the thought of continuing a tradition of using this beautiful material which has been used for adornment for centuries. I hand braid fine gold wire which gives a particular and unique lustre that is soft and shimmers as it moves.” Catherine Martin.

Public Collections include:
Victoria & Albert Museum, London
Worshipful Company of Goldsmiths, London
American Museum of Art & Design, New York
National Museums Scotland, Edinburgh
Birmingham Museum & Art Gallery

CATHERINE MARTIN b. 1949

Catherine Martin was the first ever westerner to graduate in Kumihimo – the ancient Japanese art of braiding. The designer-goldsmith later developed the Asian art into a painstaking weaving of fine gold wire by hand.

Above: Catherine Martin, 2015
Photo: courtesy of BBC
Upper Left: *Double Leaf Drop Earrings*, 2015
18ct gold
L:5 cms
£1,800

Lower Left: *Platinum and Gold Rolled Studs*, 2015
Platinum and 18ct gold
W:2 cms
£1,200

Right: *Platinum and Gold Hanging Square Earrings*, 2015
Platinum and 18ct gold
L:3.5 cms
£2,950
JACQUELINE MINA b. 1942

Jacqueline Mina studied jewellery at Hornsey and the Royal College of Art, London. Winner of the Jerwood Prize for Jewellery in 2000, Mina is recognised as a giant talent and influence amongst UK and European contemporary goldsmiths. Her superb technical accomplishment in manipulating precious metals is combined with a fine, painterly eye. Sources of inspiration include Venetian Palazzo Fortuny with its textile drapes, devoré velvet with their patterns etched away. She was also an influential and generous teacher during her time at the Royal College of Art, London. Previous students include Catherine Martin and Jacqueline Ryan, both regular gallery exhibitors.

“Jacqueline Mina is a consummately accomplished artist, continually experimenting with techniques which produce the most exquisite, textured and coloured titanium, platinum and gold jewellery. Her outstanding skill is but the means to create highly recognisable and characteristic jewellery, in an inventive and innovative language of her own. Mina's are: subtly composed miniature asymmetrical sculpture forms which function with beguiling grace as brooches, earrings, rings, necklaces: an easeful pleasure to wear, and as significant collectors and collections acknowledge, highly addictive.”

Marina Vaizey, 2011

Public Collections include:
National Museums Scotland, Edinburgh
Victoria & Albert Museum, London
Cooper–Hewitt, Smithsonian Design Museum, New York
The Crafts Council, London
The Goldsmiths’ Company, London
Leeds Museums and Galleries
Middlesbrough Institute of Modern Art
Silver Fankle Necklace with Mini Discs, 2015

Meaning 'to entangle' this fankle necklace represents the tangled chaotic rope and debris that is found washed up on the beaches in Aird. Each link is hand-formed and linked together with mini silver discs connected throughout. With five layers of silver chain this necklace is staggered in length.

Heather McDermott, 2016

Pleated Necklace, 2016

18ct yellow gold pleated sheet and twisted square wire
H:3 x W:6 cms
£6,850
Upper: Brooch, 2015
Textured and pleated 18ct yellow gold on bronze patinated titanium
W:5cm H:6.2cm D:2 cms
£3,900

Lower: Pleated Earrings, 2014
18ct gold textured and pleated
W:1.8cm H:3.3 cms
£2,300
Earrings, 2016
18ct gold, platinum fusion-inlay, platinum squares
H:2 x W:2 cms
£1,500

Displaced Shapes Brooch, 2016
18ct gold, platinum fusion inlay, emery surface
H:5.5 x W:5.5 cms
£2,960

Earrings, 2016
18ct gold, platinum fusion-inlay, platinum squares
H:2 x W:2 cms
£1,500
Forged Necklace and Pendant, 2004
18ct gold, platinum fusion inlay, diamonds
W:12.7 x L:10.5 cms
£6,930
Jacqueline Ryan spent time at the Fachhochscule in Dusseldorf and after graduating from the Royal College of Art, London in 1991, she moved to Padua, Italy and shared a workshop with Giovanni Corvaja. Jacqueline works exclusively in gold and precious materials to create organic forms characterised by intricate arrangements of repeated elements, bringing to the field a unique voice grounded in the Italian tradition of architecture and design. Jacqueline now has her own workshop in Todi, Italy.

