



**ANDREW  
LAMB**



**Plaid Brooch**  
**by Andrew Lamb**  
**2012**

Lenticular series

18ct yellow, white, 24ct gold, silver and  
platinum

40mm diameter

Photo Graham Clark

# ANDREW LAMB

## ■ **Where are you based?**

Based in Glasgow & Edinburgh. Works part-time as a lecturer at Glasgow School of Art.

## ■ **What is your definition / the definition you prefer of craft?**

For me, 'craft' requires skill and knowledge when working with material(s). The most successful craft balances scale, function, aesthetic with the choice of material where an individual works closely with their hands and masters the tools to explore the infinite possibilities within the specialist area.

## ■ **How does craft relate to your practice as an artist?**

Craft relates to my practice because, to have an idea, a design or a vision and to create fully by myself, is what is most rewarding. I love being able to pick up my tools and become lost in the process of making an object as well as following a creative path, wherever it may lead. Having the skills to manipulate materials and transform them from their original simple state, using ancient as well as modern techniques, discovering fresh possibilities along the way, is something that will always fascinate me.

## ■ **How did you acquire the skills required for your practice?**

Looking back, I cannot remember a time when I wasn't making things. There are many individuals who encouraged this and from whom I have learned. My creative skills were channelled towards making jewellery and metalwork in my first year as a student at Edinburgh College of Art.



Photos Graham Clark

This may not have occurred without Dorothy Hogg's encouragement along with Susan Cross and William Kirk who taught me at ECA.

■ **How did this prepare you for your practice?**

Without the interaction with and influence from all those talented, skilful and generous people, I would not be the curious and inquisitive maker that I have become. I relish a challenge (I set the bar high), and the nature of my work has meant that I had to develop patience and determination.

Whether I am pursuing an elusive idea or experimenting with the endless possibilities thrown up along the way, I often find that time has flown. Day has turned to night then back to day again! There are just not enough hours in a day.

■ **Thoughts on the future of your area of practice?**

My specialist area of jewellery practice is working in precious metals, creating new innovative work predominantly in gold. I recently exhibited a piece in the Scottish Gold Exhibition at the Hunterian Museum and Art in Glasgow. I was delighted to be showing a piece alongside historical work dating back to the bronze age. It highlighted that there is always room for innovation even within a material used for thousands of years. Future work will depend on individual artists taking their own inspirations and developments exploring the many possibilities and techniques from the past as well as having modern technologies as an option.



Lenticular Brooch (and detail)  
18ct yellow gold and silver, 2011  
20 x 50mm

I get a great deal of satisfaction from teaching and passing on knowledge and skills, then seeing creative minds explore in different ways.

There is so much scope for applying good craftsmanship to alternative materials and processes as well, along with interesting conceptual ideas that always make the Degree Show a brilliant time to see emerging new work.

### ■ **3 key opportunities you have experienced in your career?**

**1** - It is a great privilege to be on the staff of the Silversmithing & Jewellery department at Glasgow School of Art working in a team of internationally recognised jewellers and silversmiths. Being involved in exciting projects with students and staff (including the making of the Commonwealth Games medals.)

**2** - I have been fortunate to have the opportunity to exhibit and teach in Europe, South Africa, China, Japan and the Middle-East. These experiences proved inspiring and rewarding.

**3** - Probably the best opportunity of all is to be able to spend a large proportion of my time doing something I love passionately. Long may that continue.

### ■ **What does the work of Dorothy Hogg mean to you?**

At the time of writing this I am very much looking forward to seeing Dorothy Hogg's Retrospective Exhibition at the Scottish Gallery in Edinburgh. I am excited to see again some of the pieces that caught my eye while a student of Dorothy's. My first memories of her work are of her 'Spirit Level' brooches. I loved the movement within them, how she worked in series and variation, and within them the way the moving parts caught the light not to



forget the quality of the making and the hand made brooch fittings. These pieces highlighted to me how important the wearer was, and the fact that the piece comes alive with motion. I have also always been amazed at how Dorothy managed her time as a jeweller as well as being head of the successful S&J department at ECA, a member on committees, a teacher / lecturer, curator and mentor.

*Download this booklet free from  
<http://www.fcac.co.uk/event/craft-generation/>  
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Brooch, 'Changing Colour' series  
9ct flame oxidised gold and silver, 2009  
50 x 22mm



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



