

The Goldsmiths'  
Craft & Design Council  
Awards  
2013



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# Chairman's Welcome

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It is with very great pleasure that I write an introductory note to the 2013 Goldsmiths' Craftsmanship & Design Awards brochure. This year has seen a number of changes to both the Council and the annual competition. I am particularly pleased to welcome a number of new Council members who have joined us in 2012, bringing with them a host of new ideas and skills.

This year, we have for the first time, transferred the business of accepting submissions from Goldsmiths' Hall to the new Goldsmiths' Centre. I would like to express my thanks to the Trustees and the team of this wonderful new Charity, for their assistance in making matters run smoothly and I hope that it has also provided an opportunity for many craftsmen and designers to visit this resource for the industry, perhaps for the first time.

The aims and objectives of the Council, "to encourage, stimulate and promote the pursuit for excellence of craftsmanship and design" – are as valid and relevant now as they were when they were first written in 1908. Although there have been major changes in the industry over the last century, it is still the case that the skill and creativity of individuals are fundamental to the success of our craft. Therefore, at the heart of the Council's annual competition, is the opportunity for individual craftsmen and designers to submit a piece, which they feel represents an exemplar of their work.

The competition as a whole and the subsequent exhibition of entrants' work serves as a reflection of the industry's skill base, both as an annual snapshot, and as an indicator for the future. To those who have embraced the challenge, I would like to extend the thanks and appreciation of the full Council for all your hard work and endeavour to make this happen each year.

The task of judging the competition is a difficult and challenging one. The Council has always considered that it is important that work submitted should be judged by a peer group of highly respected craftspeople and designers. By doing so the Council's intention is not only to show respect for the work submitted but also to ensure that those awards given are worthy of great respect. I would therefore like to extend the thanks and appreciation of the Council to all those who have given their time and expertise freely to the task of judging the submissions. This year we have invited a number of new judges to lend their expertise to the task. The extraordinary wealth of experience and knowledge represented by our judges is testimony not only to their own personal stature and reputation, but also to the supportive nature of our craft.

As we are all too aware, economic conditions are tough at present and the work of the Council would not be possible without the generous support, both financial and consultative, of the numerous individuals, companies and organisations that collectively make up the Council's Patrons, Sponsors and Contributors. We are hugely appreciative and grateful for their support in these challenging times.

Finally, I would like to thank and acknowledge all the hard work and time that the individual members of the Council contribute to the undertaking of its activities. Members of the Council are drawn from across the industry and give their time and expertise freely; they are supported and enabled by the very considerable tasks undertaken by the Council's Consultant Secretary, Assistant Secretary and Treasurer.

**Brett Payne FIPG**  
Chairman

# Royal Patron

HRH Princess Michael of Kent



Since time immemorial, women – and often men – have liked to adorn themselves with jewellery. In ancient times jewellery was made from dried stones of fruit and vegetables, stones found in river beds or seams of semi-precious material dug out of their mother stone. Gold was also found in river beds and in some early societies, it was in plentiful supply. In Egypt there was so much gold that people preferred silver and medieval merchants made huge profits exchanging silver for gold pound for pound. When gold was first found, early civilisations quickly realised its qualities – it was soft and malleable; it did not tarnish; it could be used in medicines. Gold and silver could be used not only for making jewellery but also vessels for drinking and plates for eating or display. The worth of gold and silver was established early and throughout history, gold has been desired, given, stolen and fought over.

Since early Christian times in Europe, and much earlier in the East, pharaohs, rulers, magnates, khans and chieftains who did not find sufficient gold in their lands would encourage alchemists to turn base metal into gold. Of course, none succeeded. But those communities that had a source soon began to be creative with gold and silver to adorn themselves. One only has to look in museums for Inca gold work, or the jewellery of the ancient Egyptians, Phoenicians, Greeks, Romans. The work produced during Medieval times, the Renaissance, the glorious jewellery of the Ottoman courts, the Persians – the list is endless and continues into modern times when the ingenuity of artists is as alive and innovative as ever.

Today it is mainly women who wear jewellery, especially set in gold, but men know what pleasure it gives their ladies, even if they do not wear much themselves. Happily, the beauty of gold and silver continues to entrance and the creative mind of jewellers continues to produce glorious pieces for the pleasure of many.

The Goldsmiths' Craft and Design Council has, for over 100 years, supported the craft of the jewellers and goldsmiths responsible for producing these works of art. Its remit, 'to encourage, stimulate and promote the pursuit of excellence in craftsmanship and design among all those in the United Kingdom who work within silversmithing, goldsmithing, jewellery and the allied crafts', is as relevant today as it ever has been.

*Hair Christina*

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HRH Princess Michael of Kent

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The Worshipful Company of Gold and Silver

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The Platinum Guild International

The Podolsky Award

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Holts Academy of Jewellery

The Institute of Professional Goldsmiths (IPG)

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Brett Payne

HS Walsh & Sons Ltd

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West 1 Castings

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Tinsley & Company Ltd

Tyger Glyn Gallery

Christopher Wharton Goldsmith Ltd

RH Wilkins (Engravers) Ltd

E Wolfe & Co

Wentworths

# The Goldsmiths' Craft & Design Council

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The Goldsmiths' Craft and Design Council was founded in 1908 and today still carries forward its original remit to encourage, stimulate and promote the pursuit of excellence in craftsmanship and design amongst all those in the United Kingdom engaged in silversmithing, goldsmithing, jewellery and the allied crafts.

