



The Goldsmiths'
Craft & Design
Council Awards

2021



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GOLDSMITHS' CRAFT & DESIGN COUNCIL

Patron: HRH Princess Michael of Kent

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Cartier



valcambi
suisse



LINDSTROM



Chairman's Welcome



Welcome to the Goldsmiths' Craft and Design Council Awards Annual 2021.

This year we have seen a very different Competition to previous years. With the new format for digital entry submissions, online judging, a virtual awards evening and now this wonderful new Awards Annual, Council have explored new ways of working whilst retaining the spirit, values and mission statement of the Competition.

It is testament to the generosity, creativity and tenacity of so many that we have been able to hold these Awards.

Throughout the Annual you will see an array of this year's award-winning work and a demonstration of our commitment to continue to educate, inspire and promote excellence amongst all those in the United Kingdom engaged in Silversmithing, Goldsmithing, Jewellery & the Allied Crafts. As such, this year we are excited to introduce new and engaging content, from the stories of our entrants, both experienced and new to the trade, to the initiatives and collaborative highlights of the year with our Patrons and Sponsors.

Despite the uncertainty of the past year, I am delighted to say that we have been able to run a successful competition that has resulted in a healthy number of entries in both design and craft encompassing both 2D designs and 3D finished work.

During what has been such a difficult year for everyone in our community, it is testament to the generosity, creativity and tenacity of so many that we have been able to hold these Awards.

My heartfelt thanks, along with the Council's, to our amazing Patrons and Sponsors who in a year of such uncertainty, have continued to generously support the work of the GC&DC. A special mention also to the Goldsmiths' Centre and the Goldsmiths' Company, our appreciation and gratitude for all their essential help and support throughout. A huge thank you to our Competition Judges who managed the new virtual format magnificently, and for so freely giving much of their time, expertise and invaluable experience to the process. To my GC&DC colleagues, we are reliant on our team giving and contributing to the corporate cause, you have been brilliant and a pleasure to work with, thank you to our Trustees and members one and all.

Thanks also to our Consultants, Alma, Banita and Brian, whose creativity and dedication has ensured the seamless delivery of the Awards in a completely new and exciting way.

Finally, a huge thank you to our entrants who continue to enthral judges with the creativity and stunning quality of their submitted work. The collective efforts are evidenced in this publication, it is a celebration of our great community and superlative work.

Chairman, the Goldsmiths' Craft & Design Council
Peter Crump

Royal Patron HRH Princess Michael of Kent



From the origins of time, precious metals, gemstones, jewellery and artifacts that have been created to adorn, enhance & function, have carried the same meaning and value throughout history.

With today's generation being no exception, the irresistible lure and fascination of jewellery, products and objet d'art remain ever popular, appealing and fashionable across cultures and civilizations worldwide.

The creative industry of precious metals and related materials in the United Kingdom has, like so many trades, experienced many challenges and difficult times in recent years. Adapting and responding to these has been fundamental to enable individuals, companies, organisations and education to realign and ensure their products remain fit for purpose, able to capitalise on market expectations, are in demand and be of the highest possible standard.

Parallel to this is the increasing awareness and wellbeing of our environment, and the need for everyone to be acutely responsible in all that we do, use, utilise, create and aim to preserve. Protecting our environment and the natural world has never been more crucially important, and although there are encouraging shoots of good practice and exemplars in the jewellery sector, more needs to be done to make a difference and restore our planet for future generations. It is also encouraging to see that aspects of ethical practice, responsible mining, diversity and inclusion are present, profiled and an integral part of the Goldsmiths' Craft & Design Council's competition.

These significant craftsmanship and design awards are a major event in the industry's calendar. They continue to promote the highest benchmark standards and are an influential flagship organisation in fostering laudable examples of fine craftsmanship and creative design, as well as raising a greater awareness and helping to highlight familiar environmental issues of concern.

In addition, and despite that the coronavirus has caused many trade events to be cancelled, deferred or re-scheduled, the Goldsmiths' competition is alive and taking place. Thus, serving as a shining light to participate in, compete, share and celebrate, thereby enabling the Council to support the profession it continually seeks to serve.

The vibrant community of UK designers and makers have taken full advantage of this exceptional opportunity, submitting an amazing number of entries into the competition. Congratulations to all entrants for engaging in these worthwhile and valuable awards, and additional felicitations to all the winners. Meeting Council's benchmark Gold, Silver and Bronze standards is an excellent achievement, a high honour and something to be proud of and celebrate; many congratulations to one and all.

As Royal Patron to the Goldsmiths' Craft & Design Council I am delighted to relay that the high standards this charitable organisation sets out to achieve, are being maintained and upheld. Equally, with an established track record, it is also anticipated and expected this will also be mirrored in subsequent years. Congratulations on another invaluable competition and positively supporting our craft and industry.

Royal Patron
HRH Princess Michael of Kent

Patrons & Sponsors 2020/21

Royal Patron

HRH Princess Michael of Kent

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Judges & Council Members 2021

A crucial part of the competition, and key to maintaining Councils' high benchmark standards are the expert judges drawn from the industry who give their time, expertise and experience freely. In preparation for judging, all entries are anonymised with the information supplied by the entrant available to inform the judges of the relevant technical, material or design considerations relevant to their category. In making their decisions, judges are not asked to decide which of the entries before them is 'the best' in that section. As per a section's criteria the judges are to decide whether an entry is of a high enough standard in craftsmanship and/or design to merit an Award, and at which level i.e. Gold, Silver or Bronze. Judges are under no compulsion to make any Award if they consider that Council's benchmark standards have not been achieved. Collectively, judges are asked to make recommendations for Council to consider entries for additional Major and Premier Awards e.g. Junior, Senior, Goldsmiths' Company, Cartier and Special Council Awards.

Judges

Jane Adam
Maia Adams
Chloe Adlestone
Nico Albrecht
Vicki Ambery-Smith
Gaynor Andrews
Regina Aradesi
Gina Ashley
Virginie Bahon
John Ball
Emma Barnes
Linda Barnes
Owen Bather
Neil Battes
Tony Bedford
Andrew Bird
Kathryn Bishop
Jennifer Bloy FIPG
Laurence Blunt
Marcy Leavitt Bourne
Ben Brenton
Caroline Broadhead
Clive Burr
Maggie Campbell-Pedersen
Ann-Marie Carey
Justine Carmody
Sonia Cheadle
Will Cheshire
Ane Christensen
Elisabetta Cirpriani
Julien Cointreau
Steve Copas
Julian Cross FIPG
Ben Crump
Peter Crump
Courtney Davison
Charlotte de Syllas
Ute Decker
Kate Earlham
Melanie Eddie
Reg Elliot
Liz Elvin
Maya Estraiikh
Will Evans
Ruth Falkner
Theo Fennell FIPG
David Fletcher
Harry Forster Stringer
Rebecca Fraser
Mark Gartrell FIPG
Maeva Gillies
Stephen Goldsmith FIPG
Lorna Haddon
Graham Hamilton
Gordon Hamme
James Handyside (Castro)
Zoe Harding FIPG
Joanna Hardy
Andreas Haubenreiser
Robert Hayes
Doug Henry
Sarah Herriot
Kathryn Hinton
Robyn Hollingworth
Gillie Hoyte Byrom
Mark Huggins FIPG
Stuart Jenkins
Steve Jinks
Rebecca Joselyn
Harriet Kelsall
Josef Koppmann
Robin Kyte FIPG
Giles Last
Shaun Leane FIPG

Nan Nan Liu
Judith Lockwood
Russell Lownsborough FIPG
Tim Lukes
Andrew Macgowan
Hannah Martin
Satta Matturi
Angus McFadyen
Lyndsey Mitchell
John Moore
Barry Moss FIPG
Robert Organ
Steven Ottewill
Niall Paisley FIPG
Brett Payne FIPG
Sara Prentice
Louise Prior
Andy Putland
Rodney Rigby
Tom Rucker
Pooja Sahny
Kayo Saito
Paul Savage
Claire Scott
Jean Scott-Moncrieff
Maria Shipman
Jane Short
Jos Skeates
Fernando Souza
Pamela Statham
Steve Stavrou
Michael Summers
Roger Taylor
Peter Taylor
Tamara Tuganova
Charlotte Turner
Leo de Vroomen
Michael Wainwright

Ray Walton
Sarah Wilson
Gary Wroe

Royal Patron

HRH Princess
Michael of Kent

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Peter Taylor
Roger Taylor

Consultants

Brian Hill
Alma Geller
Banita Mistry

GC&DC Team

Bola Lyon
Kyosun Jung



Designs on Love



Love in Lockdown, a 2D creative challenge hosted by the GC&DC with Principal Patron Brown & Newirth, was particularly memorable for nascent designer Charlotte Smallman. Here, she shares how her last-minute entry transformed 2020 into a year to treasure for her family.

Words by Kathryn Bishop
GC&DC Vice Chair



For designer Charlotte Smallman, submitting her entry to the Goldsmiths' Craft & Design Council (GC&DC) 2020 creative challenge *Love in Lockdown* began with a gentle nudge from her family. "Even as I finished the design, I still wasn't sure if I should enter," she says. "I had only hand drawn it in pencil, so I held back on pressing send."

Yet just an hour before the deadline, it was her family's encouragement that prompted Charlotte to submit her sketch featuring a pair of interlocking love tokens. In total, more than 50 entries were received to the design challenge, set up during the first lockdown as a collaboration between the GC&DC and Principal Patron Brown & Newirth. Created to keep our community inspired and engaged at a time when our lives, work and creativity hit a forced pause, the brief called for entrants to design a unique piece of jewellery or a pair of love tokens for persons whose nuptials had been impacted by Covid-19 restrictions. The resulting winner, selected by the GC&DC and Brown & Newirth, was Anna Straupe, whose wearable love token brooches took inspiration from *musubi-bumi* – Japanese knotted love notes – designed to be worn on a couple's wedding day and treasured thereafter. As a prize, Anna's elegant brooches are being brought to life by Brown & Newirth's in-house craftspeople.

"I wanted to design a pair of love tokens that marked what would have been the couple's special day but which also symbolised hope for the future"

Amongst the strong contenders, there was one particular design that Brown & Newirth managing director John Ball wanted to highlight for the moving personal story that lay behind it – Charlotte's interlocking love tokens. Her brother-in-law Jonathan and his fiancée Emma had been due to tie the knot on the 12th September 2020 but the pandemic forced them to postpone the wedding, alongside cancelling their baby's christening. "I wanted to design a pair of love tokens that marked what would have been the couple's special day but which also symbolised hope for the future," Charlotte explains. "A phoenix kept springing to mind for strength and a renewed sense of love, rising from something that felt devastating in the moment."

Her entry featured two love tokens, one for Emma and one for Jonathan, which double as pendants that can be interlocked to create a single piece. Each token features a phoenix wing that forms a heart shape when fitted together, symbolising eternal love. To make them even more personal, the couple's birthstones were set into their respective pendants. "I also wrote down a phrase that I thought would be poignant to have engraved around the edges: '2020 we had to postpone – 2021 our love will have grown,'" Charlotte recalls.

BROWN & NEWIRTH
LONDON

Love in Lockdown Design Brief

During the first lockdown of 2020, our creative design challenge with Principal Patron Brown & Newirth asked our community to design an engagement ring set or pair of love tokens to be gifted to a couple or individual whose celebrations had been impacted by life in lockdown. Charlotte chose to design a pair of love tokens for a couple who had been unable to get engaged, married or join as partners owing to pandemic restrictions. The brief stipulated that these gifts be designed as a positive reminder of how their love has sustained them this difficult period, while looking ahead to their future wedding day and life together.

On the day that the winner of the *Love in Lockdown* design was announced on a webinar, Charlotte tuned in to hear the result.

“When my name was among the shortlisted candidates, I nearly fell off my chair,” she says. “Getting a special mention for the design due to its sentimentality was an amazing feeling and a very proud moment.”

But there was more in store. A few days later, the GC&DC got in touch with some good news for Charlotte: Brown & Newirth had been so moved by Jonathan and Emma’s story, and the thoughtful way that Charlotte had created her design, the company offered to create the pendants as a gift for the couple. John Ball remarked, “Remembering the moment I first saw Charlotte’s design and story to support the submission I was emotionally tied to it. Not only did Charlotte capture the design brief and moment in time perfectly, she designed a piece of jewellery that encapsulated the true meaning of ‘love’ and no matter the outcome of the competition I simply had to play my part in bringing this story to life.”

“This was incredible news and meant far more to me than actually winning the challenge,” Charlotte adds. The main reason I had entered was going to be realised.”

Brown & Newirth’s Lyndsey Mitchell worked with her team to translate the design into a technical drawing, before being hand-made by in-house craftsman Paul Whelhams. Lyndsey kept Charlotte up to date with photographs detailing the progression of the tokens over the course of the summer. Finally, in time for the 12th September 2020 – what would have been Jonathan and Emma’s wedding day – the pendants were ready. “They were everything I could have wished for, in fact more so. The two pendants fitted together perfectly to make the ornamental phoenix heart,” Charlotte says.



“Remembering the moment I first saw Charlotte’s design and story to support the submission I was emotionally tied to it. Not only did Charlotte capture the design brief and moment in time perfectly, she designed a piece of jewellery that encapsulated the true meaning of ‘love’ and no matter the outcome of the competition I simply had to play my part in bringing this story to life.”

– John Ball, Brown & Newirth

Over the four months from entering the competition to the 12th September, Charlotte had kept her plans a secret. Luckily, Jonathan and Emma had decided to mark the day with a small family get together. There, Charlotte handed the couple a framed copy of her sketch, to explain the creative challenge. “I told them that while I didn’t win, Brown & Newirth were so moved by the design that they very generously had the tokens made. Jonathan and Emma were absolutely blown away. It was very emotional and in true wedding style there was lots of fizz and confetti involved!”

With their nuptials lined up for September 2021, Charlotte is looking forward to the couple wearing the pendants to mark their big day. For her too, daring to submit her design has confirmed that many positive moments can emerge from unfortunate or heart-breaking situations.

Looking ahead, Charlotte wants to encourage others working in jewellery, no matter their experience or background, to have a go at designing or crafting a piece for the annual Craftsmanship & Design Awards.

The events have also bolstered her confidence. Describing how the creative challenge encouraged her to step out of her comfort zone, Charlotte reflects on the joy it has brought her family: “The acts of kindness from both the GC&DC in coming up with the *Love in Lockdown* challenge and Brown & Newirth’s generosity in offering to make up my design, in addition to the winning design, made more than a few people really happy and put smiles back on our faces.”

Looking ahead, Charlotte wants to encourage others working in jewellery, no matter their experience or background, to have a go at designing or crafting a piece for the annual Craftsmanship & Design Awards. “You don’t need to have a degree in design or years of working in the industry in order to take part,” she explains. “Everyone, no matter what their background, has the potential to design, especially if they are designing for something that really matters to them.”



Charlotte’s tips for budding Craftsmanship & Design Award entrants

- 1_ *Have courage. No matter your background or experience, if the Competition interests you, go for it! And if you’re not selected it doesn’t matter – just keep trying.*
- 2_ *Pick a topic or design theme that ignites your passion or resonates with you – this will show through in your designs.*
- 3_ *Read the design brief – then read it again! Make sure you’ve covered everything the brief asks for in your design. Avoid overthinking or overcomplicating it, however – sometimes the first ideas that pop into your head are best.*

Forging Ahead— Apprenticeships and distance learning during lockdown

In association with
the Goldsmiths’
Centre

Words by Rae Gellel
Creative Content Producer,
the Goldsmiths’ Centre

After earning a Silver Award in the Goldsmiths’ Craft and Design Council Competition in 2020, Goldsmiths’ Company apprentice Martina Grumitt set her sights on the coveted Gold Award, determined to win it during the next competition season. Then the pandemic hit, and the young diamond mounter-in-training found her working schedule drastically disrupted. With less time in the workshop to pour over her entry she reluctantly put her aspirations on hold.

“I did have a piece planned, but I wasn’t in the workshop enough to get it in on time.”

