



Ghost Bowl: in patinated copper, this piece shows Ane Christensen's juxtaposition of solid form "next to a chaos of delicate lines floating in space"



Goldsmiths' for silver

THE huge creative talent to be found among Britain's silversmiths should not be underestimated. They were once considered fine artists who simply happened to work in a precious metal, but silver's decline in popularity after the Second World War meant the silversmith's skill was also devalued.

That has changed in recent years, as this year's Goldsmiths' Fair demonstrates. Many of the makers view metal as a form of expression and while they often produce functional items, they want them to be seen as sculptural objects that are in daily use.

"We've seen a real growth in objects for dining and for the table top," says David Mills, director of communications and marketing at The Goldsmiths' Company. "Silversmiths don't just want their works on a mantelpiece. Their function is not just to be used, but to be conversation pieces – silver as an art piece but also something usable that provokes conversation and is extraordinary."

SILVER FOR THE WALL

A clear example of this is the new trend for wall pieces as created by **Rebecca de Quin**, well known for her sculptural vessels. "I am extending the scope for the presentation of silver beyond the confines of the showcase. I have designed patinated wall panels that can be installed as permanent fixtures and from which silver objects can be removed for use on the table."

Ane Christensen's wall piece is in "verdigris copper and a bit of sterling silver using the same language as the rest of my work, where I juxtapose dense solid forms next to a chaos of delicate lines floating in space".

Juliette Bigley completes the trilogy of makers creating wall pieces. She uses silver and combinations of metal in dramatic, sculptural ways.

These makers mix metals, which they patinate – a way of colouring metal through chemical reactions. The effects are rich and sumptuous, with deep blues, aquamarines and greens melding with glowing browns and golds, that contrast intriguingly with the silver.

But it's not just the colours that are different. So, too, are the forms. **Naama Haneman's** vessels are soft and flowing. "For me, creation from metal is identical to creation from clay. I don't see the metal as a tough material. It's flexible and soft. I'm sculpting from the metal with natural movements which flow from within me and control the metal through the beat of my hammer."

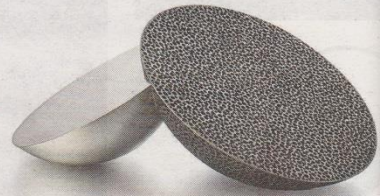
BODY LANGUAGE

New graduate **Callum Partridge** makes asymmetrical vessels, often inspired by the body. "I've been exploring how posture can be communicated through metal, mainly focusing on the torso... when I bend the metal, I form it as if I am drawing with the metal." He also exemplifies another trend. "I've been doing a lot of laser welding which I am using to develop my work."

Hazel Thorn has been inventing her own techniques to colour metal, creating undulating, jagged-edged forms in strips of silver, blue and turquoise to make vessels that reflect her appreciation of the Scottish Highlands. **Andrew Fleming**, a recent Scottish graduate, is inspired by architectural forms and the construction processes within archi-



Dramatic and sculptural: Juliette Bigley's gently glowing Balancing Bowl is secured to the base but can also rock slightly



Playful: Colliding Bowls artwork in silver-patinated copper by Danish-born London-based silversmith Ane Christensen

Usable and beautiful

Young silversmiths carry the craft forward at Goldsmiths' Fair, while PAD fine art fair is a mash-up of metal and nature, says **Corinne Julius**

ture. He makes striking angular silver forms surrounded by mixed metal rods, rather like scaffolding. All these makers push their techniques and their own creativity to make silver as it has never been seen before.

● **Goldsmiths' Fair 2018, Goldsmiths' Hall, Foster Lane, EC2.** Week One, now until Sunday; Week Two, October 2-6. Open 11am to 6pm (until 8pm Thursdays; Sundays 11am to 4pm). Tickets £18, or £24 for both weeks (goldsmithsfair.co.uk).

