Passing It On
5 - 29th March 2014

THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842
Passing It On

Passing It On is an exhibition of engraving by the following artists: Malcolm Appleby, Kate Earlam, Miriam Hanid, Theresa Nguyen, Karen Marion Wallace, Max Warren.

Passing It On is inspired by Malcolm Appleby and showcases for the first time, outstanding work by five silversmiths who are currently trailblazing the world of engraving and who have all worked alongside Malcolm Appleby in his workshop in Aultbeag. Malcolm Appleby is known primarily as an engraver and considered to be one of the most original and highly skilled craftsman working in Britain today. His outstanding career spans over 50 years; promoting engraving through his own work and providing opportunities for young engravers and silversmiths.

Front cover: Max Warren, #venice, 2014, hand engraved antique sterling silver salver, 1931, James Deakin & Sons, 30.5 x 30.5 x 2.5 cms

Left: Malcolm Appleby’s workshop
Right: The Art Scholars’ Beaker known as Parker Cup, 2013
A spotted panther wraps around the beaker so that you never see the panther in full thus creating pattern, line and space. The background is cut away and engraved which creates the impression of swirling water. The spotty pelt is another abstract layer with the spots engraved as spirals; the lettering is coming from the heraldic flaming ears. The Britannia silver has been gilded and rubbed back to reveal the silver on the higher planes. Designed and part engraved by Malcolm Appleby; raised by Peter Musgrove and part engraved by Karen Marion Wallace.
Photograph by Philippa Swann, by courtesy of the Arts Scholars’ Company
“This exhibition celebrates a new generation of artist-engraver makers, each one demonstrating their own approach to an ancient art skill that is proving its relevant in the 21st century. Snap shot inspirational visits to workshops were important catalysts to introducing me to making and engraving; art education gave time and widened horizons. It was the reality of practical workshops that helped so much with the foundation of my long lasting career. Passing on these experiences to young people, from children and through to postgraduate students, is an important continuation of my own early experience. In recent years students from Bishopsland Educational Trust have made annual visits to Aultbeag for a short week of intensive engraving, sometimes creating saleable engraved pieces within that week.”

Malcolm Appleby, January 2014

Candlesticks for St Giles’ Cathedral, Edinburgh 2013
Silver, walnut, 33 height x 30.5 diameter cms

Designed by Malcolm Appleby with engraving by Malcolm Appleby and Karen Marion Wallace. Malcolm Appleby was commissioned to make these candlesticks as part of a bequest to the cathedral by John McLintock. The imagery is of doves and fish.

Photo: Philippa Swann
MALCOLM APPLEBY b. 1946

Beckenham School of Art, Kent
Ravensbourne College of Art & Design, London
Central School of Arts & Crafts, London
Sir John Cass School of Art, London
Royal College of Art, London

Public collections and significant commissions include:
Condiment set for 10 Downing Street, London (The Silver Trust)
Seal for the Board of Trustees of the Victoria & Albert Museum, London
Standing Cup and Cover for the National Museums Scotland, Edinburgh
Raven Gun for Royal Armouries, Tower of London
An engraved silver teapot and beaded bowl for Perth Museum and Art Gallery
Table centrepiece for Bute House, the First Minister of Scotland’s residence
Medal to celebrate 200 years of the Battle of Trafalgar
The Victoria & Albert Museum, London
The Goldsmiths’ Company, London
British Museum, London
Royal Armouries, Tower of London
Ashmolean Museum of Art & Archaeology, Oxford
Aberdeen Art Gallery & Museums
The Fitzwilliam Museum, Cambridge
National Museums Scotland, Edinburgh

Left: Malcolm Appleby, engraving

Right: Malcolm Appleby
Engraved shallow bowl
Silver, 4.5 h x 18.5 diameter cms

Photography by Philippa Swann
KATE EARLAM b. 1986
Liverpool Hope University
Bishopsland Educational Trust, Oxfordshire

Awards:
The Goldsmiths’ Company Young Designer Silversmith Award, 2012

Public Collections:
National Museums Scotland, Edinburgh

“Kate’s controlled forms are emphasised by her new found engraving skills. Kate is a tenacious learner with solid determination to achieve quality in design and making.” Malcolm Appleby

“I use traditional hand techniques such as raising and engraving combined with hand forming to create my silversmithing pieces. Entwining these techniques at different stages of the making process allows me the freedom to create forms with details not ordinarily possible. Every piece I create reflects a personal narrative, exposing emotions and events. Using this approach I connect to the design of the pieces and interact with the sensitivity of silver.