Martina, who is a second-year apprentice at Mayfair-based bespoke jewellers MA Griffin, is not alone in having to adjust, or rather postpone, her expectations at this tender stage in her career. Whilst Covid-19 poses a less significant threat to the health of young people than to older generations, the pandemic’s potential impact on their professional and educational development cannot be understated.

For apprentices the disruption has occurred just as they take their first, tentative steps into the working world—a pivotal moment for them on all fronts; socially, professionally, and economically.

Whilst distance learning isn’t a perfect substitute for the classroom environment, it has offered some recourse for university and college students. Apprenticeships however, with their focus on practical, hands-on experience as opposed to a more theoretical education, translate less smoothly into digital formats like webinars and video conferencing. This is even more pertinent in the jewellery and

silversmithing industries, where one-to-one demonstrations between Master and apprentice, or tutor and student, are often heavily relied upon. Apprentices learn on the job, through trial and error, and from brushing shoulders, daily, with people at the top end of their creative field. They are not only afforded opportunities to watch master craftspeople at work, but are also able to get feedback from their esteemed colleagues at every stage in the development of a piece.

“I’m really missing that work interaction. We have a great relationship at MA Griffin—it’s a really nice place to work. Now we have split our shifts, and I can’t remember the last time we were all in the workshop together,” said Martina, who, in current lockdown conditions, is working two days per week, usually in a separate room, or area, to her workmates. “We would sometimes sit around for an hour just discussing all the different ways to make something, so I’d get all different opinions. Working around such skilled, experienced people, with high expectations of you is amazing. It forces you to grow.”

Communication is still possible for Martina and her colleagues, but maintaining a constant two-metre distance makes prolonged instruction a little more challenging. Like so many industry specialisms, diamond mounting is also a trade that fundamentally requires focusing on tiny, intricate details. When working on such a small-scale, demonstrations are difficult to conduct from afar.

“Usually, I would be standing right next to Mark Griffin, who has thirty years’ experience, looking over his shoulder at what he’s doing. At the moment, that obviously isn’t possible, so he will try to explain to me as best he can from the other side of the workshop. Sometimes I’ll have to come back five minutes later



Photo: Martina Grumitt. The Goldsmiths’ Centre, World Skills 2019

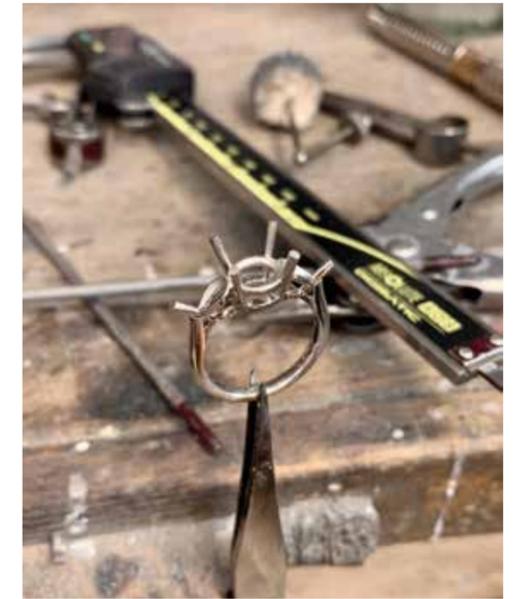


Photo: Martina Grumitt. MA Griffin

and say ‘Sorry, I didn’t quite catch that’. It isn’t ideal, but we manage.”

For creative people like Martina, who are always itching to be involved in their next project, these adjustments are often preferable to being at home. “I need the structure and routine that work provides,” she said of her time spent on furlough in the spring of 2020, “I’ve discovered throughout this past year that I’m someone who just needs to be doing something.”

Although furloughed apprentices may be impatient to get back to work, the furlough scheme has been crucial in the greater statistical landscape of youth employment. Job retention for young people has never been more important. In February 2021, a report by the National Office for Statistics revealed a 13% increase in unemployment for young people aged 16–24 since the previous, pre-pandemic economic quarter.

As the vaccine roll-out picks up pace and the working world eases back into normality, there are signs that the government will increasingly be prioritising apprenticeships as a means to prevent a lasting crisis of youth unemployment, announcing new financial incentives in January 2021 to employers that introduce traineeship opportunities.

Apprenticeships and Skills Minister Gillian Keegan said of the value of apprenticeships in the post-Covid era; “Coronavirus has had a huge impact on lives and livelihoods. As we build back better from the pandemic, we need to make sure people are able to take advantage of the opportunities apprenticeships provide.”

Programmes such as the Goldsmiths’ Company Apprenticeship Scheme, or the Goldsmiths’ Centre Foundation Programme, which offers a direct path into an apprenticeship, already play a key role in

bridging the gap between education and employment for many young people. In the aftermath of Covid-19, the need for these opportunities will likely be even greater still. Thankfully, they continue to be offered throughout an industry with a rich tradition of handing down skills.

It’s within this commitment to inspiring new generations of makers that hope for the future lies—as well as in the makers themselves. For, in spite of unprecedented adversity at such an early stage in their professional development, many, like Martina, remain steadfast in their career ambitions, even finding positives in the sudden abundance of free time that beleaguered the world in 2020.

“The Goldsmiths’ Centre gave me access to some of the courses on their Skills Hub, and I did a De Beers course on diamonds. I’ve also been able to look at setting during the Goldsmiths’ Company’s Apprenticeship Scheme Day Release programme, which is the next step after mounting. Having that awareness has made me a better diamond mounter, as I now factor in how my mounting will affect the setting stage. So I’ve been able to do all these things that I wouldn’t normally have time for. And I’m looking forward to the future—I’m doing the World Skills Competition next, which I’m really excited about.”

For talented and passionate young apprentices, there is every hope that Covid-19 is merely a fork on the road to a lifelong vocation. So, whilst Martina may not win the Gold Award at this year’s Goldsmiths’ Craft and Design Competition, there is always next year.

“The Goldsmiths’ Centre gave me access to some of the courses on their Skills Hub, and I did a De Beers course on diamonds.”

— Martina Grumitt

Interview by **Andy Putland**
Words by **Gordon Hamme**
and **Banita Mistry**

Wayne Meeten

The Dance in the Night Sky Vase

For over a hundred years, The Goldsmiths' Craft and Design Council Awards have been recognising and promoting excellence in our industry.

This is more important than ever as we emerge from one of the most challenging years in the history of our trade, with the Goldsmiths' Company continuing to provide support to the Council and its Awards in its role as Founding and Leading Patron. While recognising the accomplishments of all ages, the awards provide an essential source of inspiration for young people, not just by entering their own work, but by highlighting new benchmarks of quality, encouraging them to push creative boundaries in their own careers and further securing the future vitality of British craft.

Wayne Meeten's *Dance in the Night Sky Vase* is an incredible piece of silversmithing that was four years in the making and exemplifies the art form in many ways: from the patience and skill required to inlay 7,777 18-carat green gold and fine silver stars, to his trip to Japan in search of specific chasing hammers, the vase speaks of a restless pursuit of perfection. Technically brilliant, it manages also to communicate something about the ethos of the silversmith himself that extends beyond skill – that is why it is so special.

Richard Fox
Prime Warden of the Goldsmiths' Company

Upon tracing the glowing dots that glide over the dark ripples and eddies of the vase's chased surface, your eyes will gradually begin to adjust to the luxurious hues emerging from its dark patina. It is a wonderful visual feast for the viewer in a humbling form. A waltzing galaxy of stars and a mirage of interstellar depths, all exquisitely captured in the gentle curves of the vase, leading us to marvel at what wonder the craftsman may so earnestly be sharing with us.

It began with a trip 200 miles north of the Arctic Circle to Kiruna in Sweden. "I've spent a lot of my life backpacking around the world, but the one thing that I have never had the chance to see was the Aurora Borealis – also known as the Northern Lights. So, for two consecutive wedding anniversaries my wife Emma and I went Aurora Borealis hunting," silversmith Wayne Meeten explains, sharing his hopes to catch a glimpse of the natural phenomenon that has eluded so many. Incredibly, Wayne had a front-row seat with the Aurora Borealis on the first night of his search to witness this natural occurrence. The display was bigger and more intense than he had ever imagined. "I wasn't interested in taking a photo like other people in the vicinity. I wanted to be in it. We got back from the hotel about midnight and I was just buzzing and couldn't sleep." This sparked a desire to somehow capture this mysterious event in his craft. What followed was a series of pieces that touched on the very essence of this natural phenomenon, including a large silver bowl enveloped by the Aurora interplaying with the rising and setting sun.

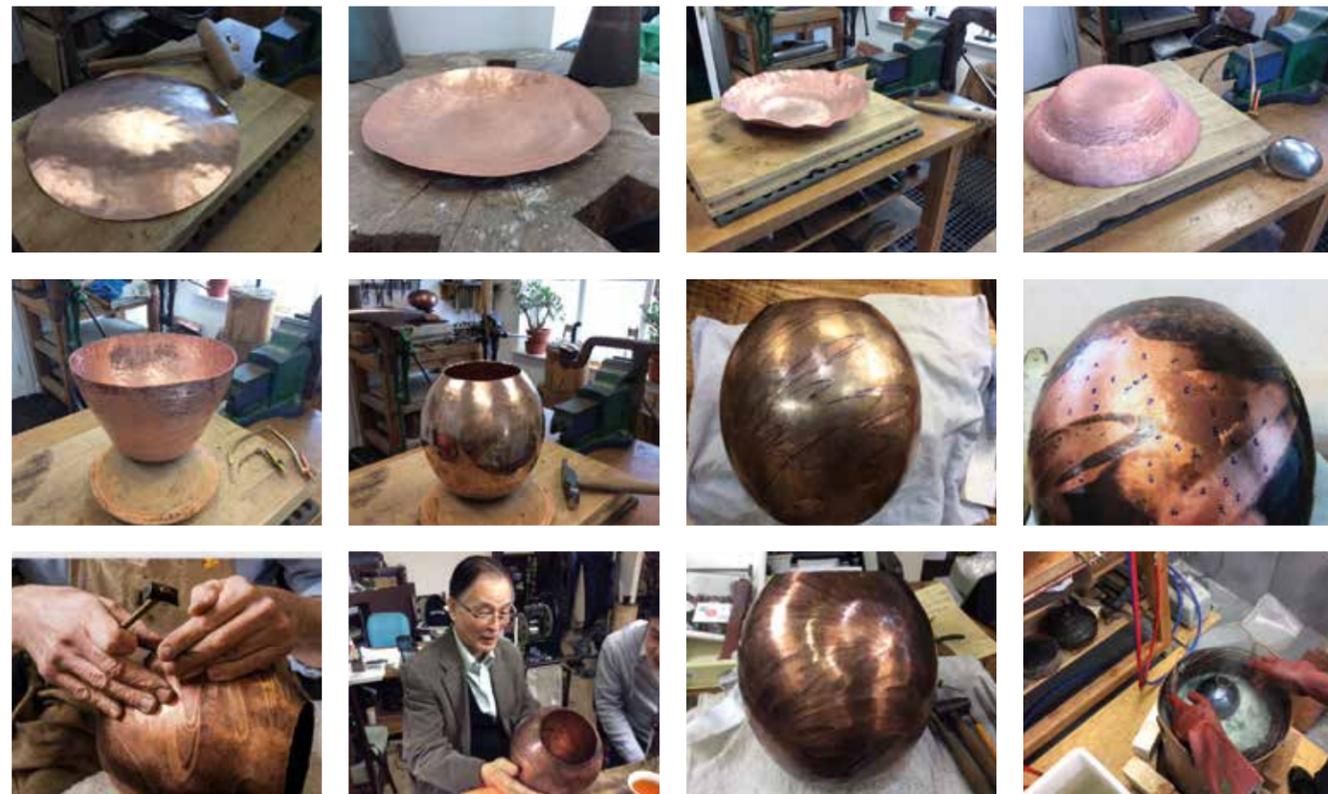
Wayne's desire to go beyond seeing the Northern Lights, and "to be in it" was a nod to his passion for the internal Chinese martial art *Tai Chi Ch'uan*, which he also teaches. Similar to the ethereal displays, *Tai Chi Ch'uan* is a composition of slow flowing movements. The performing soft lines are filled with energy as each sequence joins together in a rhythmical dance. The energy one feels as a result is called *Chi*. Wayne's understanding of the ebb and flow of energy in the movement of the body was a language that he knew well and that related beautifully to his experience of how the lights danced and swelled with such grace in the night sky.

The following year, the couple travelled to Iceland, staying in a tiny log cabin in a forest. Upon opening the curtains before dawn one morning, Wayne raised the alarm – the night sky was alight beyond his imagination. They hurriedly put on their ski gear and laid in the snow for over an hour, speechlessly gazing up at the illuminated sky. It was electric, a disco, an inferno of lights flashing and darting intensely across the sky in hues of reds, greens, purples and yellows. He and Emma couldn't believe their eyes: the Aurora Borealis was literally dancing in the night sky.

Wayne resolved that the only way he could truly capture the mesmerising deep black sky with shimmering stars in a piece of metal was through the ancient techniques of inlay. His belief that the design is paramount and should not be limited by the bounds of technique initiated a ten-year thought process to bring his design to life.

"I wasn't interested in taking a photo like other people in the vicinity. I wanted to be in it. We got back from the hotel about midnight and I was just buzzing and couldn't sleep."

– Wayne Meeten



The only way he could truly capture the mesmerising deep black sky with shimmering stars in a piece of metal was through the ancient techniques of inlay.

The story of the *Dance in the Night Sky Vase* is inextricably linked to Wayne's technical curiosity, focus and his pursuit of perfection in craft, for which he has an unwavering determination. His single-minded goal to overcome hurdles has pushed him to master the Japanese language to an intermediate level and the art of *Mokume Gane*¹ his passion for which can be traced back to 1997 when he was awarded a Daiwa Foundation scholarship to visit Japan. For the next 24 years, Wayne resolutely pursued grants, organised trips to Japan and sought training, including being taught by renowned Japanese masters and craftspeople recognised as National Treasures, which has brought him to the heights that he finds himself at today: and a master in his own right.

Wayne's focus is strikingly exemplified by the process behind inlaying each of the 7,777 silver and green gold stars so deftly into the surface of the *Dance in the Night Sky Vase*. Through *Zougan inlay*² technique, each hole was punched and undercut symmetrically at 12 o'clock, 6 o'clock, 10 o'clock, 2 o'clock, and so on. "The body of the vase is hard because it's an alloy of copper and gold called *Shakudo*. It's not soft. It's the opposite. So, when you put the fine silver wire in, you set it down into the recess, from 0.3mm to 0.9mm thickness with handmade chisels. And then you cut, file, clean and burnish it until there are no gaps. Each dot can take between three and ten minutes. If it's in a concave area, it takes longer,"

he shares. Achieving the inky surface finish through the Japanese Niiro patination technique gave the vase its cloak of dark mystery while in contrast, the many thousands of silver and gold inlaid dots excitedly came to life as they remained untouched by the chemical application.

Wayne's relationship with the spirituality of Japanese craftsmanship is evident in the deep affection, respect and commitment that he so consistently demonstrates in pursuing and learning from the masters. "It was just as though all these philosophies were how I felt; I got it," he explains. "This way of thinking led me to understand how to hand-raise metal with a deep understanding of a spiritual approach to the making process – and my work blossomed."

Achieving the inky surface finish through the Japanese Niiro patination technique gave the vase its cloak of dark mystery.

"The metal will tell you what it wants to become. The metal will sing, it has energy. It's made of atoms and it hardens when you hit it. It's a fusion of learning about the make up of the metal, and it's the same with us. We too are made of atoms. If the metal starts to become hard and close to cracking, you don't keep hammering, you stop. Anneal the material and allow it to relax and soften – it's telling you to pause and saying 'don't keep going.' These are the very things you're not taught in class."



1. A metal working technique developed in Japan approximately 300–400 years ago, in which two or more layers of metal are fused together by diffusion bonding in alternating layers to form a billet
2. A decoration technique where patterns are carved into metal, ceramic or wood, with gold, silver or other materials inlaid into the carved areas

The Dance in the Night Sky Vase won the Goldsmiths' Company Award in the Goldsmiths' Craft & Design Council Competition 2020.