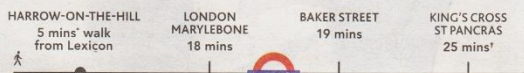
£30,000: right, at PAD, see this rare Mathieu Matégot table (1956) with metal frame and enamelled top, at Matthieu Richard



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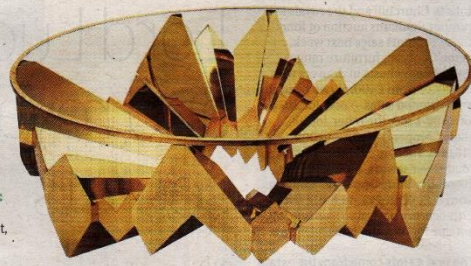
Left: Goldsmiths' Fair features work by silversmith Hazel Thorn, who has invented her own techniques to colour metal, creating jagged-edged forms in silver, blue and turquoise
Right: one-off crackle-glazed wheel-thrown stoneware decorative jar by Parisian ceramicist Karen Swami at PAD (£2,900)



Right: at PAD art event, studio glass artist Angela Jarman's Amber Geode and Sapphire Geode in lost-wax cast lead crystal with 22ct gold leaf



£35,000-£53,000: Aristas oval gold-plated low table, right, at Garrido Gallery, PAD arts fair



PAD for fine art

ART and design meld seamlessly at PAD, the French-born arts fair now in its 12th year, held in the Pavilion of Art and Design marquee in Berkeley Square, Mayfair. Galleries from across Europe are featured but exhibits tend to have a French mid-century modern feel that's more ornate and plush than the spare, democratic UK equivalent.

The show offers objects from different periods and genres in an eclectic way. A stand of Sèvres porcelain sits beside Rossana Orlandi, Milan's leading design gallery, while craft gallerist Adrian Sassoon rubs shoulders with H Blairman, specialists in late 19th and early 20th-century furniture.

With 68 galleries, it's a great chance to see museum-quality design and decorative artworks up close, with gallerists there to explain provenance.

This year the big trends are metal and nature. Metallic finishes have been a strong look in fashion and increasingly in interiors. PAD's examples are more extreme and lavish, for example **Damián Garrido's** gold-plated, asymmetrical, geometric low table at Garrido. In contrast **Ingrid Donat's** immersive room, at **Carpenters Workshop Gallery**, is composed of blackened bronze, rectangular, totemic furniture.

There's a similarly chunky feel to the Centaures tables at **Pinto**. Made of gouged brass, they are studded with marquetry in golden and brown horn.

Copper is also a material of choice, celebrated in "Copper" by **Valentin Loellmann**, a set of stairs-cum-seating-cum-sculpture. Metal can have a lighter feel, such as the Fifties


table by **Mathieu Matégot** at **Mathieu Richard**. With a tubular black lacquered metal base, its enamelled iron surface is like a mini Mondrian of primary coloured rectangles. Stainless-steel rainbow-coloured shelving by **Hervé Van der Straeten**, Console Borderline seems to explode out of the wall like a piece of futurist sculpture.

Metal is also a material of choice for lighting, such as **Achille Salvagni's** Bubbles wall sconces in gold-painted bronze and onyx, or **Jaime Hayon's** geometric Wink Rouge wall lights at **Galerie Kreo**, made of lacquered metal and hand-blown glass globes.

Nature is a strong influence and theme this year. At **Sarah Myerscough Gallery**, newest work by **Marlene Huissoud** casts silk cocoons in metal. Nearby, **Marcin Rusak's** hand-blown glass vessels encase flowers and leaves and at **Peter Petrou**, resin screens by **Sasha Sykes** suspend seaweed and birds' nests in time.

Paris ceramicist **Karen Swami** makes **Kiwi**, a huge, wheel-thrown black stoneware pot with a crackled glaze, while **Matali Crasset's** Les Capes vessels for **Sèvres** look like a procession of robed church figures. PAD's eclectic mix includes tribal art, paintings and historical pieces such as **Josef Hoffmann's** wonderful beech-and-brass Sitzmaschine chair from 1907 at **Alexandre Guillemain**.

● PAD runs from October 3-7 in Berkeley Square, W1, from 11am-8pm Wednesday to Saturday, 11am-6pm on Sunday. Adults £25; students £15; under-15s go free when accompanied by a paying adult (pad-fairs.com/london/en; pad-fairs.com/tickets)




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