The Council is formed as a Community Interest Company (CIC), run as a social not for profit enterprise, where all funds are used in the promotion of craftsmanship within the jewellery industry. The Council is governed by a committee of 21 trade-based individuals from which a Chairman and Vice Chairman are drawn. Council members are recruited through a process of nomination and election through a democratic process, and give their time freely and generously in order to maintain the Council's work.

The central aim of the Goldsmiths' Craft and Design Council is to promote excellence in the craft through its prestigious annual awards. The Council's members, elected volunteers, give their time in organising and managing the annual competition, awards ceremony and subsequent exhibition held at Goldsmiths' Hall.

## Council Members 2013

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### *Ambassador*

Shaun Leane

### *Ambassador*

Stephen Webster MBE

### *Chairman*

Brett Payne FIPG

### *Vice Chairman*

Mark Huggins

### *Council Members*

Gaynor Andrews

Jennifer Bloy FIPG

Frank Cooper

Mark Gartrell FIPG

Graham Hamilton

Gordon Hamme

Robin Kyte FIPG

Tony Laws

Steve Munro FIPG

Patrick Needs

Karin Paynter

Andrew Putland

Rebecca van Rooijen

Anne-Marie Reeves

Jos Skeates

John Taylor FIPG

Peter Taylor

Sam Willoughby

### *Consultant Secretary*

Brian Hill

### *Assistant Secretary*

Barry Moss

### *Hon Treasurer*

Tim Roberts

# The Goldsmiths' Craftsmanship & Design Competition

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The Goldsmiths' Craftsmanship & Design Awards are the only peer reviewed technical awards in the United Kingdom. Known affectionately as the 'Oscars of the Industry', the awards embrace every aspect of craft and design activity currently being practised in the UK industry. Diverse and wide ranging, the superlative skill set of the British silversmithing, jewellery and allied trades is showcased annually as part of the Council's unique national competition.

All submissions entered into the competition are judged by skilled and experienced practitioners drawn from their specialist fields of expertise within the profession. Through this process of peer inspection and interrogation, work is endorsed by professionals to the highest standards and objectives set by the Council, thus validating the status and quality of these awards.

The awards have launched many careers within the industry and the event continues to be the backbone of the industry's calendar. The Awards ceremony is held in the prestigious surroundings of Goldsmiths' Hall and attended by many eminent craftsmen and women, making it one of the most exciting events in the industry's calendar.

# List of Judges 2013

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The success of the Goldsmiths' Craftsmanship & Design Competition is only made possible by the generous support of our expert judges drawn from across the industry.

In making their decisions, judges are not asked to decide which of the entries before them is 'the best' in that section. The aims and objectives of the judges are to decide whether an entry is of a high enough standard in craftsmanship and/or design to merit an Award, and if so, at what level i.e. Gold, Silver or Commended. Judges are under no compulsion to make any Award/s if they consider that the bench mark standard has not been achieved.

Collectively, Judges are asked to make recommendations for Council to consider entries for additional special Awards e.g. Junior, Senior, Goldsmiths' Company, Jacques Cartier, Special Council Awards.

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Gaynor Andrews	Alan Fox	Steve Munro FIPG	Peter Scott
Norman Bassant	Marianne Forrest	Patrick Needs	Mary Ann Simmons
John Bassant	Hazel Forsyth	Robert Organ	Jos Skeates
Jennifer Bloy FIPG	Mark Gartrell FIPG	Stephen Ottewill	Rod Smart
Rodney Brody	Graham Hamilton	Niall Paisley	Peter Slusarczuk
Clive Burr	Mark Huggins	Wayne Parrott	Steve Stavrou
Jocelyn Burton	Harriet Kelsall	Brett Payne FIPG	John Taylor FIPG
Frank Cooper	Robin Kyte FIPG	Karin Paynter	Peter Taylor
Steve Copas	Marcia Lanyon	Paul Podolsky FIPG	Roger Taylor
Lesley Craze	Tony Laws	Andrew Putland	Rebecca van Rooijen
Peter Crump	Shaun Leane FIPG	Anne-Marie Reeves	David Watkins
Robert Campbell Legg	Paul Marsden	Fred Rich	Stephen Webster
Lexi Dick	Sam Marsden	James Riley	Gerald Whiles
Rebecca de Quin	David Marshall	Amandine Rongy	Debra Willis
Charlotte de Syllas	Eamonn McMahon	Tom Rucker	Sam Willoughby
Ruth Donaldson	Alex Monroe	Keith Seldon	Simon Wright
Reg Elliot	Barry Moss	Jean Scott-Moncrieff	



# Lifetime Achievement Award 2013

Supported by Thomas Fattorini Ltd



The Goldsmiths' Craft and Design Council gives the Lifetime Achievement Award Medal in recognition of a recipient's outstanding contribution and commitment to the craft and industry of silversmithing, jewellery and the allied crafts.

This year the award goes to **Christopher N Lawrence**

## Christopher N. Lawrence NDD FTC

At 15 Christopher Lawrence started his apprenticeship at CJ Vanders, attended part time classes at the Central School gaining his National Diploma in Design and Full Technological Certificate, the only part-time student to achieve this.

Christopher worked for RE Stone and Gerald Benney before starting up his own workshop. As his business developed he eventually employed eighteen craftsman, earning National, European and International acclaim with exhibitions in the UK and overseas, including a one-man exhibition at Goldsmiths' Hall in 1973. His clients included; the British Government, The Bank of England, The Royal Mint, Diwan of the Royal Court of Oman, Livery Companies and County and Borough Councils.