Photo: Richard Valencia



Limata gold © Max Havelaar-Stiftung Schweiz

Fair Luxury Pledging a safe, sustainable and just industry for all

This year – 2021 – marks a decade since the launch of certified Fairtrade and Fairmined Gold in the UK. Since then, the conversation around ethics, responsible sourcing and sustainability has come into the mainstream.

Words by **Anna Loucah**,
Susi Smither FGA, GIA JDT
and **Rachel Sweeney**

For jewellers and jewellery lovers alike, knowing a piece's provenance and that its materials are making a positive social and environmental impact is becoming as important as great design and fine craftsmanship.

In this vein Fair Luxury, an independent collective of like-minded jewellery professionals from all facets of the trade, is working to inspire, educate and challenge both seasoned and up-and-coming jewellery organisations. Its aim is to bring ethics into the core of jewellers' activities, by raising awareness of the issues and challenges facing the industry, sharing inspirational stories and showing paths towards more responsible sourcing and practices.

Five years ago, Fair Luxury curated its first event and collaboration with The Goldsmiths' Centre: the Flux conference. With 100 attendees and speakers from around the world for this first event, this was soon followed by further conferences, exhibitions, film screenings and other events in London, Edinburgh and Birmingham.

The Fair Luxury community continues to grow and although the global pandemic impacted plans in 2020, it has provided new opportunities to continue raising awareness of both the progress made and the work still to be done. As a collective, Fair Luxury was quick to realise that such unusual circumstances presented a fantastic opportunity to extend its reach.

With digital platforms suddenly thrust into our everyday lives, this opened the doors to Fair Luxury's first virtual Open House session on the 31st of July 2020. Held every six weeks, the impetus of Open

House was to create a fully inclusive and accessible space for information sharing, expert opinion and discussion – even the occasional call to action for the jewellery trade.

A Pledge for the Future

One such call came with the relaunch of the Fair Luxury Pledge. First devised for Fair Luxury's 2018 conference at the Royal College of Art, the idea behind the Pledge was born out of a belief that many industry professionals have a desire to approach their practice in more ethically-focused ways. However, it was noted that – for many jewellers – taking steps towards doing so can feel instantly overwhelming.

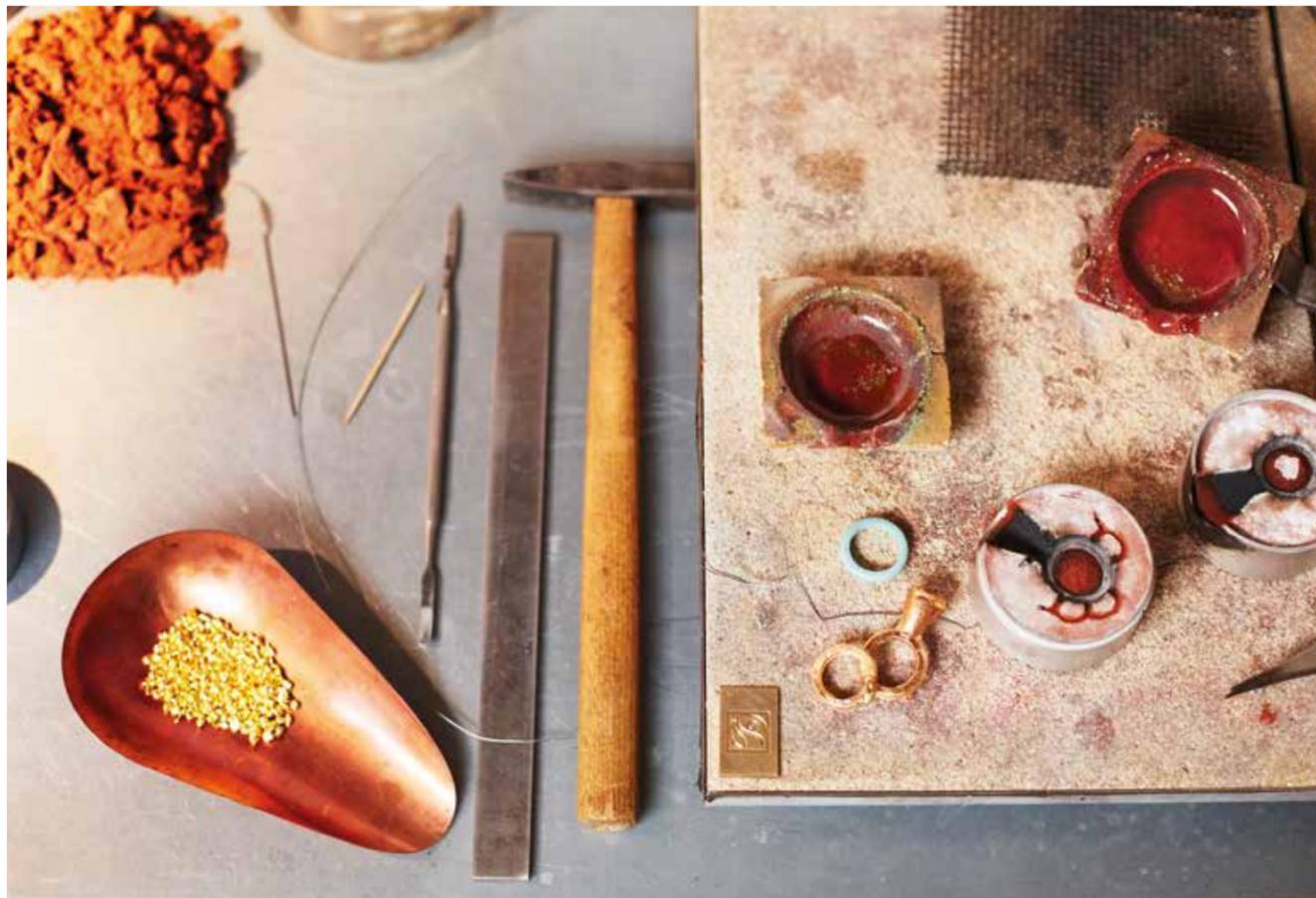
Not knowing where to begin as an individual, or how to implement such changes as a larger entity, can mean that good intentions feel frustratingly unattainable. What Fair Luxury has created with its Pledge is a way of setting achievable goals that can be accomplished within a realistic time frame. Any action and progress made can then be discussed and supported at one of its dedicated Open House sessions, held every 12 weeks.

Any individual or established business can take the Fair Luxury Pledge, and the collective is keen to emphasise that no goal is too big or too small. Whether it be purchasing more metal from traceable sources, greening your studio practice or achieving a certifiable standard of business practice – the overall aim is to bring together a community of encouragement, support and information sharing that benefits everyone involved.

valcambi
suisse
fairLUXURY

“Valcambi applauds the Fair Luxury Pledge. For us, as a precious metals refiner and manufacturer, it is about recognising that artisanal and small-scale miners are ancestors of our industry, and ought to be fully part of it today. We are proud to have opened the door to many artisanal miners and provided them with stable access to international markets. We encourage individuals and businesses to use the gold they extract to provide recognition and legitimacy of formal, legal and responsible artisanal miners and their livelihood.”

– Michael Mesaric, CEO of Valcambi



Fairtrade Gold Workshop © Fairtrade Deutschland



Limata gold © Max Havelaar-Stiftung Schweiz

On the Fair Luxury website you can find a dedicated page that gives full details about what is involved and how to structure your own Pledge. There is also a dedicated hashtag to help inspire and share your progress online – simply use #provenancepledge.

A Collective Gold Standard

Collectively, the Fair Luxury team has more than 60 years' experience working with certified gold, so to say the organisation is passionate about it is an understatement. The power for good wielded by using and wearing certified gold from artisanal and small-scale mining (ASM) goes far beyond a customer's initial purchase. This traceable supply chain means that jewellers not only know the origins of their gold – and the assurance that mining was undertaken in a safe environment – but that a fair market price was paid directly at source. On top of that, a premium is paid back to the mines, helping the mining communities to invest in their infrastructure, wellbeing and future.

This reciprocal relationship has been put to the test over the last year and certified mines have been able to adapt to the added pressure that the pandemic has brought by utilising this premium for specific needs. Some have modified mining sites to provide additional medical resources for miners, such as PPE, testing and quarantine spaces; others have created accommodation for their workforce. Even with

operations suspended for a few months, this certified gold premium has allowed some mines to continue paying miners' salaries.

In order to drive demand for responsibly-sourced gold, Fair Luxury has launched its Gold Survey to fully understand the challenges faced with bringing certified gold to market in the UK. Within the industry, it's called responsible sourcing as the onus is on jewellery brands, designers and manufacturers to act responsibly. As an industry, we have serious buying power. By working together, we can help grow demand and access to responsibly-sourced minerals to the next level, collectively and proudly cleaning up our practices.

For people across the jewellery industry, the pandemic has offered a chance to take stock of what has been lost – but also what remains. It's been an opportunity to recalibrate and refine our purpose. As an industry, it's time to take ownership of the duty of care we have for our extended global community. Our lives and livelihoods are inextricably linked with mining communities and, by all of us working together to understand the supply chain as a whole, we literally have the power to change people's lives.

Heartfelt congratulations to all the winners at this year's Craftsmanship & Design Awards from all at Fair Luxury. For more information about the Fair Luxury Pledge visit fairluxury.co.uk/featured/pledge

If you've bought any type of gold in recent years, Fair Luxury needs your help. Its Gold Survey takes about 10 minutes to answer and all you need to know is approximate quantities of gold purchased. So, whether you're just starting out or an industry stalwart, Fair Luxury would love to hear from you. To complete the survey, visit fairluxury.co.uk/goldsurvey2021

The Goldsmiths' Craft & Design Council is proudly supported by Valcambi, a Principal Patron, who are at the forefront of promoting responsibly mined and sourced precious metals.

The *Cartier* Award

The Jacques Cartier Memorial Award was introduced into the Goldsmiths' Craftsmanship & Design Awards in 1958 and remains the highest accomplishment in the Competition. This achievement celebrates a craftsperson at the height of their skills and respective crafts with the Award only given when its rigorous criteria have been met.

Words by **Brian Hill**



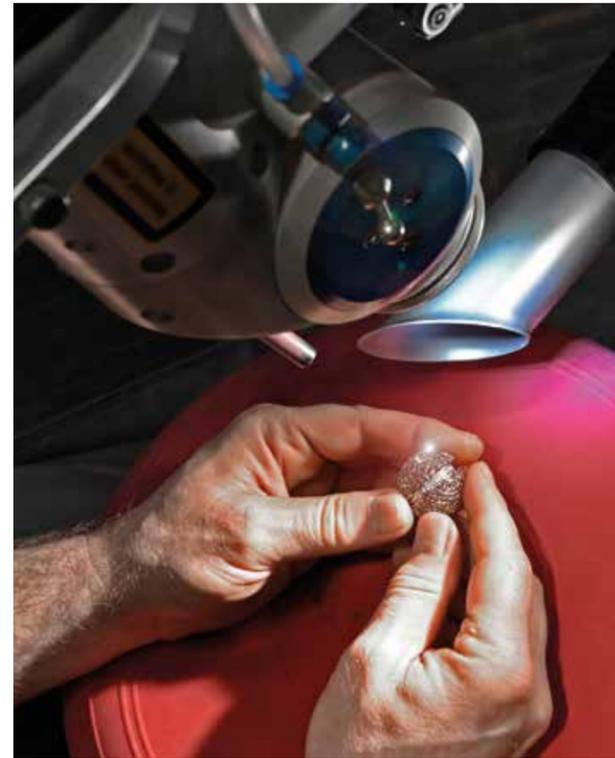
Awarded 40 times over the last 63 years it continues to inspire and promote exceptional and outstanding craftsmanship.

Along with winning the Award, the recipient is presented with a gold replica of the original Cartier book that was made for Council at its inception. The winner's name is also inscribed onto the archive plates contained within the master book.

To celebrate the sumptuous history of the Cartier Award, here are three examples that illustrate the depth and breadth of Cartier Award winning work.

"The relationship between Cartier and The Goldsmiths' Craft & Design Council spans over 60 years with the Jacques Cartier memorial Award. Through the names of each winner listed in the Jacques Cartier Memorial Gold Book we witness a record of the most gifted craftsmen in the industry and it is an honour to be associated with such talent."

– Laurent Fenou, Managing Director Cartier, UK.



TOM RUCKER – 2020

Tom's quest to win this coveted Award has been long in the making. Having won numerous GC&DC Awards over the last two decades, Tom's sheer determination to push his own personal boundaries and perfect his individualistic making techniques has run parallel with the GC&DC Competition. In fact, Tom acknowledges that the competition has been a great motivator and supportive incentive to develop his skills, capabilities and personal goals.

Tom won the Goldsmiths' Company Award in 2017 for outstanding design with his blue platinum Brooch. He then set his sights on GC&DC's ultimate Award, motivating Tom to take his fine platinum wires to yet further extremes. The summative was a complimentary suite of a Brooch, Pendant and Earrings, where, believe it or not, the platinum wires across the jewellery were 0.2mm diameter!

Tom's jewellery caught the attention of judges in each and every section it was entered in, where words such as, "insane tolerances," "phenomenal craftsmanship" and "pioneering technical brilliance", were regularly expressed.

Ambitious boundaries had been taken further afield and to new extremes making Tom a true world leader in this particular specialist aspect of jewellery, where ultimate craftsmanship and technology are inseparable and harmoniously exceptional.



"Learning from my previous competition successes I felt that I needed to increase and intensify my work to stand a chance of winning the Cartier Award. So, this time I set out to make a suite of jewellery that tested me the most, and for its technical demands, a brooch needed to be included. This particularly gave me the licence to challenge my craft and technological skills, and making absolutely everything from scratch. I also pushed the extremities of the fine platinum wire I use and feature in my designs, these were a little under 0.2mm in diameter, so the technical ask when laser welding these was extremely taxing."

"Winning the Cartier award is difficult for me to put into words, but what I can say is that the awards have helped me to become the jeweller I am today. I consider it a privilege to have found this amazing organisation; the scrutiny, expertise, experience and encouragement through the competition has meant everything to me. I felt that if I could win the Cartier Award I would be there! and can now say that it is a uniquely rewarding feeling and career honour to win this supreme Award"

– Tom Rucker

"Winning the Cartier award is difficult for me to put into words, but what I can say is that the awards have helped me to become the jeweller I am today"

– Tom Rucker

“As always with Simon’s work, it was sublime, made entirely by hand and without fault”

– Theo Fennell

SIMON COLDICOTT – 2014

Amazingly, Simon won his Cartier Award with only his second competition entry, but as soon as the Competition was graced with some of his masterpieces, it was obvious this was no streak of luck. The silver model of Simon’s MV Agusta motorbike was entirely handmade and to precise and exacting standards, echoing the Italian company’s ethos where each motorcycle is handcrafted and assembled by expert technicians. Working from his home workshop, it took Simon eight months of enjoyable weekends to complete his model. When being judged, Council members had no doubt Simon’s entry was of exceptional craftsmanship.

Simon’s seemingly quick route to such esteemed competition achievement can be explained by two main factors. He hit the competition with over 35 years of trade experience working for Theo Fennell, and his first entry in 2013, also a model of a motorbike, was a very impressive debut piece which wasn’t a million miles away from banging the Cartier Award gong.

In subsequent years Simon made further stunning pieces and regularly achieved Gold, top and major Awards. This included models of a steam locomotive, Formula 1 racing car and jewellery. His infectious energy, enthusiasm and desire to share his passion with others was abundant and inspirational. Sadly in 2020 Simon lost his battle with cancer but he leaves a fantastic legacy to the competition and the industry that he loved and cherished. His Cartier Award alone is an undeniable testimony to this, saying that this was beyond his dreams and a pinnacle moment in his lifetime love affair with making.



“Simon made extraordinary pieces of jewellery to my designs over his forty-odd years with me. He was uniquely talented and technically superb, but also a great individualist and was free to make anything he wanted. Often this was something very different to his usual work and out of his natural comfort zone, typical of the wonderful perversity of the man.

It was about proving to himself that he could do anything our trade could throw at him. He decided to ally his craftsmanship to his love of the mechanical and make this extraordinary motorbike. As always with Simon’s work, it was sublime, made entirely by hand and without fault. It is all the more extraordinary because Simon was a goldsmith and jeweller and not a silversmith, but his eye for detail and smallworking skills could have been adapted to anything.

