

## a glittering future

Beauty may be in the eye of the beholder, but not too many people would find potential loveliness in a dead beer bottle; for **Serena Park** however, a discarded 'empty' can be melted with a blowtorch and refired into glowing jewels. She is particularly keen on refashioning champagne bottles celebrating special occasions into commemorative jewellery. This year she's one of 10 talented emerging makers to win a bursary at the Fair, one of the most prestigious selling venues for precious jewellery and metalwork.

Serena loves the colours of glass, recycling waste from many sources. In her 'Harmony' collection of rings, red or green glass bubbles up between mini cogwheels of gold or silver, whilst the insides are like rivers of molten glass. "My inspiration comes from the architecture of bridges and the tenacity of plant life, for example weeds poking out from concrete. Nature always finds a way, so my jewellery is a celebration of life," she explains, "as well as a comment on pollution." On a recent trip to Tanzania to study lapidary, Serena fell in love with rough stones. For the Fair she is using rough rubies, sapphires, emeralds and agates, but is also developing a range of glass and silver cutlery, perfume bottles and even cocktail hats.

Nature also inspires another newcomer, jeweller and silversmith **Kirsty Eaglesfield**. "I love the way the sea weathers and erodes objects, changing their texture and shape; wearing away the paint on wooden boats, matting the surface of plastics and glass and eating away at metal. The jumble of objects and shapes you can find in a harbour, boatyard or washed up on the beach captivates me. Tumbled piles of lobster pots and fish crates, old ropes and buoys, pieces of sea-washed glass and driftwood, as well as the shapes and structures of boats themselves all inspire my work."

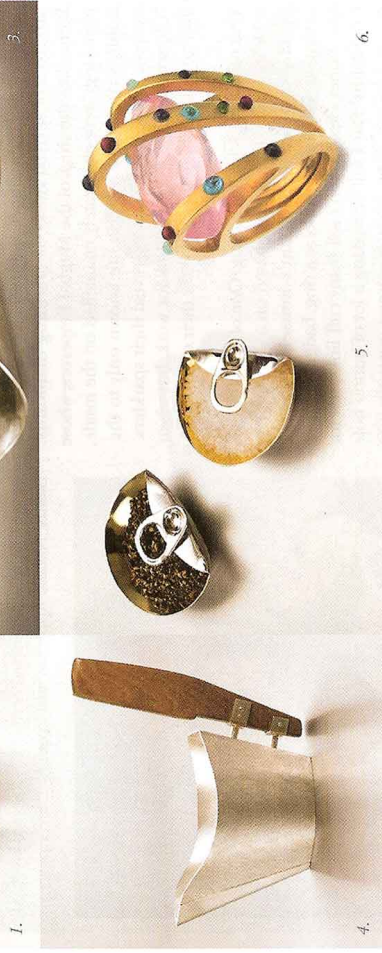
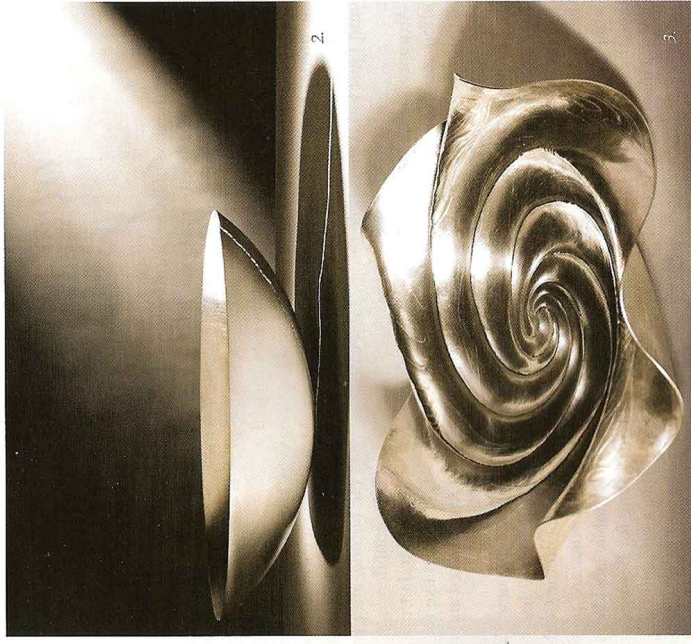
Her jewellery reflects her beachcombing and her silverware ranges from tiny boxes like beach shacks to gray boats like sailing boats. She often combines silver and wood with pieces of collected flotsam. She explores the different ways each material can be worn away, textured and formed and creates interesting textures by hammering silver against rusted, marked surfaces and wearing the wood down to expose the

grain, liming, painting and sanding it, to replicate the effect the sea has on a piece of driftwood. She highlights the colours of the sea and the washed-up objects with flashes of bright enamel.

The sea also finds expression in **Miriam Hamid's** bold, flowing, rippled silver bowls and platters, her interpretations of the Lowestoft coastline. Her silver is functional, yet sculptural. Miriam uses the techniques of chasing, repoussé and forming on wood to create very distinctive work with a strong sense of movement. She pushes traditional skills developing her own method of chasing the decoration while pieces are flat, subsequently building up the form and intensifying the ornamental surface with engraving. Miriam's great grandfather, a silversmith in Kenya was commissioned to make gifts for the, then Princess Elizabeth and Miriam still uses some of his tools.

"Pattern, texture, movement and liquidity make up much of the visual iconography of my work," she explains. "Using metalworking techniques as a painter would use paint, I capture my momentary interaction with water. I work in a very free way with rough sketches taken from photographs, or crashing waves observed on the beach. I take a snippet of one image and blend it into another, distorting an image by squinting my eyes and sketch roughly the main idea of it on to the metal."

**Will Odell's** minimal bowls set on sweeping curves of ash or oak are rather less obviously inspired by nature but Will gets his ideas whilst roaming the Dorset coastline. "I am particularly interested in architecture and natural forms such as skeletal trees and cracks in rock. I spin my bowls to get a uniformly smooth surface on which I can then portray the cracks in the rock, by reproducing them in the silver. I stand the bowls on hard woods that are stream bent to reflect the debris and driftwood along the beaches." He sometimes oxidises or blackens the silver to give it an even stronger feel of rock. Despite its natural inspiration, the work sits well in an urban environment. All these new talents will be showing their work at Goldsmiths' Fair and are assured of a glittering future.



1. RYAN MCLEAN
2. WILL ODELL
3. MIRIAM HANID
4. KIRSTY EAGLESFIELD
5. REBECCA JOSELYN
6. SERENA PARK

ryanmcleansilver.co.uk/info@ryanmcleansilver.co.uk  
 willodell.com/willodell@hotmail.co.uk  
 miriamhanid.com/info@miriamhanid.com  
 kirstyeaglesfield.co.uk/k.eaglesfield@hotmail.com  
 designsinsilver.co.uk/rebecca@designsinsilver.co.uk  
 serenapark.com/serena.khparik@gmail.com