Christopher's career has encompassed every aspect of the craft enabling him to design, make and finish articles of silverware. He also extended his skills into model and prototype making, medals, industrial

and graphic design. Chris has bagged no less than 28 awards in this very competition and won the coveted Jacques Cartier Award for ultimate craftsmanship, not once but three times. He then served as an active member of the GCDC for over three decades.

Christopher has been a consultant and assessor for colleges, held master classes, instructed and lectured extensively and made many television and radio broadcasts. His two DVDs for the Goldsmiths' Company capture his outstanding craftsmanship, skills, experience and techniques.

Chris's career spans over 60 years; he is not only a craftsman of the highest calibre and an outstanding ambassador of the craft, but one who has helped many others to develop their skills and careers. This legacy makes Chris Lawrence a most worthy recipient of our prestigious Lifetime Achievement Award.



Supported by





# The Jacques Cartier Memorial Award

*The Premier Craftsmanship Award*

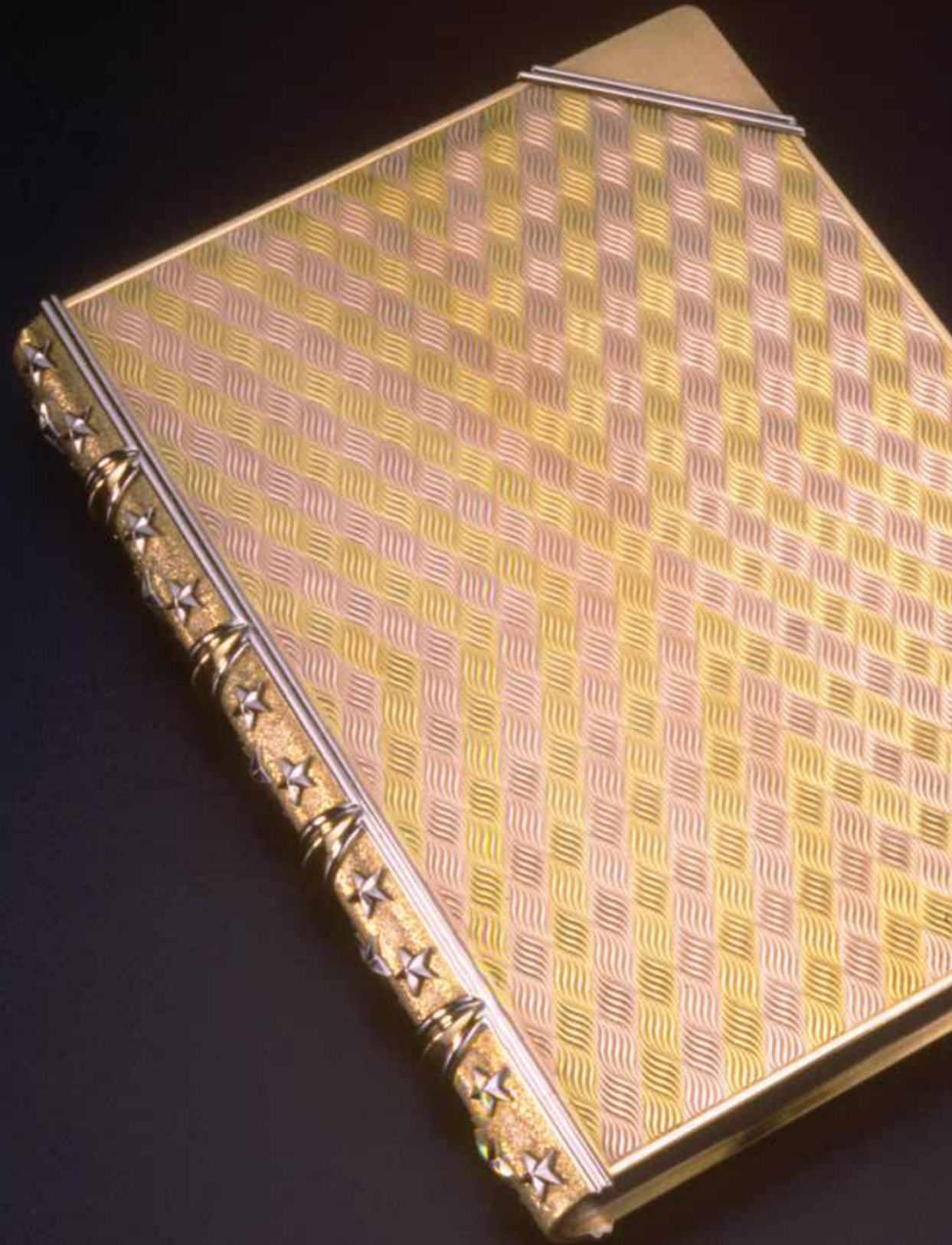
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*Cartier*

The Jacques Cartier Memorial Award is given at the discretion of the Council for exceptional and outstanding craftsmanship. It is only awarded when, in the Council's judgement, an entry achieves a standard to justify the honour. The winner of the award has their name inscribed in the Jacques Cartier Memorial Award Gold Book and also receives a valuable specially made gold replica of the book and a cash prize.

This year, a number of pieces were in contention for the award but judges felt they had not quite reached the pinnacle of craftsmanship required.

*The Jacques Cartier Memorial Book*





# The Goldsmiths' Company Award

*The Premier Design Award*



Given at the discretion of the Council for exceptional and outstanding design in 2D and 3D entries. This award is only given when, in the Council's judgement, an entry achieves the highest standard of design and originality.