Funny, eccentric, enthusiastic and gifted, Simon was extremely generous towards younger craftspeople and had a burning desire to see the skills he displayed so brilliantly used and celebrated by others for generations. He was made of the best stuff this trade has to offer”.

– Simon’s employer, colleague and longstanding friend Theo Fennell.



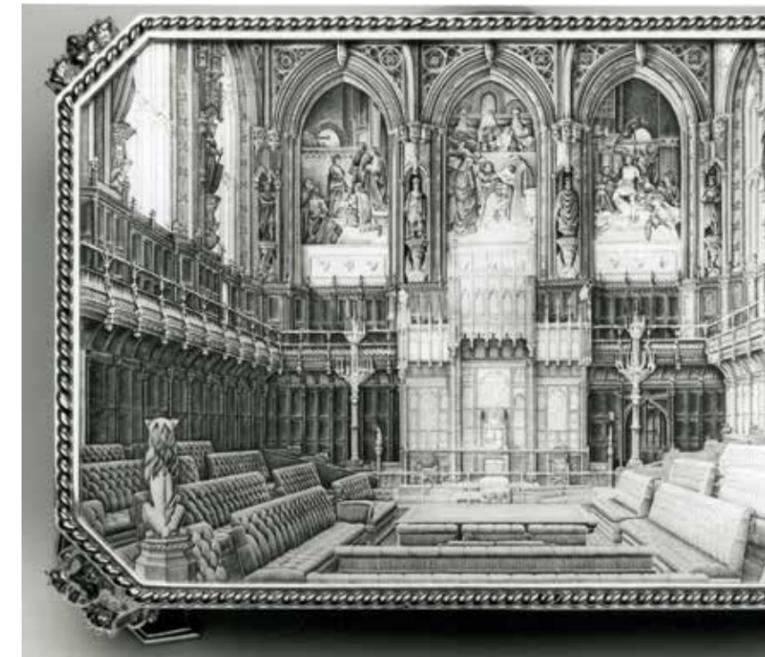
SAMANTHA MARSDEN – 2002

In her own specialist discipline of engraving Samantha Marsden’s Cartier Award in 2002 demonstrated a staggering command of her craft and perfectly showed how mastery of hand cutting and artistry can unite, exceed and impress.

This captivating portrayal of the House of Lords Chamber contains everything to test an engraver’s skills, capabilities and execution. Quite how Sam was able to create and beautifully represent aspects such as light, fabric, depth, breadth and relief and dimensionality was extraordinary.

If one then reflects on the degree of complexity, the considerable technical and artistic challenges, levels of appreciation simply rise still further. The collective is a fabulous example of top end engraving, where the engraver’s art and their dexterity are as one. It is difficult to imagine how an artist with pencil in hand would be able to take it any further.

Incredibly Sam has won two Cartier Awards to date, and stands alone in the Award annals as the only female to have achieved this in the life of this elite Award. Sam’s portrait of herself, Maya (Sam’s fellow apprentice) and their master George Lukes, won Sam her first Cartier Award in 1993 as a young apprentice learning her craft from one of the world’s greats.



“This was a huge challenge, and although I had previously done an engraving of the House of Commons interior, once I saw photographs of the House of Lords Chamber, this was in another league... Initially studying the ornate carvings, colossal artworks, lofty windows and the central throne area were quite overwhelming. None the less I agreed to take on this opportunity to create an epic piece of work, these are rare and I’ve always been a glutton for punishment!

One of my biggest challenges was to introduce a feeling of light flooding in through the windows. I wanted to add atmosphere in addition to this obvious setting of splendour and grandeur. It took an enormous amount of time to complete, and if I’m being completely honest it nearly broke me a few times. The intensity and focused concentration required over such a long time was intense and incredibly demanding. Looking back, I wonder how I did it!

Winning the Cartier award for the 2nd time was so affirming, it wasn’t a one off, I felt like a true craftsman, a trailblazer in some respects for all the amazing female craftsmen to follow. Winning my first Cartier Award for my triple portrait was different. Fresh out of my apprenticeship I had no expectations but dearly wanted to accomplish this in my career. Specifically engraved for the competition, it was an extremely sentimental piece, and having my amazing master George Luke’s depicted centre stage is something very special to me. I still have this and when looking at it I recall the many discussions that George and I had whilst engraving it; joyous memories I’ll treasure forever.”

– Samantha Marsden

“Winning the Cartier award for the 2nd time was so affirming, it wasn’t a one off, I felt like a true craftsman, a trailblazer in some respects for all the amazing female craftsmen to follow”

– Samantha Marsden

Crafting a Competition

Words by **Banita Mistry,**
Alma Geller, Brian Hill
Illustrations by **Banita Mistry**

As the train pulled out of London Euston on the 20th March 2020 the ringing silence aboard the rush hour train felt unusual.

The Goldsmiths' Craft and Design Council Competition had come to a glittering and euphoric close just a few weeks ago at the Goldsmiths' Hall in London, which had been bursting with celebration. It had been but two weeks since the opening of our first Awards exhibition outside London in the beautiful atrium at the Birmingham Assay Office, which was ready to welcome students, silversmiths, jewellers and the industry who passed through their doors to get a glimpse of the freshly awarded work. It was therefore with a heavy heart that we sped back up to Birmingham to pack down the exhibition early as the prospect of a strange new government measure – 'a lockdown' – loomed over us.

In the weeks that followed we set up our first video meeting with our GC&CD Trustees. When the time of the meeting arrived, we were elated as familiar names and faces popped up on our screens, clumsily speaking over each other, keen to know how everyone was whilst getting comfortable with this new realm and experience of video conferencing. Little did we know then that this was to become the bedrock and lifeline of the 2020/21 Competition.

We saw our entrant community also navigating the same prospect of distance working in isolation. New rhythms of learning, crafting and socialising were taking shape and we were keen to see how everyone was really doing. After conducting an online survey in April 2020, the results were reassuring, truthful and so helpful. Our community was adapting in their own creative and quirky ways with dining table workbenches, kitchen utensils doubling as tools and one maker even drawing down gold wire using draw-plates clamped on balcony railings. Nevertheless, there was no denying that this was a challenging time for everyone. As we presented these results to Council, the overwhelming response was an eagerness to adapt to this pandemic like our community had been doing so bravely, and to continue providing creative opportunities for them at a time of need.

Conversations continued with our Patrons, Sponsors and supporters who were also weathering this unusual phase, and we were overwhelmed by their support, and at a time when they too were facing their own set of difficulties. As we planned two summertime design challenges for our entrant community, we had an inspiring response from our industry supporters who were eager to be involved and to help. This led to collaborations with our Principal Patrons, Brown & Newirth and Named Award Patrons, Champagne Gosset. These proved to be two hugely successful projects where designers enthusiastically submitted their ideas digitally. We held our first ever online judging sessions and were over the moon when these went so smoothly, with the outcomes on a par with the main Goldsmiths' Competition judging. We held our very first webinars where we announced the winners, and in the company of our two frontline Patrons, which became a great way for our entrants to get feedback straight from the judges. Reassuringly, we saw a lively audience chatting away in the comment boxes – it almost felt like we were all there in person. This too became another positive precedent that would eventually help us to formulate this year's Competition.

As the summer wore on, we too began to return to our studios to dust down the bench and water our parched plants. We were then faced with the prospect of the 2021 Competition and Awards for which the planning and sponsorship outreach usually begins in late Spring. Although the overall situation with the pandemic had improved, it seemed too soon to hold a Competition or an Awards Ceremony within our normal timeframe, early in the New Year. We had to adapt and look at alternative measures if we were to be able stage the Awards.

Our community was adapting in their own creative and quirky ways with dining table workbenches, kitchen utensils doubling as tools and one maker even drawing down gold wire using draw-plates clamped on balcony railings.

By now, Council Members were all comfortably working via video conferencing and many had accrued valuable experience through their own lines of work that fed well into planning a revised Competition: from appraising apprentice work virtually at the Goldsmiths' Centre, holding and attending large online industry events and shows and positively reporting back that manufacturing was back and up and running—all this was thrown into the melting pot along with our pilot creative design challenges, and the online judging rounds from earlier that summer. As our Competition and Awards ceremony plans began to take shape, we knew that what we were attempting was ambitious, but didn't every victory during the pandemic begin as an ambitious risk?

What followed over the next few months was an outpouring of effort on every front. The response from our Patrons and Sponsors was yet again overwhelming and humbling to say the least. The sheer positivity and support that they showed gave us the means by which we could forge ahead with our plans. Following applications and interviews, we welcomed eight new Members to Council who gave us a renewed boost and offered fresh perspectives at a crucial time. Devising a plan to receive, judge and award entries was a large undertaking which involved learning new online software, planning ways to communicate with our entrants, rethinking our Awards Ceremony whilst crucially not losing the essence and quality of what makes the GC&DC Competition and Awards so unique and valued.

After promoting the launch of the Competition in November 2020 we saw an inspiring response from our community—new and returning entrants, students, tutors and industry supporters—all eager to support and be a part of it. We weathered through the winter lockdowns with our community, wearing brave faces whilst being realistic about our plans. As expected and unsurprisingly, we had to postpone the Competition entry deadline to the end of February but thankfully, this was received well. We made good use of this time with Q&A webinars and the Bitesize Series of videos with our judges and design brief writers to offer more insight into the Competition than ever before. As the revised submission deadline approached, we anxiously kept checking the number of entries received. It was understandably a difficult year asking entrants for more than usual—digital uploads, increased information and much to digest. Despite all this we were greatly uplifted when we logged in after the deadline had passed to find that we had received 700 entries, making this one of the highest on record.

As you may imagine we had our work cut out for us, but gladly so. Over March and April our expert judges from across the industry gathered online over two weeks, spread across 32 judging sessions, that totalled over 60 hours of video conferencing. The entries were anonymised, and the judges poured over all the information provided by entrants before settling into their virtual judging sessions. The 2D design sections were decided online, and for the 3D categories the judging panels selected the entries they needed to appraise in person at the Goldsmiths' Centre in London. Entrants began to either post in or deliver their work to us – many bravely making their first trip out in over a year! What followed was three weeks of intense judging sessions, all accurately conducted whilst keeping socially distanced. This thorough scrutiny produced some spectacular results, as we hope you too will agree.

Council's Major and Premier Awards judging session was conducted through a combination of online and in person judging, again whilst observing the social distancing rules. The top Award winning work was further assessed and the outcomes were truly something to celebrate!

We then prepared the winning work for three days of photography and videography before descending onto the Goldsmiths' Hall with a film crew, our Chairman Peter Crump and Rachael Taylor from the *Jewellery Cut* as our guest presenter to film this year's Awards Ceremony. We were graced by a fleeting visit from HRH Princess Michael of Kent as she deftly swept in to film a message for all our entrants and supporters (giving us a nice boost as well!) It was a happy but very rushed reunion for the three Consultants as Brian, Alma and myself, had worked apart for over a year to organise the Competition and Awards at a distance.

As the print deadline for this new and revised format for our Awards brochure approaches and the hours of filming edited, we continue working with our Council Members to now happily present the fruits of everyone's efforts with the occasion that they so rightly deserve at the virtual Awards Ceremony. The sumptuous and joyful colour, texture and quality of the work received this year is optimistically fitting. What you will see here in this Annual is but the tip of the iceberg. Every entry, those winning awards and the others that did not, are all a testament to the creativity, passion and hard work against the odds. The selection that Council present here in this Annual should be seen as a celebration of this creative endeavour by everyone involved, and proof that great things can be achieved even in adversity.



PREMIER AWARDS

The Lifetime
Achievement Award

The Jacques Cartier
Memorial Award

The Goldsmiths'
Company Award

The Lifetime Achievement Award 2021

Words by Clive Burr & Brian Hill



Thomas Fattorini
Est 1827

The Goldsmiths' Craft & Design Council gives a Lifetime Achievement Award Medal (LAA) in recognition of a recipient's outstanding contribution and commitment to the craft and industry of Silversmithing, Jewellery and the Allied Crafts. Over the course of their lifetime they will have shown an exemplary dedication to their profession. For the first time since the LAA's inception, the GC&DC accepted nominations for this significant accolade from the wider industry and public. This year the Council's LAA goes to Jane Short.

Jane Short's art education began at Bideford School of Arts and Crafts, followed by her jewellery degree at Central Saint Martins and then onto an MA in silversmithing at the Royal College of Art (RCA) in 1976.

During Jane's time at Central, she was introduced to jewellery enamelling by Patrick Furze, a fine arts lecturer working with large scale steel panel enamels, and she became fascinated by enamelling on silver, focusing on this for the majority of her 3 years at Central with continued guidance from Pat.

Looking to work on a larger canvas Jane continued her studies, learning silversmithing at the RCA where she benefitted from excellent technician and teaching support. The rich vein of visiting master craftsmen were able and willing to demonstrate and share their artistic and technical skills to students keen to learn workshop processes and techniques. With encouragement from Professor Gerald Benney, Jane continued pursuing her interest in enamelling, ably assisted by Benney's master enamellers Alan Evans and Robert Winter, as well as master engravers Stanley Reece and Malcolm Appleby. This bedrock of specialist and intensive training provided Jane with the skill base to learn, grow, and develop into the master enameller she is today. It was a rich resource and environment for learning the craft of enamelling where Jane made full use of these opportunities.

After her MA Jane shared a workshop in Rotherhithe with Clive Burr and Alistair McCallum, and with the basic of tools, some grants from the Crafts Council and in an environment with other creative industries, their professional careers started in earnest. This was in a thriving creative atmosphere where graphic designers, ceramicists, stained glass window makers, and designers and makers from different disciplines shared their passion and grew their enterprises. After 5 years Jane moved to Martin Baker's workshop in Berwick Street for a brief period before moving to Brighton where she now works and has lived for many years.

To be successful in enamelling there are many qualities that one needs to acquire. Along with a firm grasp of the technical and creative skills and an understanding of colour and form, plenty of patience and nerves of steel are a must, all of which Jane possesses as a master enameller.

Enamelling is not a career for the faint hearted. From the moment work goes into the kiln—run at approximately 950°C—for some this is when the prayers begin! If a piece is left in too long the metal may distort or even begin to melt. Overheating can discolour the enamel, and the many hours of work carried out on a precision piece ruined.



This prestigious award is generously sponsored by British manufacturer Thomas Fattorini Ltd, who produces a specially-designed silver medal for presentation to the LAA recipient.
Medal Design: Caroline Dodd
Photo: Richard Valencia

Jane's skilful enamel work gives a richness of colour, detail and visual quality that takes the form and structure to another level. Fascinated by the particular luminous quality of enamel, Jane's artistry is a continual exploration of colour, pattern and texture on a three-dimensional decorative silver canvas.



Photography by Richard Valencia

This page
Elements Dish
Silver and champlevé enamel, 30cm diameter.
Private commission, 2019.

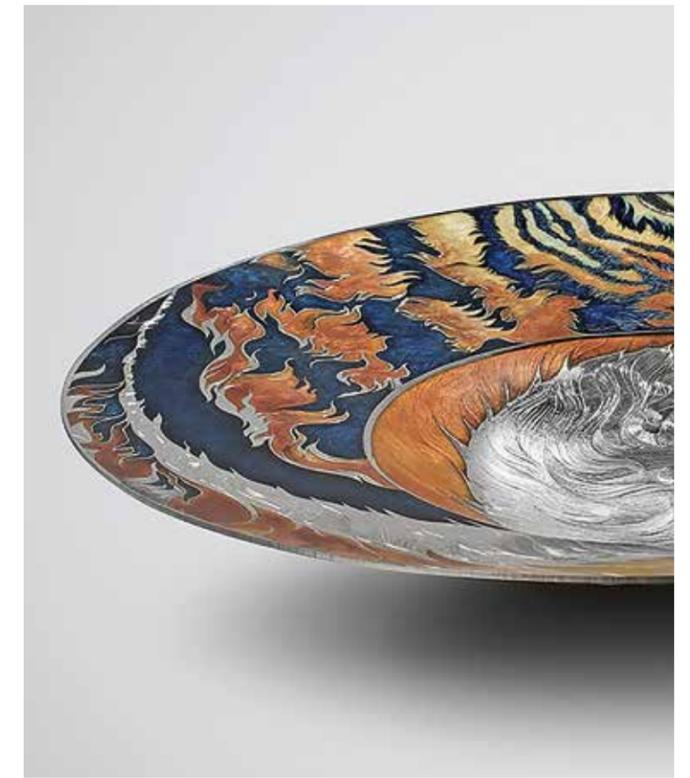
Opposite
Foxy's Dish
Silver and champlevé enamel, 40cm diameter.
Private Commission, 2017.