Whilst at Bishopsland I visited Malcolm Appleby’s workshop where I learnt to engrave. I fell in love with the technique. I am continuously intrigued with the way that engraved lines react with light, bringing a piece to life.” Kate Earlam

Left: Kate Earlam holding The Grape Vine Fruit Bowl, the winning design of The Goldsmiths’ Company prestigious 2012 Young Designer Silversmith Award. The 500mm sterling silver piece was made in the new workshops at the Goldsmiths’ Institute with renowned silversmith Clive Burr and his team. The piece was presented to the National Museums Scotland, Edinburgh in 2012

Photo: Richard Valencia
Kate Earlam
Miniature Tots, 2013
Silver & gilt interior
8 cms high
MIRIAM HANID b. 1986

University for the Creative Arts, Farnham
Bishopsland Educational Trust, Oxfordshire

Awards:
Malcolm Appleby Award for Creative Engraving
Goldsmiths Craftsmanship and Design Awards
Goldsmiths Fair Graduate Bursary

Public Collections:
Worshipful Company of Goldsmiths’, London
New College Oxford
Victoria & Albert Museum, London
National Museum Wales, Cardiff
The Pearson Collection

“Miriam is firstly a painter-sculptor who works in silver - she constantly experiments and reworks: chases, raises, engraves, and chases again. Some of her finest work takes my early teaching to the extreme, producing magically fine movements over deeply chased forms reflecting her deep interest in land and seascapes.” Malcolm Appleby

“The essence of movement in water is the inspiration for my work. In water there is an endless range of forms and patterns, each with its own unique and intricate beauty, never repeating, giving me an infinite visual language with which to express my ideas. I find silver the ideal medium as it is sensitive to heat, moisture, movement and emotion, and is multi-dimensional just as water is. It reflects 98 per cent of light and can look transparent, so is the perfect material for representing water.

In 2009 I spent a week studying engraving with Malcolm Appleby, which I found to be a transformative time, full of new experiences and approaches to working with silver. He introduced me to the hand-engraving technique that has enabled me to add depth to the surface of the silver through intricate detail.” Miriam Hanid
Miriam Hanid in her studio, engraving using a fine needle
Miriam Hanid
Diamond Light Vase, 2013
Fine silver, hand raised, hammer chased, engraved and carved
6 x 6 x 15 cms
Miriam Hanid
Gratitude Vase, 2011
Britannia silver, hand engraved, chased and part gilt
14 x 11 x 11 cms
Miriam Hanid
Twisting Bowl, 2013
Sterling silver, blue topaz
Hand forged, engraved and carved
10 x 10 x 2 cms
Miriam Hanid
Labyrinth Bowl, 2013
Sterling silver, green tourmaline
Hand forged, engraved and carved
9 x 9 x 2 cms
Miriam Hanid
Scintillated Vessel, 2012
Fine silver, hand formed, chased chiselled and planished
20 x 20 x 12 cms
Miriam Hanid
Hand engraved spoons, 2014
silver, gold plate
13 x 2.5 cms
THERESA NGUYEN b. 1985

University of Central England, Birmingham
Bishopsland Educational Trust, Oxfordshire

Awards:
The Eisteddfod Gold medal award for Craft and Design
Josef Herman prize, The 2013 People’s Choice
Worshipful Company of Goldsmiths’ Young Designer 2005

Public collections and significant commissions include:
The Clothworkers’ Company, London
The Surveyors’ Club, London
Commission for the National Museum of Wales by the P & O Makower Trust
Commission for Lord Coe
The Robert Copeland Trophy, The Tittensor Village Produce Guild
The Worshipful Company of Goldsmiths’, London

“Theresa’s bright intellect shines through her work. Often floral organic, sometimes complex, occasionally simple forms that suit engraving. Theresa is a star that shows maturity beyond her years.” Malcolm Appleby

“Silver has the ability to capture many different emotions, always challenging and extending the boundaries of my creativity. I seek to make pieces in which I hope to convey a sense of organic form, incorporating sensuous surfaces, creative movement and flow. My desire is that a finished piece should feel like a beautifully composed piece of music, able to be spiritually uplifting, emotionally stirring, inspiring and beautiful.” Theresa Nguyen

Theresa Nguyen in her studio
Theresa Nguyen
Awakening II, 2010
Britannia silver, 18ct gold, African blackwood
30 h x 26.5 w x 11 d cms
Theresa Nguyen
Awakening I, 2010
Britannia silver, 18ct gold, African blackwood
16 h x 45.5 w x 12.5 d cms
“The inspiration for this piece is the idea that all plant life begins with a seed and that within that seed lies such a wide range of possibilities. The piece is designed to open out so that the owner is able to hide within it items that are precious to them.