This year the Award goes to **Zoe Harding**



**Zoe Harding**  
*Medal - Conserving our Arctic Habitat*  
Self-employed

## The Junior Award

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This award is given at the discretion of the Council for a piece or range of work by a Junior that is judged to have achieved the highest standard of craftsmanship and/or design. This is applicable to any of the Junior craft and design sections that has been given a top award in the competition.

This year the Award goes to **Jake Biggs**



## The Senior Award

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This award is given at the discretion of the Council for a piece or range of work by a Senior that is judged to have achieved the highest standards of craftsmanship and/or design. This is applicable to any of the Senior craft and design sections that has been given a top award in the competition.

This year the Award goes to **Simon Coldicott**



**Simon Coldicott**  
*Model of a Motorbike*  
Employed by Theo Fennell

## The College Trophy Award

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This annual award is given to the college or university that has achieved the highest total of points accumulated from any gold, silver and commendation prizes throughout the competition.

This year the Award goes to **University of the Creative Arts**



*The College Trophy*

## The Podolsky Award

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This generous legacy to the craft and industry was established by the eminent jeweller, Paul Poldolsky, in liaison with the Goldsmiths' Craft and Design Council. This annual award supports outstanding potential in silversmithing, jewellery or the allied trades and is given to a young designer or craftsman in education or the industry up to the age of 30.

This year the Award goes to **Taylor Ansell**



**Taylor Ansell**  
*Silver Ring*  
Employed by Cartier Ltd

**Jake Biggs**  
*Rafflesia Flower Brooch/Pendant*  
Employed by SVS Designs

## The Gold and Silver Wyre Drawers Award

This Special Award is given by the Worshipful Company of Gold and Silver Wyre Drawers for innovative use of wires (precious and/or non-precious) into an item.

This year the Award goes to **Helen London**



**Helen London**  
*Filigree Necklace*  
Self-employed

## The Gem-A Diamond Scholarships

*The Gemmological Association of Great Britain*

The Gemmological Association of Great Britain (Gem-A) awards two scholarships for its daytime Diamond Practical Certificate course and examination held at Gem-A in Hatton Garden, London.

This year the scholarships go to **Stasia Tereszczuk** and **Katie Jamieson**



**Stasia Tereszczuk**  
*Andalusite & Sapphire Pendant (left)*  
Self-employed

**Katie Jamieson**  
*A range of gem set jewellery (above)*  
Self-employed

## The Gil Packard Postgraduate Bursary

This award is given to students specifically to assist with funding post-graduate study in jewellery and silversmithing. Entrants will already have been accepted on to a recognised course and have demonstrated clear involvement in developing designs and work with commercial objectives. Winning entrants receive a bursary.

This year the Award goes to **Rhona McCallum**



**Rhona McCallum**  
*Brooch & Portfolio Submission*  
Edinburgh College of Art

## Design Section

*2D Flatwork*

In this section, entrants are asked to respond to a design brief and submit finished artwork. As well as faithfulness to the brief, entrants are required to demonstrate fitness for purpose in their designs and show awareness of the manufacturing constraints that would relate to the production of the designed piece.

### Silversmiths

*Fortune Favours the Brave*

Entrants were asked to design a speculative and risk taking idea that challenges the conventions and functionality of silversmithing



### **GOLD**

*Special Council Award*  
**James Dougall**  
*Silver Balloons (above)*  
Self-employed

### **SILVER**

**Richard Gamester**  
*Silver & Ceramic Dessert Bowl & Spoon (right)*  
Self-employed

### **COMMENDED**

**Clive Bullivant**  
*Silver Desk Light*  
Self-employed

### Smallworkers

In this section, entrants were asked to design a cover for a tablet computer that focuses on functionality and lavish decoration.

### **COMMENDED**

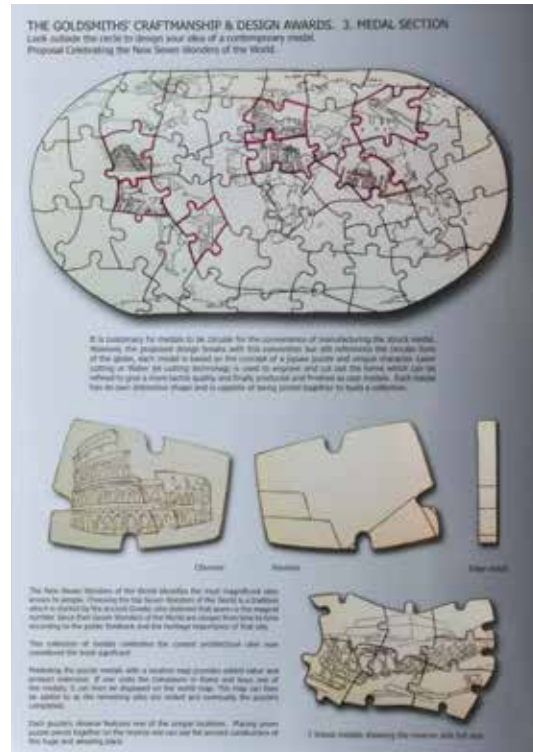
**Grace Honeybul**  
*Cover for a Tablet Computer*  
University for the Creative Arts





**Medals**

The design brief for this section was to look outside the circle to design an idea of a contemporary medal.