“Most of my pieces are preceded by studies derived from living organisms, marine plants, flowers, or seeds and other found objects with the occasional aid of macrophotography that capture some of the finer-scale qualities more difficult to perceive with the naked eye. Repetition, naturally occurring in nature, is a recurrent theme that runs through much of my work as well as movement in which the composite shapes and forms from which my work is constructed move and sway with the body and sometimes jingle and rattle - quietly giving the work a pleasant tactile dimension and interacting with the wearer so that the piece may be animated and alive. I feel that my work has completed its cycle when it has found its wearer.”

Jacqueline Ryan

Public Collections include:
Aberdeen Art Gallery & Museums
National Museums Scotland, Edinburgh
The Worshipful Company of Goldsmiths, London
Victoria & Albert Museum, London
Musée des Arts Décoratifs, Paris, France
Museum für Künst und Gewerbe, Hamburg, Germany
Museo degli Argenti, Florence, Italy
The Metropolitan Museum of Art, New York, USA
Folded Elements Earrings, 2009
18ct gold, vitreous enamel
H:2.8 x W:2.8 x D:1.2 cms
Hinged Ovals Necklace, 2016
18ct gold, vitreous enamel
W:1.1 x D:1.1 x L:51 cms

Prices from £3,866 - £14,100
Pendant on Hand Forged Chain, 2016
18ct gold, vitreous enamel
H:5cm x W:3.5cm x D:1.7cm x L:56 cms
Reef - Angel Fish Earrings, 2016
18ct gold, vitreous enamel
H:2.3cm x W:1.9cm x D:0.7 cms

Prices from £1,020 - £7,740
Structures of a Square - Half Spiral Brooch, 2016
18ct gold
H:4.6 x W:3.2 x D:1.9 cms

Prices from £1,740 - £7,150
Upper: *Large Ocean - Oyster Earrings*, 2016
18ct gold
H:2.5 x W:2.8 x D:0.7 cms

Lower: *Ocean - Sea Star Cluster Earrings*, 2016
18ct gold
H:2.7 x W:2 x D:1 cm
ETSUKO SONOBE b.1955

Etsuko Sonobe studied jewellery design at the Musashino Art University in Tokyo, graduating in 1976. Over the past twenty years her striking understated gold jewellery has been exhibited and collected internationally. There is a formal strength and invention to her pieces, as she says:

“I find the challenge of combining metal and stone fascinating. Metals are malleable and ductile so they can be shaped, and even recycled. Stones on the other hand are brittle and once broken can never be reformed. Although each metal or stone has its own intrinsic beauty, I am looking for combinations that transcend our preconceived notions of that beauty. I believe that jewellery is about the relationships between various things. An item of jewellery may be quite small, but the relationships of its constituent parts can make it attractively conspicuous. It is these relationships that I try to explore in my work.”
Etsuko Sonobe, 2016

Public Collections include:
National Museums of Scotland, Edinburgh
Museum Boymans van Benningen, Netherlands
The Marzee Collection, Netherlands
Upper: Quartz Ring, 2016
20ct gold, quartz
£1,610

Middle: Smokey Quartz Ring, 2016
20ct gold, smokey quartz
£1,610

Lower: Rose Quartz Ring, 2016
20ct gold, rose quartz
£1,610
Upper: Quartz Ring, 2016
20ct gold, quartz
£1,610

Middle: Chrysoprase Ring, 2016
20ct gold, chrysoprase
£1,965

Lower: Rutilated Quartz Ring, 2016
20ct gold, rutilated quartz
£1,790
Far left: *Necklace with Claspless Connection*, 2016
20ct gold, 18ct gold, pearl
£1,790

Left: *Necklace with Claspless Connection*, 2016
20ct gold, 18ct gold
£1,790

Centre: *Necklace with Claspless Connection*, 2016
20ct gold, 18ct gold
£2,145
Right: *Necklace with Claspless Connection*, 2016
20ct gold, 18ct gold
£1,250

Far right: *Necklace with Claspless Connection*, 2016
20ct gold, 18ct gold, pearl
£1,790