The engraved pattern on the surface of the object encompasses the energy that the seed has absorbed from the sun and the richness of the earth’s minerals and water. The sun and the moon buttons symbolise the passage of time throughout the seasons. Collectively, all these elements provide the seed with the energy to push out its first shoot. The detail that can be seen running down the side that looks very much like a mouse’s tail, illustrate the germination process. I have inlaid a gold seed and the growth of a silver radical into the surface of the African blackwood base.”

Theresa Nguyen

Theresa Nguyen
Awakening I, 2010 (detail)
Britannia silver, 18ct gold, African blackwood
16 h x 45.5 w x 12.5 d cms
Theresa Nguyen
Awakening I, 2010 (detail)
Britannia silver, 18ct gold, African blackwood
16 h x 45.5 w x 12.5 d cms
KAREN MARION WALLACE b. 1984

Glasgow School of Art
Apprentice to Malcolm Appleby, Master Engraver

Significant commissions include:
Candlesticks for St Giles’ Cathedral, Edinburgh

“Karen Wallace has been working with me for over two years and is a keen maker and dedicated engraver. She has engraved major commissions for me as well as routine workshop practice. Karen has completed some impressive steel test plates for gun engraving and is an award winner at the Goldsmiths’ competition, as well as pursuing her own career as a maker and engraver.” Malcolm Appleby

“After graduating from Glasgow School of Art in 2007, I became a trainee goldsmith with Rehan Kruger, who is a master goldsmith from South Africa. My passion is engraving and I was fortunate enough at this time to meet Malcolm Appleby and I have been an Apprentice with Malcolm for two years now. This is a fantastic opportunity for me and I have had the privilege of working with Malcolm on a number of commissions, including a pair of candlesticks for St Giles’ Cathedral, Edinburgh. I enjoy being a maker and working with Malcolm has made me realise how imperative practice and dedication is to success. He gently guides me through the process where I am enabled to create something incredible from the first cut.” Karen Marion Wallace
Karen Marion Wallace
Plash, 2014
Britannia silver and lemon gilt interior
4 x 4 cms
Karen Marion Wallace
Spring, 2014
Britannia silver and lemon gilt interior
4 x 6.5 cms
Karen Marion Wallace
Belt Buckle, 2014
Silver and steel, 5 x 3.5 cm
Karen Marion Wallace
Swaw, 2014
925 sterling silver box with fine silver inlaid in gun
barrel lid and lemon gilt inside
5 x 4.5 cms
Karen Marion Wallace
Scroll, 2013
925 sterling silver
6 diameter cms
Karen Marion Wallace
Arise, 2013
925 sterling silver
13.5 x 12.5 cms
MAX WARREN b. 1982

University of Brighton
Bishopsland Educational Trust, Oxfordshire
Royal College of Art, London

Awards:
Best New Designs, Goldsmiths’ Fair
Malcolm Appleby Award for Creative Engraving
Onno Boekhoudt Memorial travel award, RCA
RCA Silversmithing Bursary, Goldsmiths’ Company
Michael Bloomstien Award, University of Brighton

Public Collections:
Victoria & Albert Museum, London
Fitzwilliam Museum, Cambridge
Royal College of Art, London
The Pearson Collection, London

“Max is first a thinker - a constant questioner and an artist who absorbs the culture of the moment. He lives in the digital world and reflects all this in his imaginative use of the most ancient craft of engraving. He has used my basic tuition in a way that is very much his own.”
Malcolm Appleby

“I work with hand engraving because I enjoy the direct contact with my material. There is something prehistoric about carving images into metal and there is an interesting tension when this method is used to translate contemporary ideas.” Max Warren
Max Warren
#venice, 2014
Hand engraved antique sterling silver salver, 1931, James Deakin & Sons
30.5 x 30.5 x 2.5 cms