**GOLD**  
Zoe Harding  
*Medal - Conserving our Arctic Habitat (above)*  
Self-employed

**SILVER**  
Kyosun Jung  
*Design for a Medal (right)*  
University for the Creative Arts

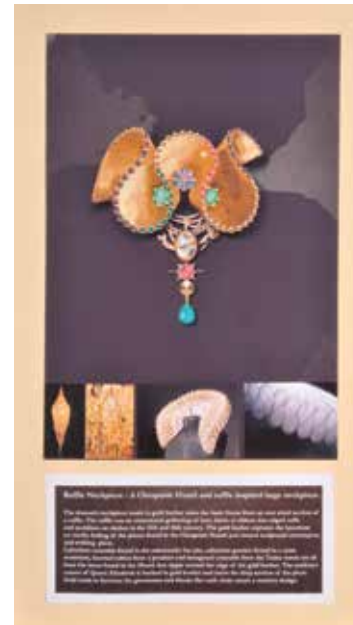
**COMMENDED**  
Richard Gamester  
*Carved stone McMillan Medal*  
Self-employed

**Sohret Urceli Smith**  
*Design for a Medal*  
Self-employed

**Fashion Jewellery**

**QVC Special Award**

This special award is given for exciting and creative ideas. This year, entrants were asked to design a contemporary piece of fashion jewellery reflecting the legacy of the Cheapside Hoard. This unique and exciting opportunity will include the winning designs being exhibited alongside the Cheapside Hoard at the Museum of London from Autumn 2013 to Spring 2014.



**GOLD**  
**QVC Special Award**  
Rebecca Howarth  
*Design for a Ruffle Neckpiece (above)*  
Employed by Harriet Kelsall



**SILVER**  
Rhianne Hutchinson  
*Design for a Pendant & Earrings (above)*  
Self-employed

**Carol Docherty**  
*Design for a Necklace (top right)*  
North Glasgow College

**COMMENDED**  
Kathleen Lee  
*Pendant & Matching Earrings*  
North Glasgow College

**Roberta Hibberd**  
*Collar with Pendant*  
North Glasgow College

**Karen Thomson**  
*Design for a Ring*  
City of Glasgow



**Fine Jewellery**

*Marcia Lanyon Special Award*

This design award for creative use of coloured stones is given in the form of vouchers. Entrants were asked to design a new look neck piece or pendant focusing on the innovative use of coloured gemstones.



**Section 5. FINE JEWELLERY**  
**Marcia Lanyon Special Award**

Design a new look Neck Piece or Pendant, focusing on the innovative use of colored gemstones.

This Neck Piece incorporates the colors and symbolism of the Tiger as a symbol of ferocity and power associated with the mightiness and power of Kings, also it's symbolism of intelligence, patience, beauty, strength and cunning.

Tigers featured in the magnificent jewelry of the British Empress, the Duchess of Windsor.

This design series individually constructed but form settings. Made of silver and articulated with chain links by the center of the wheel and set with a variety of semi-precious stones, the design requires Bespoke Laboratory work to meticulously shape each element of the Tiger's face in Black Onyx Agate, Black Onyx, Orange Carnelian, Rose for the nose and Faceted amethyst for the eyes.

The Necklace has been created in White Sapphire and is shown slightly oversized makes reference to the beautiful sapphire and sapphire garnet earrings, viewing the pendant about the Tiger's face of attention which has completed in recent years.

CRAFTSMANSHIP & DESIGN AWARDS 2011



**TURNING GEMS**

Technical diagrams illustrating the process of turning gemstones into specific shapes for jewelry.

**GOLD**

*Marcia Lanyon Special Award*  
**Mafalda Manteigas**  
*Design for a Necklace (above)*  
 University for the Creative Arts

**SILVER**

**Alma Geller**  
*Turning Gems Necklace (right)*  
 University for the Creative Arts

**Siobhan Maher**  
*Onyx & Multi-Sapphire Neckpiece (top)*  
 Employed by Domino

**COMMENDED**

**Auste Arlauskaitė**  
*Necklace Design*  
 Employed by Hamilton & Inches

**Ivonna Poplanska**  
*Butterfly Necklace Design*  
 Goldsmiths' Institute

**Platinum**

*The Platinum Guild International Award*

This year's challenge provided an excellent opportunity to create an exciting and iconic design for platinum heirloom jewellery, worn and cherished by generations.



*Platinum 'Bud' Pendant*

The flower bud seems as an apt symbol, symbolizing new beginnings, growth and renewal, love, care, protection, strength and perhaps even life.

The stylized flower bud in platinum features a black diamond highlighted and set with four black diamonds and a small set of three colorless diamonds in the setting area. The three colorless pearls show highlights in smooth polished platinum.

The everyday pendant also has both the all-platinum and gold-platinum options, offers an elegant understated appeal who like diamonds and pearls. This was personal meaning and strength for many women.



**GOLD**

*The Platinum Guild International Award*  
**Zoe Harding**  
*Platinum & Black Diamond 'Bud Pendant' (left)*  
 Self-employed

**SILVER**

**Mark Hampson**  
*XOXO Platinum Pendant (above left)*  
 Hampson Fine Jewels

**Yuk Ching Wong**  
*Platinum Pendant (above)*  
 North Glasgow College

**COMMENDED**

**Anabela Chan**  
*Trio of Platinum Pendants*  
 Royal College of Art

**Bespoke Jewellery**

**Harriet Kelsall Special Award**

This new award is given to reward exciting and innovative ideas for bespoke jewellery with a particular emphasis on an individual's lifestyle, taste and personal requirements.

Entrants were asked for design ideas for a bespoke engagement ring inspired by a customer's lifestyle, look and love of water. Designs should have a materials cost of £500 use precious metals and at least one gemstone. It was stipulated that sketches/illustrations should be done entirely by hand.