Jane is a consummate and professional craftsperson at the top of her game. She continues to push her own personal enamelling boundaries, incrementally encompassing larger and more ambitious projects over her career. One outstanding piece and 'tour de force' was the Four Seasons Tazza for The Keatley Trust, which took Jane some 2000 hours to complete and involved innumerable kiln firings. This was a complicated and challenging enamelling commission that was beautifully crafted, for which Jane won the prestigious Goldsmiths' Craft & Design Council's Jacques Cartier Memorial Award in 2008 for exceptional and outstanding craftsmanship.

Jane has worked in tandem with silversmith Clive Burr over countless years, working together on projects for royalty and various prestigious and private commissions, continually testing their technical skills to the limit. This successful and long-term collaborative partnership continually challenged Jane on technical, creative and aesthetic fronts that helped her to fine tune her craft and artistic capabilities. Jane's skilful enamel work gives a richness of colour, detail and visual quality that takes the form and structure to another level. Fascinated by the particular luminous quality of enamel, Jane's artistry is a continual exploration of colour, pattern and texture on a three-dimensional decorative silver canvas.

Some of Jane's pieces feature imagery and subtle colours taken from direct observation of pattern and form in the natural world. Others play with colour and texture to create impressionistic, abstract work, and when working to commission, weaves in symbolism of special significance to the client. She is continuously curious about enamel both as a medium for expression, experimentation, and technical excellence.



As a part-time lecturer at Central Saint Martins for 13 years, and visiting lecturer at many Art Colleges such as Middlesex Polytechnic, Loughborough College of Art, the RCA, and Bezalel School of Art in Jerusalem, Jane has always been generous in passing on her extensive knowledge, skills and experience.

With her students Jane explores a rich and evocative study of colour and texture, which includes using the traditional techniques of Cloisonné, Plique à jour, Champlevé and Basse-taille enamelling. In addition, other institutions have enjoyed and benefitted from Jane's teaching and expertise, such as enamelling short courses at West Dean College.

Many of Jane's former students have progressed to be outstanding enamellers in their own right: Fred Rich (also taught by Pat Furze), Ros Conway, Shelia McDonald and Kyosun Jung to name but a few. Jane's mentorship and guidance has helped them to develop their own styles, providing a sound foundation upon which to build unique careers.

Jane's major commissions are numerous, including pieces for The Silver Trust for Number Ten Downing Street, a water jug presented to HM Queen Elizabeth II to mark the opening of The Millennium Bridge, HM The Queen Mother, and Lichfield Cathedral. Her work presides in several major collections including the V&A, the Fitzwilliam and the Ashmolean Museums, the Queens Collection and the Goldsmiths' Company Collection. Jane has been awarded an MBE for services to the Craft of Enamelling, and she is a Liveryman of the Goldsmiths' Company.

Jane is a highly respected, world class enameller who has been instrumental in guiding aspiring enamellers to follow and achieve their personal goals. She is an inspiration and an iconic leader in her specialist field and therefore a natural and worthy person for receiving Council's 2021 Lifetime Achievement Award.

To be successful in enamelling there are many qualities that one needs to acquire. Along with a firm grasp of the technical and creative skills and an understanding of colour and form, plenty of patience and nerves of steel are a must, all of which Jane possesses as a master enameller.

The Jacques Cartier Memorial Award

Cartier

THE JACQUES CARTIER MEMORIAL AWARD

The Premier Craft Award

This 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 gold replica of the book.

Fred Rich
Fair Game Vases
Fred Rich Enamel Design





The Goldsmiths' Company Award



THE GOLDSMITHS' COMPANY AWARD

This is awarded 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 creative design and originality.

Jiarui Sun
Conversation Earrings
Garry Suen Limited





MAJOR AWARDS

The College
Trophy Award

The Junior Award

The Senior Award

The College Trophy Award

THE COLLEGE TROPHY AWARD

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

Winner
Glasgow School of Art



The Junior and Senior Awards

These Awards are given at the discretion of the Council for a piece or range of work made by a junior/senior that is judged to have achieved the highest standard of craftsmanship and/or design. This is applicable to an entrant in any of the craft and design sections who has been given a top (Gold) Award in the competition as a Junior/Senior. This criteria is different to that of the Cartier and Goldsmiths' Company Awards.

THE JUNIOR AWARD

William Sullivan
Pair of Britannia Silver Water Jugs
Ottewill Silversmiths & Jewellers
& The Goldsmiths' Centre



SENIOR AWARD

Tony Bedford
Chased Relief of Madonna and Child





SPECIAL AWARDS

The Phil Barnes Enamelling Bursary

The Gem-A Award

The Theo Fennell
Apprentice & Master Award

The Podolsky Award

The 2D Special Awards

THE PHIL BARNES ENAMELLING BURSARY

Sponsored by Linda Barnes

This new annual bursary has been established in memory of master enameller Phil Barnes. Phil was a lifetime entrant to the competition during his long and illustrious career, promoting and encouraging the highest standards of traditional enamelling skills and techniques. This bursary and legacy will positively support the next generation of enamellers by offering work experience with an established master enameller, providing an excellent incentive for all aspiring enamellers to participate in the Competition.

Winner

Tomiko Ravn
Iris Flower Brooch
Ravn School of Arts & Crafts



THE GEM-A AWARD

The aim of the Gemmological Association of Great Britain (Gem-A) Award is to make gemmology and diamond education accessible to all through a prize that asks entrants to clearly show – through their entered work and a supporting statement – how a greater knowledge of gemstones will help to elevate both their work and career progression.

This prize was open to craftspeople and designers alike and should be considered an opportunity to expand their holistic industry knowledge, no matter their chosen path or specialism.

The Gem-A awarded a place on their Online Gemmology Foundation Course.

Winner

Clio Thomas
Snake Knuckleduster
Clio Saskia



THE PODOLSKY AWARD

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

Winner

Sorrel Acacia
Tulip Necklace
Bishopsland Educational Trust



THE THEO FENNEL APPRENTICE & MASTER AWARD

This special award is specifically designed to highlight, celebrate and record the importance and unique partnership between the quality craft skills of an apprentice and their master. This exciting incentive aims to promote high quality apprentice work and hand craft skills across any apprentice discipline from work submitted in the competition, whilst equally recognising the significant contribution of their skilled master.

Winners

William Sullivan & Steven Ottewill
Pair of Britannia Silver Water Jugs
Ottewill Silversmiths & Jewellers
& The Goldsmiths' Centre



The 2D Special Awards

These Awards have been created to highlight the importance and value of recognising excellent presentation and communication of 2D design work as per the industry's expectations and requirements.

The objective is to recognise outstanding visual presentation, professionalism and excellent communication skills in using either hand rendering or digital tools to convey designs.

THE 2D COMPUTER GENERATED DESIGN AWARD

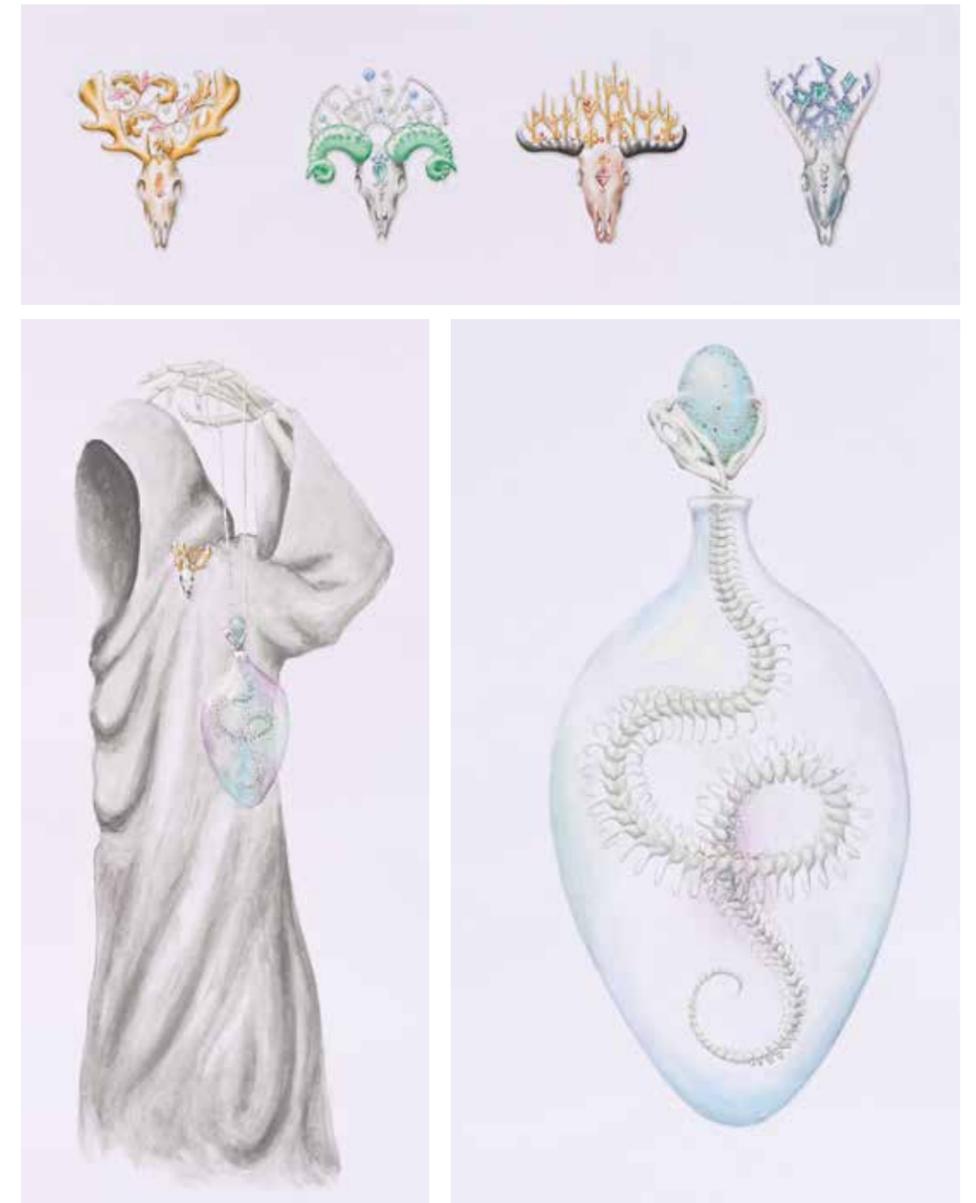
Winner
James Powell
The Caduceus Automaton
House of Powell



THE 2D HAND RENDERING DESIGN AWARD

Winner
Naomi Nevill
Grim Reaper Brooches

Each cloak pin represents a season changing with the passing of time. The skulls are embellished with signs of new life – Summer – a Fallow Deer with foliage and flowers, Spring – a Swaledale Ram with dew glittering over green hills.... Wearing this the Grim Reaper collects and redistributes the souls in a never ending cycle of death, rebirth and balance.
– Naomi Nevill





In the 2D design sections, entries are submitted as flat artwork. Judges look for faithfulness to the brief in each section, and entrants are required to demonstrate fitness for purpose and show awareness of the manufacturing constraints that would relate to the production of their design.

2D Design & Special Awards

SILVERSMITHS

Special Award sponsored by Champagne Gosset

This year entrants were asked to design a unique and distinctive bottle stopper for Gosset's most exclusive quality wine. The bottle specifications were provided and entrants were encouraged to create a visually appealing stopper whilst looking at existing designs as the basis for improving this product.

In addition to winning this Award, the designer will also be invited to visit Champagne Gosset in France and have the potential of liaising with Gosset in the production of their design.

This design brief was written in liaison with Rebecca Fraser and Kate Sweet of Champagne Gosset.

Silver Award

Champagne Gosset Award
Scott Smith
 Celebris Bottle Stopper (1)
 Glasgow School of Art

Bronze Awards

Caius Bearder
 Vineyard Memories –
 Champagne Stopper
 Glasgow School of Art

Joshua Hook

Gosset Elevating 'G',
 Champagne Stopper
 The Goldsmiths' Centre

SMALLWORKERS

A Brighter Future

We all recognise and applaud the heroes and heroines who have assisted us throughout the lockdown and beyond but equally, reflect on the tragedy of losing many loved ones. Central to weathering this pandemic has been our National Health Service and all the key workers for whom the rainbow motif in the windows of many homes and businesses was displayed as a symbol of hope and determination to fight and overcome the pandemic.

This year entrants were invited to examine colour, in all its glory and diversity, to design of a piece of smallwork to incorporate elements of fun, colour and a bright future in their design.

This design brief was written in liaison with GC&DC Ambassador Brett Payne.

Silver Awards

James Powell
 The Caduceus Automaton (2)
 House of Powell

Jean Scott-Moncrieff

Spherical Keepsake Box (3)
 Jean Scott-Moncrieff Jewellery

Bronze Awards

Sarah McQuarrie
 Plique-A-Jour Silver Light
 Glasgow School of Art

Niamh Ireland

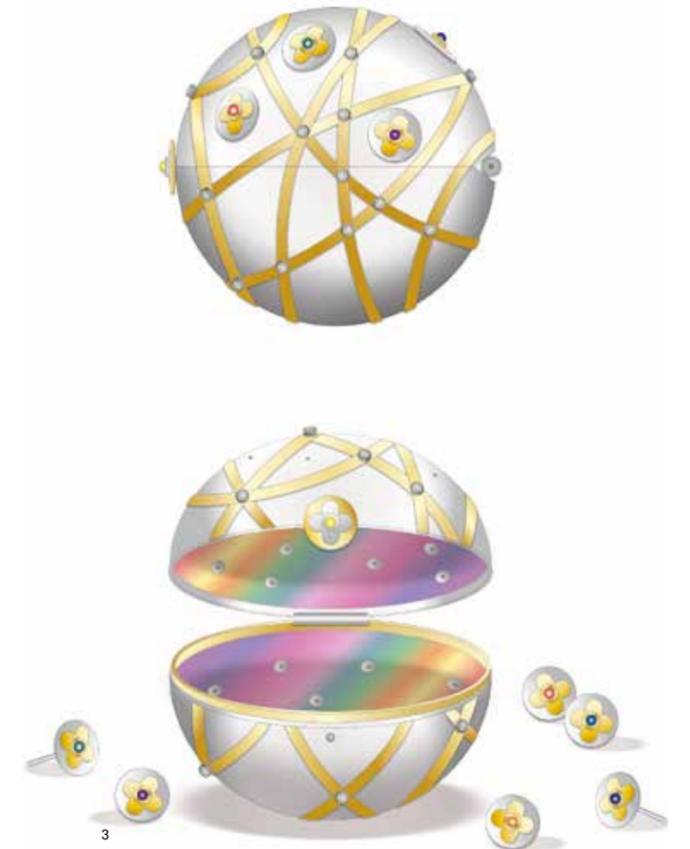
Put Your Feet Up &
 Have A Nice Cup Of Tea
 Glasgow School of Art