The engraving has been taken from an image from an Instagram photo of a mosaic floor from a church in Venice, hand-engraved on an antique sterling silver salver.
Max Warren
Yes/No, 2012, Sterling Silver, A5 (199mm diameter which is the same surface area as an A5 sheet, translated into a circle)
Concentric patterns, created from the letters Y and N, engraved from different angles. The letters appear and disappear depending on lighting conditions and the position of the viewer. This means that the piece is either Yes or No, depending on your point of view.
Max Warren
Ornament 1, 2012, Sterling Silver, A5 (199mm diameter which is the same surface area as an A5 sheet, translated into a circle)

"The term “ORNAMENT” in its limited sense, includes such of the elements of Decoration as are adapted, or developed, from Natural Foliage ... i.e. possessing stems, leaves, flowers &c. ..."

- Franz Sales Meyer HANDBOOK OF ORNAMENT, 1888
THE SPLINTER GROUP

The Splinter Group is a group of artists who have an interest in printmaking, in particular relief printing. The group emerged out of a wood engraving seminar at the Hand Engravers Association’s Symposium of 2009, hosted by Malcolm Appleby. The obsessive nature of wood engraving led to the idea of meeting regularly, often at the Appleby’s. Surrounded by the constant activity of a busy workshop, students and visitors, and the eccentric nature of the family’s house and garden, have proved an inspiring platform for all. New work for Passing it On pays homage to this environment.

The Splinter Group

Ruth Atkinson
Rebecca Coope
Linda Farquharson
Penny Kennedy
Alyson MacNeill
Philippa Swann

“Each year we work on a collective project combining individual styles and interests. Our first joint projects - Alphabet of Scottish Animals and The Year - concentrated on wood engraving, making individual prints, as well as a combined art form. The Alphabet was made into a concertina book - an idiosyncratic collection of Scottish beasties. The next joint theme was a calendar - each member of the group undertaking two months apiece. Available as limited edition prints of each month, combined in one print, or as a digitally-printed book with accompanying text, The Year has become a best seller for the group. The group’s 2013 theme was The River, open to wide interpretation it has probably been our most ambitious and diverse project, and while wood engraving is at the heart of our collective enterprise, The River included linocuts, collage and mono-printing techniques.” Philippa Swann
Ruth Atkinson
I have spent a lifetime looking closely at the natural world, from childhood in the woods and fields of Eastern England to working as a professional botanist and ecologist in Scotland and abroad. I work with wood and lino to make relief prints that reflect my ongoing fascination with living things.

Rebecca Coope
After graduating from Gray’s School of Art in Printmaking I set up as a Graphic Designer and Illustrator and now incorporate this in a successful small publishing business. Being part of the Splinter group has allowed me to return to printmaking - my inspiration comes from my rural life and love of all things nautical.

Linda Farquharson
I studied Illustration at Duncan of Jordanstone College of Art, specialising in relief printing and I continue to work primarily with lino printing and wood engraving. For many years I worked as a commercial artist based in Edinburgh, while also exhibiting nationally. Now based in Highland Perthshire, my work is infused with the outdoor world and inspiration is never far from my back door. Recent colour linocut prints feature birds, trees and plants with ‘textures’ added through the use of cut papers.

Penny Kennedy
I set up my own business designing, marketing and distributing collections of greeting cards, gift wrap and packaging, ties, ceramics and textiles. Currently I work from my studio on the south shore of Loch Tay. In the last few years I have been working on collage, and discovered linocuts and wood engraving when I joined the Splinters.

Alyson MacNeill
After Illustration and Printmaking at Duncan of Jordanstone College of Art and postgraduate Design at Glasgow School of Art, I worked freelance as a design and book illustrator before training as a primary teacher; I currently teach art and design part-time in primary schools in rural Aberdeenshire. Through my association with the Splinters I have revived my printmaking and learned to engrave on silver. My work takes an idiosyncratic look at the world without losing an underlying sense of reality based on drawing from life.

Philippa Swann
A walk round my Perthshire garden provides daily sources of inspiration for my work as an artist and photographer. My career has taken me from an English Literature degree to printmaking, by way of marketing, PR publishing, arts journalism and photography. Books, literature, travel, and the natural world are all influences on my work.

Back cover: Malcolm Appleby, Medium Tricorn bowl, silver, 26.5 x 11.5 cms
The Year, 2013 edition of 25
28.5 x 21 cms

Combination of ‘The Splinters’ 12 individual prints.
(7 x 7 cms each)