**GOLD**  
**Harriet Kelsall Special Award**  
**Mark Hampson**  
*Sapphire Solitaire Engagement Ring (above)*  
 Employed by Hampson Fine Jewels



**SILVER**  
**Agnieszka Maksymiuk**  
*Engagement Ring (above)*  
 Birmingham City University  
**Tyra-Jane Ward**  
*Engagement Ring (right)*  
 Self-employed



**COMMENDED**  
**Luke Rose**  
*Design for a Bespoke Ring*  
 Luke Rose Jewellery

**Liz Tyler**  
*Engagement Ring*  
 Self-employed

**Zoe Goodall**  
*Engagement Rings*  
 Employed by Stephen Ottewill Silversmiths

**CAD Presentation**

In this category entrants needed to demonstrate the practical application of Computer Aided Design (CAD) techniques within design development, presentation and manufacturing prototyping for this section.



**GOLD**  
**Morgan Morey**  
*Ring 'The Weight of Creed'*  
 (top left)  
 Dexter Seal Engraving

**SILVER**  
**Richard Gamester**  
*Pocket Watch' Style iPad Case*  
 (bottom left)  
 Self-employed

**Luke Orford**  
*Design for a Star Medal*  
 (top right)  
 Employed by Grant Macdonald

**Joseph Jackson**  
*Sintered Bangle & Cufflinks*  
 (bottom right)  
 Birmingham City University



**COMMENDED**  
**Paula Vieira**  
*Aqua Ring*  
 Self-employed

**Georgia Ayley**  
*Pendant, Ring & Earrings*  
 Birmingham City University

**Adam McLaren**  
*Half & Full Eternity Rings*  
 University for the Creative Arts

**Siobhan Maher**  
*Onyx & Sapphire Neckpiece*  
 Employed by Domino

# Design Section

## 3D Finished Pieces

In this section, entrants submit three-dimensional finished pieces. These are judged primarily on artistry and design merit but consideration is given to the quality of craftsmanship.

### Silversmiths

*The Cookson Precious Metals Special Award*



#### GOLD

**Richard Gamester**  
*English Tea Ceremony Set (right)*  
Self-employed

#### SILVER

**Sarah Hooker**  
*Vessel & Vase (above)*  
University for the Creative Arts

**Elizabeth Peers**  
*Rosewater Dish (top right)*  
Self-employed

#### COMMENDED

**Lee Simmons**  
*Table Top Lecturn*  
Self-employed

## Design Section: 3D Finished Pieces

### Smallworkers



#### GOLD

**Adi Toch**  
*Set of Oil Drizzler  
& Vinegar Jugs (above)*  
Self-employed

#### SILVER

**Kerry O'Connor**  
*Small Segment Bowl (right)*  
Self-employed

**Eunhyuk Choi**  
*Incense Burner (top)*  
Royal College of Art

#### COMMENDED

**Richard Gamester**  
*Condiment Pots*  
Self-employed

**Vicki Ambery-Smith**  
*Set of Stacking Containers*  
Self-employed

**Chong Shi**  
*Silver & Ceramic Cup*  
Royal College of Art



**Fashion and Conceptual Jewellery**

In this category, entries are primarily judged on their potential for reproduction as successful multiples through the identified production techniques that are inherently critical within production jewellery. Design merit is also considered.



Gallery Jewellery

**GOLD**  
**Lynne MacLachlan**  
*3D Printed Nylon Ring & Earrings (top)*  
 Self-employed

**SILVER**  
**Lana Crabb**  
*Set of Jewellery (above)*  
 Birmingham City University

Production Jewellery

**GOLD**  
**Julie Ann Bull**  
*Enamelled Wedding Bands (above)*  
 Employed by Brown & Newirth

**COMMENDED**  
**Mireia Rossell**  
*Set of Flexible Jewellery*  
 Self-employed

**COMMENDED**  
**Giedre Vadeike**  
*Collection of Necklace & Earrings*  
 Self-employed

**Scarlett Cohen French**  
*Brooch & Necklace*  
 Glasgow School of Art

**Ami Pepper**  
*Set of Rings*  
 Birmingham City University

**Aaron James**  
*Two Bangles*  
 Self-employed

**Contemporary Jewellery**

*International Jewellery London Special Award*

The winner of this award receives a cash prize and the opportunity to have their work showcased at the UK's premier jewellery event, IJL 2013. Entries are primarily judged on design merit but consideration is given to quality of craftsmanship and finish.