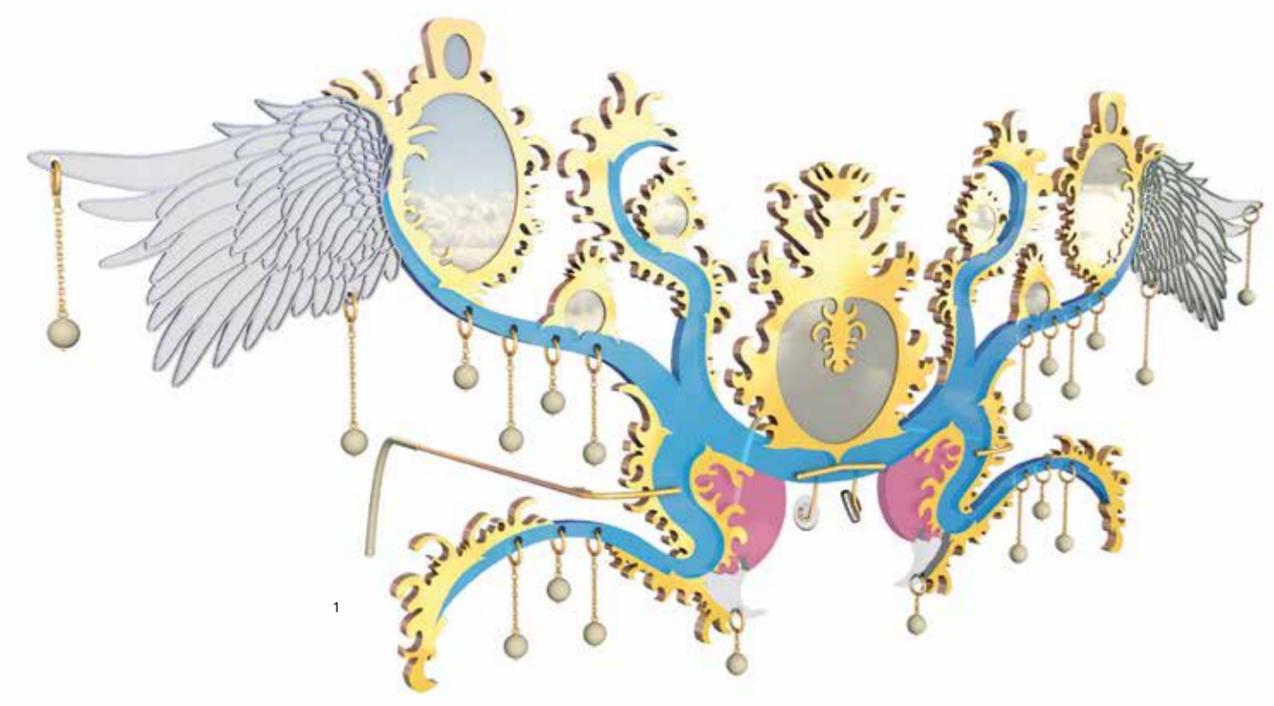
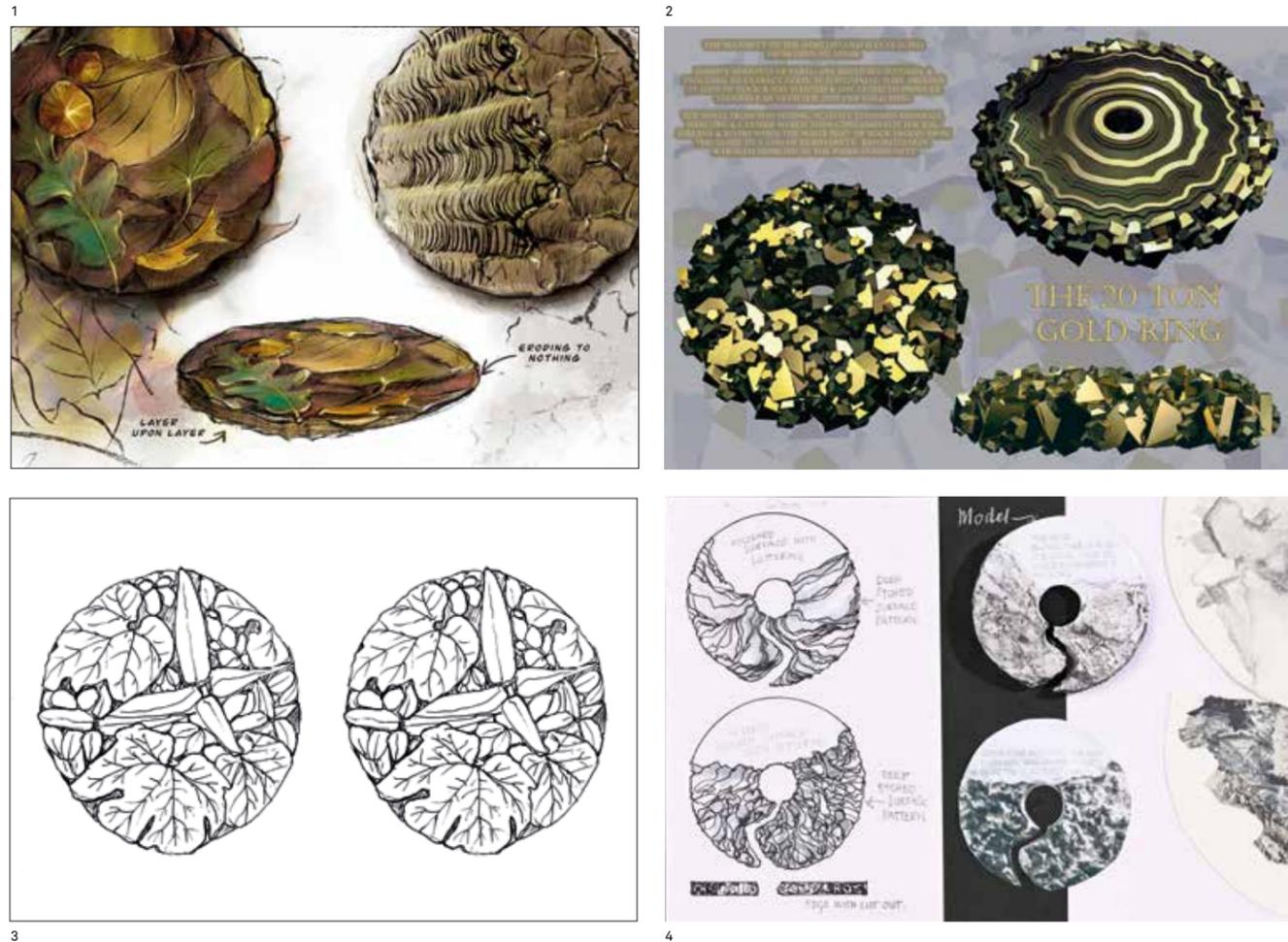
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“Designed for the first female president of the U.S.A. The shattering glass is meant to portray the ‘glass ceiling’ being broken. The metaphor of the glass ceiling describes the barrier that prevents women & minorities from obtaining upper-level positions”
 – Sister Emerson

MEDAL DESIGN

Land Erosion
 This year’s design brief was on the topical and urgent issue of land erosion.

Entrants were asked to use both sides of the medal giving designers the opportunity to illustrate aspects of land loss. Threats, education and prevention could be considered in their approach to this creative challenge.

This design brief was written in liaison with Marcy Leavitt Bourne, who also liaised with G. W. Lunt to cast the top two winning medal designs.

Gold Awards
Sue Aperghis
 Fragile Earth (1)
 City & Guilds of London Art School

Sarah McQuarrie
 The 20 Tonne Gold Ring (2)

Silver Awards
Abigail Burt
 The Three Sisters (3)
 Royal College of Art

Sheila McDonald
 Erosion Medal (4)

Bronze Awards
Ida Jorgensen
 One Island, Two Worlds
 The Goldsmiths’ Centre

Roberta Pederzoli
 Look After The Land –
 Dedicated to my father
 Fiorenzo Pederzoli
 Quinta Essenza

Sally Shepherd
 Sphagnum Healing
 Glasgow School of Art

CONCEPTUAL JEWELLERY

Designing for Characters

This year’s Conceptual Jewellery design brief intended to push the bounds of our imagination. Designs for a piece of jewellery or body adornment for a fictional character or a character of the entrant’s own invention was the theme. Entrants were asked to defy the limits of what is creatively and physically possible and to craft their idea around the character’s story and world to make it truly unique to them.

The brief was written in collaboration with designer and artist John Moore, winner of The Goldsmiths’ Company Award 2016 and 2019.

Gold Awards
Juliette Stuart
 Rococo Glasses (1)
 London College of Communication

James Powell
 Death Eater Vambrace (p.56)
 House of Powell

Sister Emerson
 Glass Ceiling Head Piece (2)
 London College of Fashion



Silver Awards

Simon Evans
Matis Ring (1)
Diamond Centre Wales

Naomi Nevill
Grim Reaper Cloak Pins (2)

Christine Milroy
Matanuska Neural
Stem Implant (3)
Glasgow School of Art

Bronze Awards

Louise Seijen ten Hoorn
Transforming Head Piece
for Psyche

Sylvaine Frouin
Beetle Torque Necklace
Sylvaine Art Jewellery

Eloïse Winter
Durag Eyewear
Birmingham City University

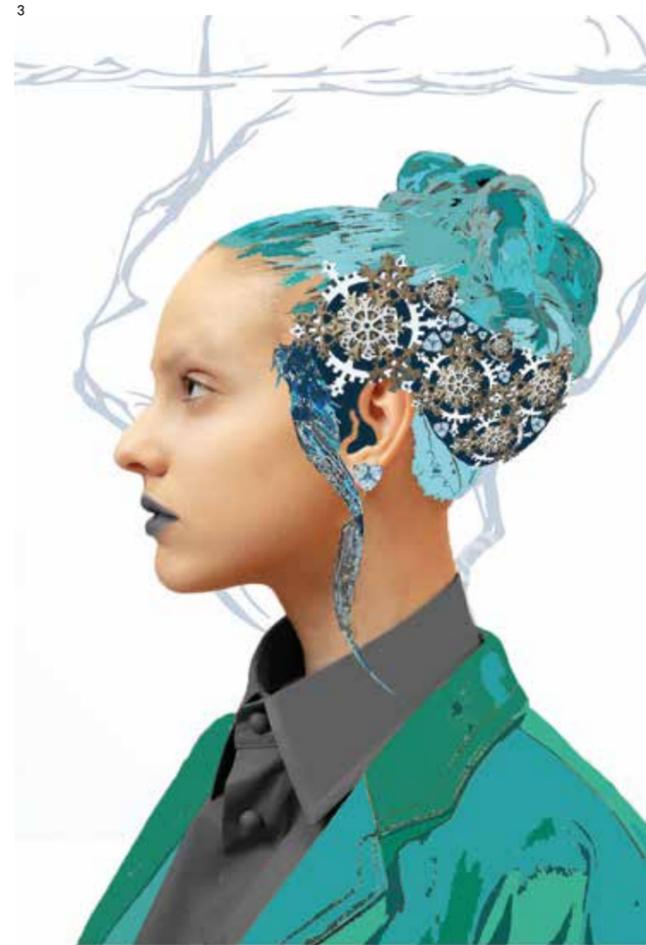
Kexuan Liu
Cyber Punk Jewellery
London College of Fashion

Abbie Williams
Selene's Crown



“We had an unbelievable record-number of entries in this section with an exciting range of ideas and abilities. It was a great opportunity for the entrants to let their imaginations loose and they certainly did just that!”

James Powell, Death Eater Vambrace



DIVERSITY & INCLUSION

Special Award sponsored by The National Association of Jewellers (NAJ) & The British Allied Trades Federation (BATF)

On the topic of diversity and inclusion, this design brief asked entrants to explore how diversity and inclusion could be represented or symbolised. A broad and wide interpretation was encouraged and entrants were not limited by form. For example anything from an item of jewellery to a piece of silverware, smallwork, lapidary, engraving, modelling or chasing could be designed.

The winning designer will be appropriately supported by the NAJ membership in sourcing a sponsor to manufacture their design, and their award-winning piece will be promoted by the NAJ as a contemporary statement, membership symbol and flagship representation of its association.

In addition, the NAJ will offer one of their Jet educational courses to further the career development of the prize winner.

This design brief was written in liaison with Gary Wroe and Harriet Kelsall of the NAJ.

Gold Awards

The National Association of Jewellers and The British Allied Trades Federation Award
 Richard Gamester
 Diversity + Inclusion = Equality (1)

Kassandra Lauren Gordon
 Gender Natural Gold Lighbulb Pendant (2)
 Kassandra Lauren Gordon Ltd

Silver Awards

Edward Xu
 Pangea Bracelet (3)
 UCA Epsom

Pui Chu

Kinetic Oxidised Granule Brooch (4)
 Glasgow School of Art

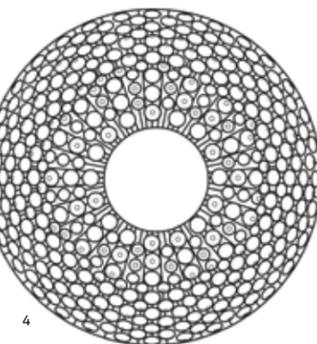
Bronze Awards

Simeï Snyman
 Love See Love Jewel
 Taylor & Hart

Paul Bailey-Green
 NAJ Award Trophy
 Birmingham City University

Bahareh Ashrafi
 Unconditional Love Eternity Ring

Mingjie Yang
 Oversize Corset & Belly Chain
 London College of Fashion



4

COMMERCIAL JEWELLERY

Special Award sponsored by Beaverbrooks

Following on from last year's successful design project, this year Patrons Beaverbrooks invited entrants to design a complimentary suite of bridal jewellery, taking inspiration from what they cherish and admire the most about our beautiful planet. Encouraged to be as creative and original as possible in designing a bridal suite that symbolises and celebrates love, hope and the future.

The suite was to consist of a matching pendant, earrings, bracelet and hairpin.

The winning design will have the potential to be manufactured and showcased within the Beaverbrooks stores, so consideration to its commerciality and possible price points was important.

This design brief has been written in liaison with Pamela Statham of Continental Jewellery UK Ltd.

Gold Award

The Beaverbrooks Award
 Abbie Williams
 Tying the Knot – Pearl & Diamond Suite (5)

Silver Awards

Abbie Williams
 Aurora Bridal Collection (6)

Anna Harvey
 Something Blue Collection (7)
 Istituto Marangoni

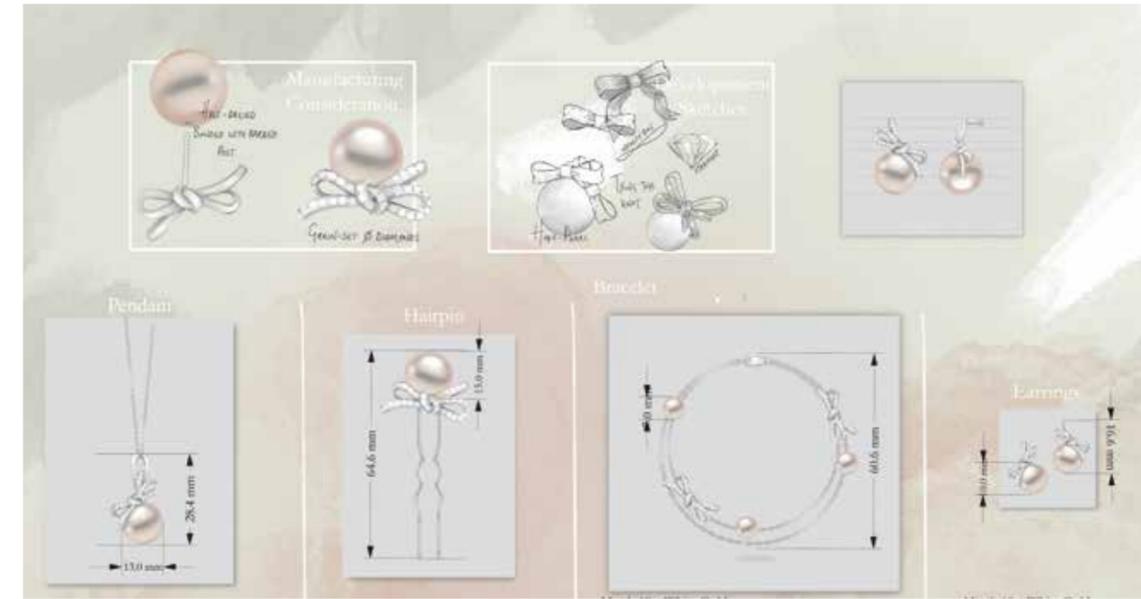
Bronze Awards

James Powell
 The Renaissance Bridal Suite
 House of Powell

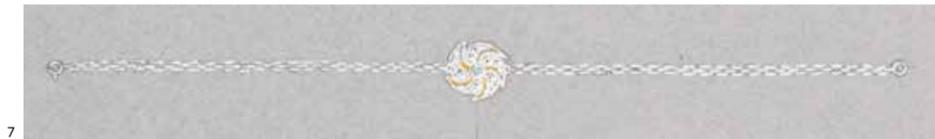
James Powell
 The Apple Blossom Suite
 House of Powell



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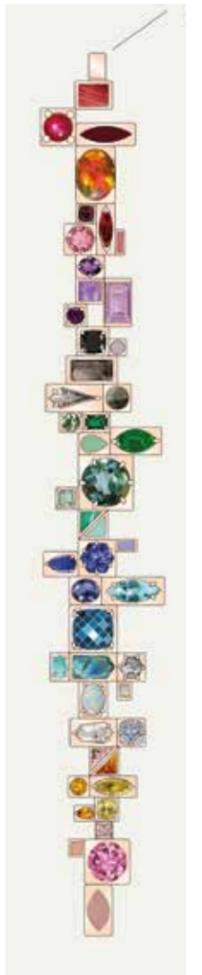


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REPURPOSE JEWELLERY

Special Award Sponsored by Vipa Designs

The re-designing of treasured jewellery into a new piece of jewellery whilst retaining the original materials represents an important aspect of Vipa Designs' portfolio, and they were eager to see this represented in the competition with an emphasis upon ethical practice.