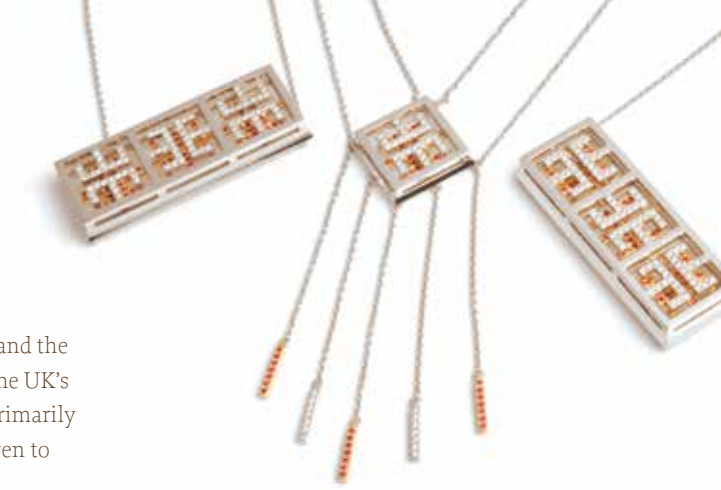
Silver Jewellery

**SILVER**  
**Anastasia Young**  
*Brooch 'Trophy Wife Trophy'*  
 (below)  
 Self-employed

**Irmgard Frauscher**  
*Matching Bracelet & Necklace*  
 (above)  
 Self-employed

**COMMENDED**  
**Bridget Yallup**  
*Silver Cuff*  
 Self-employed

**Ornella Iannuzzi**  
*Ring 'A L'ere Glaciere'*  
 Self-employed

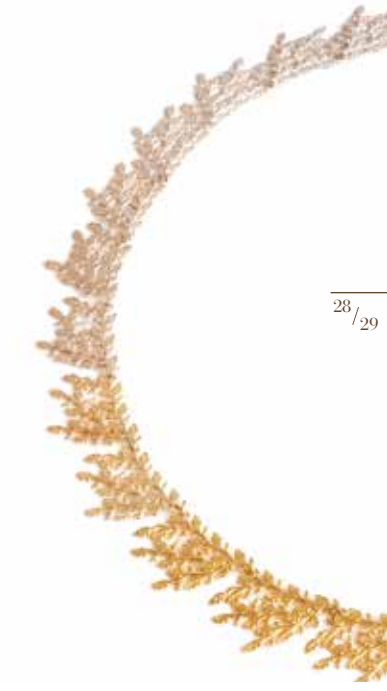


Gold and Platinum Jewellery

**GOLD**  
*Winner of the International Jewellery London Special Award*  
**Natasha Bagnall**  
*Epaulette Back Piece 'Heroa'*  
 (top)  
 Employed by Domino

*Winner of the GIA Award*  
**Victoria Freeman**  
*18ct Gold Morganite Pendant*  
 (above centre)  
 Catherine Best

**SILVER**  
**Beth Gilmour**  
*Shaded Necklace (right)*  
 Self-employed



**COMMENDED**  
**Mark Hampson**  
*Platinum & Diamond Drop Earrings*  
 Mark Hampson Fine Jewels

**Elizaveta Gnatchenko**  
*Necklace with detachable sections*  
 Self-employed



**Technological Innovation Award 3D**

*The Goldsmiths' Company Assay Office London Special Award*

This award celebrates the use and contribution that technology is now making in the craft and industry. The winner of this exciting prize will have demonstrated innovative use of technology through the production of 3D jewellery, smallwork or silverware.



**GOLD**

*Joint Winner of the Goldsmiths' Company Assay Office London Award*  
**Lynne MacLachlan**  
*SLS 3D Printed Nylon (above)*  
Self-employed

**Esteban Schunemann**  
*Joint Winner of the Goldsmiths' Company Assay Office London Award*  
*3D Printed Precious Metal*  
*Clay Pendant (top)*  
Brunel University

**SILVER**

**Gill Galloway-Whitehead**  
*Multi Wire Brooch (right)*  
Self-employed

**COMMENDED**

**Claire Macfarlane**  
*Set of Electroformed & Resin Rings*  
Self-employed

**Katharina Vones**  
*Mycelia Brooch*  
Self-employed



**Craft Section**

*Finished Pieces*

In this section, finished three-dimensional pieces are submitted and judged specifically on excellence of technical ability and craft skill. However, originality, creativity and presentation are taken in to consideration by judges.

**Silversmiths Junior**

*The Argex Special Award*

This new award is specifically aimed at identifying hand making craft skills in the junior and senior categories of silversmithing.



**GOLD**

*Winner of the Argex Special Award*  
**Sarah Hooker**  
*Vessel & Vase (above)*  
University for the Creative Arts

**SILVER**

**David James Ramsay**  
*Centrepiece (right)*  
Employed by Hamilton & Inches

**COMMENDED**

**Sarah Hooker**  
*Collection of Organic Vessels*  
Bishopsland

**Gemma Main**  
*Hammered Pot with Lid*  
University for the Creative Arts

**Silversmiths: Senior**

*The Argex Special Award*



**SILVER**

**Jenny Edge**  
*Candelabrum Set (bottom right)*  
Self-employed

**James Butler**  
*Three Light Candelabra (above)*  
Self-employed

**COMMENDED**  
**Lee Simmons**  
*Table Top Lecturn*  
Self-employed

**Zoe Watts**  
*Divie Alley Vase*  
Self-employed

**Polishers Junior: Jewellery & Silversmithing**

**GOLD**

*Special Council Award*  
**George Woodall**  
*Polished set of unmounted jewellery (below)*  
Employed by Graff Diamonds Ltd

**Polishers Senior: Jewellery & Silversmithing**

**COMMENDED**

**Alan Cheyne**  
*Pair of Polished Candelabra*  
Self-employed



**Chasers: Senior**

For this section, any article can be submitted that is formed by chasing and/or repoussé from sheet metal.



**GOLD**

**Wally Gilbert**  
*Chased Silver Dish (top)*  
Self-employed

**SILVER**

**Panos Kircos**  
*Chased Bowl (above)*  
Employed by Hamilton and Inches

**COMMENDED**

**Elizabeth Peers**  
*Rosewater Dish*  
Self-employed

**Smallworker and Modelmakers: Senior**

Objets d'art or scale models which have the potential to be formed in precious materials including watches were submitted for this section.