This year entrants were presented with the case study of a client who wished to have their grandmothers' ring transformed into a new pendant or ring using the inherited diamonds and gold. Entrants were provided with information on the client's interests and in particular were told that the client was an avid fan of Star Wars.

The winning design will be manufactured, set and finished by Vipa Designs in liaison with the winner. In addition, all prize-winners in this section will be invited to visit Vipa Designs and see the finished article.

This design brief was written in liaison with Peter and Ben Crump of Vipa Designs.

Gold Awards

The Vipa Designs Award

Mandy Morris

Tie Fighter Ring (1)
werkbytojdesigns

Susan Blackler

Light Overcomes Darkness Pendant (2)
Sonkai Ltd

Silver Award

Susan Blackler

Vader's Tie Fighter Ring (3)
Sonkai Ltd

Bronze Awards

Mandy Morris

Two-Piece Tie Fighter Ring
werkbytojdesigns

Janet Weller

Freedom Pendant
JCW Design

Janet Weller

A New Hope Ring
JCW Design



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1

The Valcambi Award

Ethical Jewellery & Investment



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Special Award sponsored by Valcambi

For this year's brief sponsored by Principal Patron Valcambi, entrants were asked to design jewellery that has a parallel purpose of investment whilst keeping ethics at the forefront of their proposal. The design should allow the client to build upon their jewel therefore increasing its value and material investment which could be achieved over a series of purchases by adding to the design.

In liaison with the designer, if complementary to their company range, Valcambi will consider taking the top award-winning entry into a commercial enterprise for their product portfolio. The winning designer will also be invited to visit Valcambi in Switzerland.

Valcambi celebrates its 60th anniversary in 2021, and this design brief has been written in liaison with Virginie Bahon of Valcambi.

Gold Award

The Valcambi Award

Vicki Smith

The Valcambi Hourglass (1)
Vixi jewellery

Silver Award

Anna Loucah

The Full Circle (2)
Annaloucah Fine Jewellery

Bronze Award

Susan Blackler

Senior
Mineshaft Interchangeable Pendant
Sonkai Ltd

DESIGN FOR PRECIOUS METAL DIRECT PRINTING

Special Award sponsored by Cooksongold

This Special Award, written in liaison with David Fletcher of Cooksongold invited entrants to design a simple and efficient small collection or suite of complimentary jewellery to be specifically produced by Direct Precious Metal 3D Printing, embracing and utilising the unique design capabilities offered by this technology.

The proposal needed to demonstrate that it is the best, and probably, the only way to produce the design by this direct precious metal 3D printing process, where powdered precious metal is melted layer by layer using a laser.

A selection of the winning entries will be produced for the designers in 925 silver by Cooksongold as part of their prize and will be used to promote the technology with full accreditation to the designer.

Gold Award

The Cooksongold Award

Marina Skia

Blooming Cocktail Ring (1)

Silver Awards

Michela Ferraro-Cuda

Chain-Mesh (2)

Birmingham City University

Simon Evans

Isla Cocos (3)

Diamond Centre Wales

Gregory Williams

Pearls and Spirals (4)

Plymouth College of Art

Bronze Award

Susan Blackler

Orbital

Sonkai Ltd



MAKE YOUR MARK

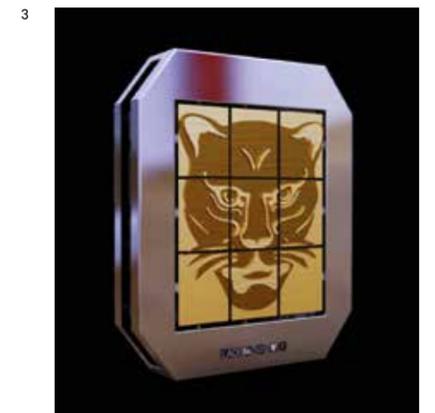
Special Award sponsored by

The Goldsmiths' Company Assay Office

For this years' competition, the Goldsmiths' Company Assay Office and the GC&DC have come together to incorporate the annual Make Your Mark 2D Design Award in this year's Competition.

For this brief, written in liaison with Charlotte Turner and Robert Organ of The Goldsmiths' Company Assay Office, entrants were asked to design an item of jewellery, smallwork or silverware that promotes, enhances and celebrates the London Hallmark on a theme or topic of their choice.

Of crucial importance, was the scale of the entrant's idea that enable the hallmarks to be a beautiful and complimentary feature and integral part of the design.



Gold Awards

The Goldsmiths' Company Assay Office Award

Isabella Kelley

Celebration Whiskey & Olive Set (1)

De Montfort University

Caitlin Murphy

Punch Drunk (2)

Glasgow School of Art

Silver Award

He Yijia

Look for the Leopard (3)

Sheffield Hallam

Bronze Award

Genevieve Schwartz

Golden Future Ring

Genevieve Schwartz Jewellery





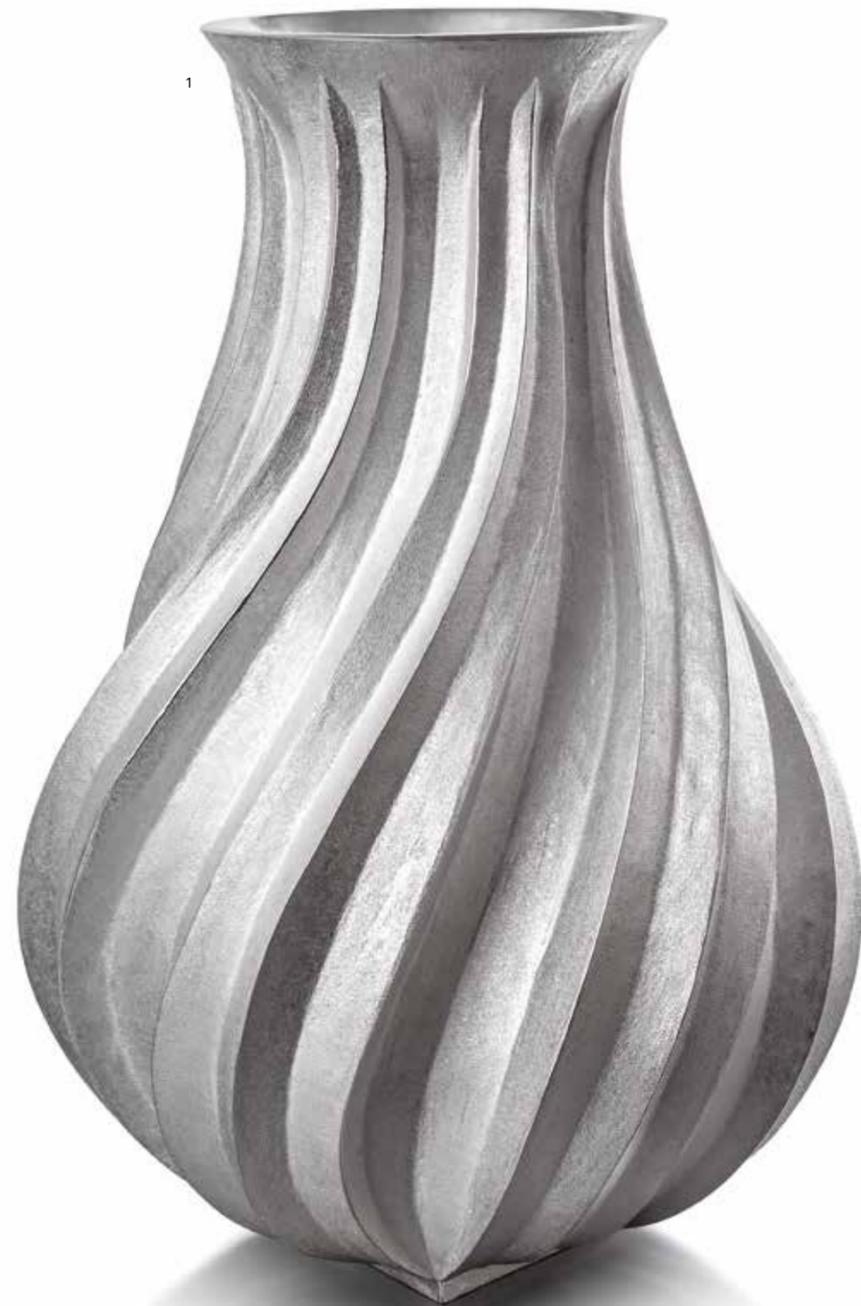
In these sections, entries are judged primarily on artistry and design merit. Consideration is also given to the quality of craftsmanship and finishing.

Design

3D Finished Pieces & Special Awards

The Lindström Award

Silversmiths



Special Award sponsored by Lindström

Following on from last year's successful outcome in this category, Special Patrons Lindström continued to support & reward original design with their Special Award.

Entrants were asked to submit any larger scale item or product of silverware as a 3D finished piece. Judges were looking for exciting and creative ideas and design originality.

Gold Award

The Lindstrom Award
 Ryan McClean
 Koch Snowflake Vase (1)
 Ryan McClean Silver

Silver Awards

Adrian Ward
 The Revolution Series (2)

Yusuke Yamamoto
 Chased Vessel (3)



Bronze Awards

Miriam Hanid
 Cascade Loving Cup
 Miriam Hanid–Artist Silversmith

Wayne Meeten
 Sunburst Vase & Whiskey Tumblers

Katie Watson
 The Circle of Life Dish
 Bishopsland Educational Trust

SMALLWORKERS

This section typically concentrates on smaller scale work made in precious metals that can contain, display or hold. These pieces traditionally employ skills and techniques that produce rich surface decoration and incorporate both intricate mechanisms and precise function to produce items of intriguing detail and/or hidden features.

Smallwork can be functional products or purely objects of art, and typically, decorative processes used may include engraving, enamelling, engine turning and setting.

Gold Award

Karina Gill
Silver Folded Box (1)

Bronze Awards

Vicki Ambery-Smith
Tankard

Iona Hall

The Echo Box
Iona Hall Jewellery



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READY-TO-WEAR JEWELLERY

Previously the Production Jewellery category, this year the brief was focused on jewellery that is considered for every-day wear, easily reproduced, commercial and can be considered a 'wardrobe-essential'. Entries could be made using any material, precious and non-precious, and were judged on their design and commercial viability.

This award seeks to encourage, identify and reward good design that can be successfully produced as ready-to-wear jewellery. The quality of craftsmanship and finish was taken into consideration.

Silver Award

Olivia Woodhouse
Peel Ring (1)

Bronze Awards

Malaika Carr
Sun Rea Earrings
Chalk Jewellery

Caiyang Yin

2020 Impression Cufflinks

**CONCEPTUAL
JEWELLERY**

This section focuses on jewellery or body adornment using any materials. Entries were judged on creative idea, design, innovation, experimental and artistic work and one-off pieces that had an engaging story or concept behind the designs. The jewellery could be unique and non-repeatable.

Entries were judged as much on the design as the creative concept behind the work with importance placed upon the quality of the finishing.

Gold Award

Caiyang Yin
2020 Impression Brooch (1)

Silver Awards

Lynne MacLachlan-Eastwood
Quiver Necklace (2)
Lynne MacLachlan Studio

Qiang Li

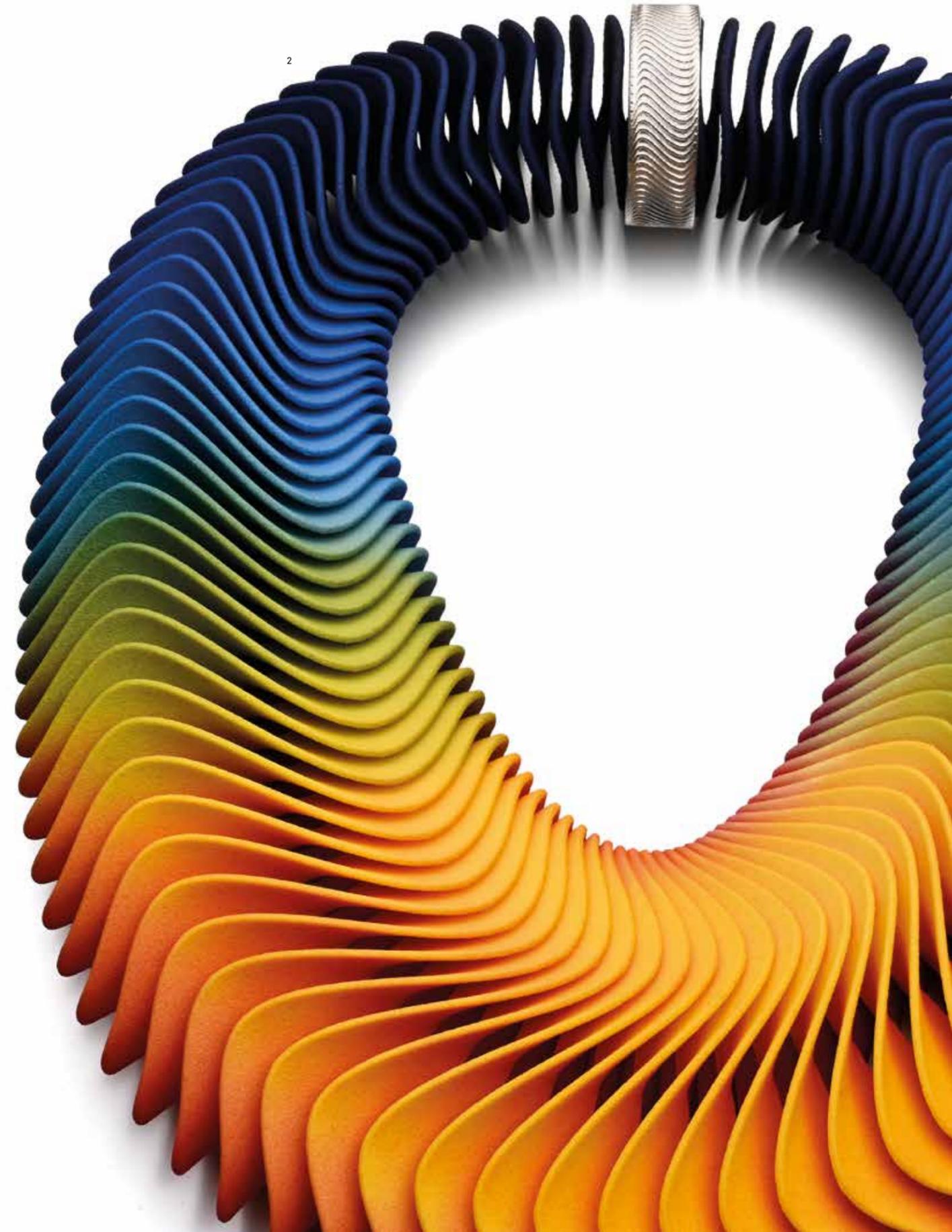
24 Karat Gold Kit-Kat (3)

Bronze Awards

Gonçalo Camboa
Know Your Status Ring
Central Saint Martins

Katie Gibbon
Gold Leaf Chain

Ruiya Xu
Living Jewellery



**PRECIOUS JEWELLERY
IN SILVER**

**Special Award sponsored by
International Jewellery London (IJL)**

The overall winner of this award will have the opportunity to have their work showcased at the next IJL event.