**GOLD**

**Simon Coldicott**  
*Model of a Motorbike (above)*  
Employed by Theo Fennell

**COMMENDED**

**Vicki Ambery-Smith**  
*Set of three Stacking Containers*  
Self-employed

**Kerry O' Connor**  
*Set of three Segment Spoons*  
Self-employed

**Modellers**

Any sculptured subject, including medals, can be submitted in the modelled condition, such as wax, wood, hand-worked plaster prepared for medallic work etc., and could include finished pieces.



**GOLD**  
**Robert Elderton**  
*Plaster Model of Medal 'Hitchcock'*  
(right)  
Self-employed

**SILVER**  
**Naomi Nevill**  
*Model of Paralympic Swimmer*  
(top)  
University for the Creative Arts

**Danuta Solowiej**  
*Medal 'South Polar Race'* (above)  
Self-employed

**COMMENDED**  
**Russell Lownsbrough**  
*Carved Ring*  
Self-employed

**Russell Lownsbrough**  
*Carved Ring*  
Self-employed

**Russell Lownsbrough**  
*Fish Scale Wrist Cuff*  
Self-employed

**Robert Elderton**  
*Bronze Medal*  
Self-employed

**Diamond Mounters: Junior**

**Catherine Best Special Award**

This new specialist award seeks to reward hand making skills and talent in diamond mounting. The winner of this special award receives a cash prize. Judges prefer to see unset items but this does not preclude set pieces. Methods of manufacture must be specified.



**GOLD**  
*Winner of the Catherine Best Special Award*  
**Jake Biggs**  
*Rafflesia Flower Brooch/Pendant*  
Employed by SVS Designs



**Diamond Mounters: Junior**

*The Catherine Best Special Award*



**SILVER**

**Kimberley Torode**  
*18ct Gold Gem Set Bangle (above)*  
Employed by Catherine Best

**Taylor Ansell**  
*Silver Ring (above top right)*  
Employed by Cartier Ltd

**Benjamin Pritchard**  
*Silver Bangle (above centre)*  
Employed by Emson Haig Ltd

**Barry Conn**  
*Brooch/Centre Piece (centre right)*  
Employed by M A Griffin

**Robyn Allen**  
*Black Amore Brooch (right)*  
Employed by M A Griffin

**COMMEDED**

**Benjamin Pritchard**  
*Locket*  
Employed by Emson Haig Ltd

**Niels Ranueimsaeter**  
*Ring*  
Royal College of Art



**Diamond Mounters: Senior**

*The Catherine Best Special Award*



**SILVER**

**Peter Lindsey**  
*18ct Gold & Morganite Pendant (above)*  
Employed by Catherine Best

**Setters: Junior**

In this section, judges prefer to see more than one type of setting technique utilised wherever possible. One or more pieces, up to a maximum of three, representative of setting ability can be submitted.



**GOLD**

*Special Council Award*  
**Kimberley Torode**  
*18ct Gem Set Bangle (above)*  
Employed by Catherine Best

**COMMEDED**

**Lucy Ryalls**  
*Stone Set Ring*  
Birmingham City University

**Setters: Senior**

**COMMEDED**

**Tony Lark**  
*Diamond & Enamel set Sovereign Ring*  
Employed by A&W Setters

**Warren Heathcote**  
*Diamond set Sovereign Ring*  
Employed by A&W Setters



**Lapidary and Carving: all forms of stone cutting**

In this section, judges look for cutting (faceted), or any form of carving on semi precious gemstones applicable to the jewellery industry that enhances their inherent quality and not just technical excellence.



**GOLD**

**Sanni Falkenberg**  
*Set of Carved Agate Rings (above)*  
Self-employed

**COMMENDED**

**Roy Kemp**  
*Step Cut Aquamarine*  
Self-employed

**Engravers, Die Sinkers and Seal Engravers**

Any type of hand-engraving on metal or dies and seals can be submitted for this section.



**Winners: Junior**

**GOLD**

**James Handyside**  
*Engraved Brass Plate (above)*  
Employed by R H Wilkins

**COMMENDED**

**Karen Wallace**  
*Engraved Silver Plaque*  
Employed by Malcolm Appleby

**Karen Wallace**

*Engraved Steel Plate*  
Employed by Malcolm Appleby

**Lucy Moseley**

*Engraved Steel Block*  
Employed by Holland and Holland



**Winners: Senior**

**SILVER**

**John Harrison**  
*Engraved Silver Bowl*  
(above)  
Self-employed

**Phil Barnes**

*Engraved Silver Beaker*  
(right)  
Self-employed

**COMMENDED**

**Malcolm Appleby**  
*Engraved Steel Plate*  
Self-employed

**Malcolm Appleby**

*Engraved Pendant*  
Self-employed

**Enamellers and Enamel Painters: Senior**

Any enamelled or painted subject, allied to the jewellers' and silversmiths' crafts can be submitted to this section.



**SILVER**

**Phil Barnes**  
*Special Council Award*  
*Lidded Beaker & Saucer (above)*  
Self-employed

**COMMENDED**

**Francis Clark**  
*Enamel Painting*  
Self-employed

**Paul Munn**

*Engraved & Enamelled Bowl*  
Self-employed

**Janine Greenberg**

*Wall Panel - painted enamel*  
Self-employed

# Acknowledgements

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**GOLD AND SILVER WYRE DRAWERS ANNUAL AWARD**

*RIGHT: SILVER AND GOLD 'INDEX' FINGER RING*

*LEFT: WINNER: ELIZAVETA GNATCHENKO*

RECEIVING THE 2012 AWARD FROM THE MASTER  
OF THE GSWD RODNEY BRODY, WITH THE PRIME  
WARDEN OF THE GOLDSMITHS' COMPANY,  
HECTOR MILLER

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