Entrants were invited to submit items made in silver, gold, platinum or palladium. These were primarily judged on design merit but consideration is given to quality of craftsmanship and finish.

Gold Award

Lynne MacLachlan-Eastwood
Ripple Ring (1)
Lynne MacLachlan Studio

Silver Awards

Janet Barber
Winter & Spring Maple Keys Cuff (2)

Joseph Beecham
Charybdis Cuffs (3)

Bronze Award

Caiyang Yin
Catherine Wheel Brooch (p.94)



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**PRECIOUS JEWELLERY IN
GOLD, PALLADIUM, PLATINUM**
Special Award sponsored by
International Jewellery London (IJL)

Gold Award
IJL Award
Jiarui Sun
Conversation Earrings (1)
Gearry Suen Limited

Silver Awards
Isabelle Capitain
Interchangeable Earrings (2)
Isabelle Capitain Handmade Jewellery

Thomas Carl Johnson & Mandy Morris
A String in the Tail Bangle (p.74)
werkbytcjdesigns

Bronze Award
Anthony Griffin
Sphere and Coloured Diamond Pendant
GRIMA





“The framed steel panelled wall piece used the qualities of enamel very expressively to convey the makers artistic intention”

ENAMELLING

This section invited enamellers who experiment, explore and seek visual qualities and striking aesthetics in their designs. Any design-led enamelled jewellery, objects and silversmithing using traditional and/or non-traditional enamelling techniques could be submitted.

Entries were primarily judged on creative ideas and design merit, with due consideration given to the standard of craftsmanship.

Gold Awards

Yuling Ouyang

Meaning of Landscape – Summer
Duncan of Jordanstone College of Art and Design (Dundee)

Fred Rich

Fair Game Vases
Fred Rich Enamel Design



Silver Awards

Jane Moore
Tutti-Frutti Enamelled Necklace (p.79)

Emma Louise Wilson
Sea Foam Silver Bowl (1)

Carolyn Stephenson
Monet & Frill Bowls (p.80)

Elizabeth Jane Campbell
Colour Clash Brooch (2)
Elizabeth Jane Campbell Jewellery

Bronze Awards

Karolina Baines
Idô Necklace & Earrings
Karolina Baines Jewellery

Jolene Doherty
Crustacea – Series of Precious Handmade Shells
Blamire



2



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Carolyn Stephenson, Frill Bowl

TECHNOLOGICAL INNOVATION AWARD

Special Award sponsored by

The Goldsmiths' Company Assay Office

This special award by the Goldsmiths' Company Assay Office celebrates the use and contribution of technology in our profession. The winner of this exciting prize will have demonstrated innovative use of technology through the production of 3D jewellery, smallwork or silverware. The winner will be entitled to free registration and a hallmarking punch at the Assay Office, London.

Silver Award

The Goldsmiths' Company Assay Office Award

Jiarui Sun

Conversation Earrings
Garry Suen Limited

Bronze Awards

Richard Grimes

Jewellery Box

Adrian Ward

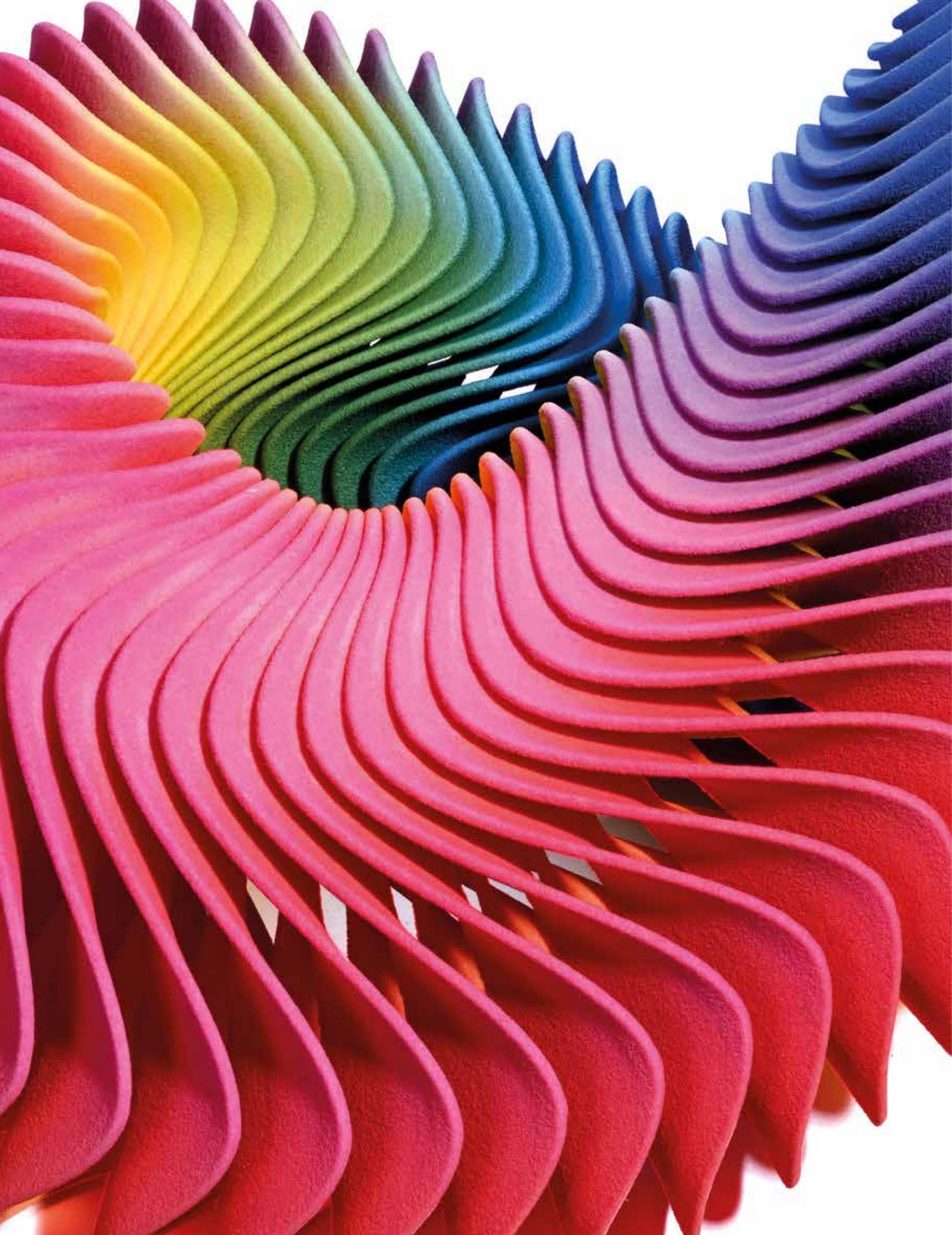
REVOLUTION-XI (p.67)

Lynne MacLachlan-Eastwood

Quiver Necklace (p.71)

Lynne MacLachlan Studio





In these sections, entries are judged primarily on excellence of technical ability and craft skills. Creative interpretation and presentation are also taken into consideration.

Craft

3D Finished Pieces & Special Awards



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84

SILVERSMITHS

**Special Award sponsored by
The Birmingham Assay Office**

Any item of silversmithing could be submitted in this category with judges looking for high levels of technical and craft skills in the manufacture of 3D work.

JUNIORS**Gold Awards**

The Birmingham Assay Office Award
William Sullivan

Pair of Britannia Silver Water Jugs (1)
Ottewill Silversmiths & Jewellers &
The Goldsmiths' Centre

Rebecca Oldfield

Chased Iris Wall Sconce (2)
Rebecca Oldfield Jewellery

Bronze Award

Sarah Shelton-Palmer
Chasing Waves Carafe, Beakers & Box (p.88)
Sarah Shelton-Palmer Jeweller & Silversmith

SENIORS**Silver Awards**

Ryan McClean
Koch Snowflake Vase (3)
Ryan McClean Silver

Christopher Perry
(Designed by Lee Simmons)
'MMXX' The 2020 Past Overseers'
Society Silver Piece (4)
Christopher Perry Silversmith

Bronze Award

Wayne Meeten
Sunburst Vase & Whiskey Tumblers



2



4

85



3

POLISHERS

This special award seeks to identify and reward top quality polishing for any item of finished work entered in this section.

JUNIORS

Gold Award

Paul Bailey-Green
Spider Pendant (p.87)
Birmingham City University

Silver Award

Carys Hindry
Palm Tree (1)
The Polishing Shop &
The Goldsmiths' Centre

SENIORS

Gold Award

Ben Filip
Pair of Britannia Silver Water Jugs (2)
Ottewill Silversmiths & Jewellers

Bronze Awards

Christopher Perry
(Designed by Lee Simmons)
'MMXX' The 2020 Past Overseers' Society
Silver Piece (p.85)
Christopher Perry Silversmith

Barnabas Taylor
Silver Riveted Cup



CHASERS

Any chased article could be submitted using traditional hand chasing and/or repoussé techniques from sheet metal, as well as work that showed creative interpretation and license to explore and experiment.

JUNIOR

Silver Award

Sarah Shelton-Palmer

Chasing Waves Carafe & Beakers (1)
Sarah Shelton-Palmer Jeweller & Silversmith

Bronze Award

Katie Watson

The Circle of Life Dish
Bishopsland Educational Trust

SENIOR

Gold Awards

Miriam Hanid

Cascade Loving Cup (2)
Miriam Hanid–Artist Silversmith

Tony Bedford

Chased Relief of Madonna and Child (3)

Rod Smart

Octopus Bangle (4)

Bronze Awards

Wayne Meeten

Sunburst Vase & Whiskey Tumblers

Ryan McClean

Koch Snowflake Vase (p.66)
Ryan McClean Silver



1



2

3



4

SMALLWORKERS & MODEL MAKERS

In Memory of Simon Coldicott

This section judges objets d'art or scale models that have the potential to be formed in precious materials including watches.

JUNIOR

Gold Award

Joel Quilley

Dragon (1)

S.V.S Designs Ltd &

The Goldsmiths' Centre

Bronze Award

Iona Hall

Echo Box

Iona Hall Jewellery

SENIOR

Silver Award

Hugo Johnson

Silver Violin (2)

rtfj



MODELLERS

This award identifies high quality modelling and artistic sculpturing skills. Any sculptured subject, including medals, could be submitted in the modelled condition, i.e. wax, wood, hand-worked plaster prepared for medallic work, and could include finished pieces.

JUNIOR

Gold Award

Sarah Davis

Coiled Snake (1)

Silver Award

Sophie Chapman

Wax of African Elephant Calf (2)

Asprey London & The Goldsmiths' Centre

Bronze Award

Joel Quilley

Dragon

S.V.S Designs Ltd &

The Goldsmiths' Centre



MODELLERS

SENIOR

Gold Awards

Stephen Allen

Sherlock Holmes Bust (1)

Stephen Allen Sculpture

Stephen Allen

WWI Sorrowful Soldier Relief (p.93)

Stephen Allen Sculpture

Silver Award

David Stonehouse

Arctic Circle Trophy (2)

Bronze Awards

Robert Elderton

Plaster Model of Greta Thunberg

Andrew Birks

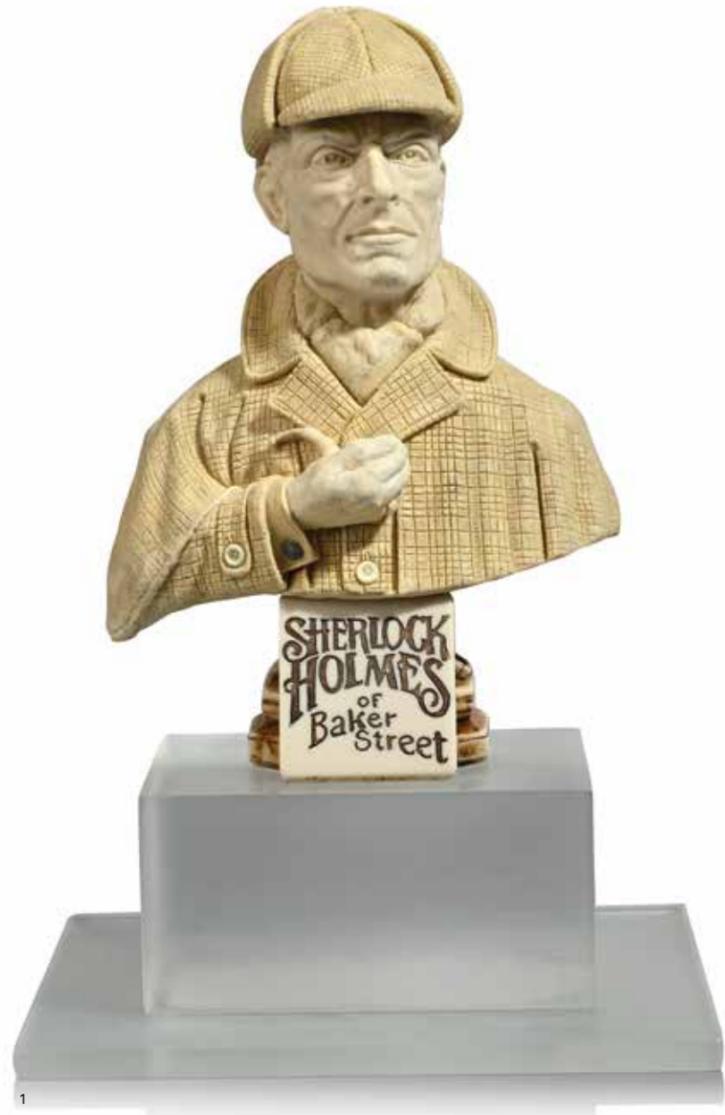
Chryses

The Goldsmiths' Centre

“Aspiring modellers should look at the Senior Gold Award winners for the bench mark for excellence and inspiration”



2



1



The Brown & Newirth Award Jewellers



3



1

JEWELLERS

Special Award sponsored by Brown & Newirth

This section, sponsored by Principal Patrons Brown & Newirth, is designed to identify and reward high quality hand craft skills demonstrated on fine jewellery as opposed to the traditional making skills of the diamond moulder.

JUNIOR

Gold Award

Caiyang Yin
Catherine Wheel (1)

Silver Award

Sorrel Acacia
Tulip Necklace (2)
Bishopsland Educational Trust

Bronze Award

Paul Bailey-Green
Wedding Jewellery Suite
Birmingham City University



2



6



5

SENIOR

Gold Awards

The Brown & Newirth Award

Thomas Carl Johnson

A String in the Tail Bangle (3)

werkbytcjdesigns

James Fairhurst

Hummingbird Cuff (4)

James Fairhurst Jewellery

Silver Awards

Christopher Hay

French Pavé & Layered Cluster Rings (5)

Dimitar Hitrov

Honeycomb Ring (6)

Dimitar Hitrov Diamond Setter Ltd

Bronze Awards

Janet Barber

Winter & Spring Maple Keys Cuff (p.72)

Marek Machlowski

Sapphire & Diamond Reversible Pendant



4

DIAMOND MOUNTERS

This award was created to reward handmaking skills and talent in diamond mounting. Judges preferred to see unset items but this does not preclude set pieces.

JUNIOR

Gold Awards

George Schembri

Five Petal Flower Brooch with En Tremblant Centre (1)
B M Bijoux & The Goldsmiths' Centre

Joel Quilley

Dragon (2)
S.V.S Designs Ltd & The Goldsmiths' Centre

Silver Award

Adriana Klimentjevaite

Carousel Chandelier Earrings (3)
Kata Jewellery Ltd & The Goldsmiths' Centre

SENIOR

Bronze Awards

Anthony Griffin
Art Nouveau Ring

Derek Uren

Saola Pair Pendant
Aurum of Jersey



SETTERS

In this section, the judges look for high-level setting skills and prefer to see more than one type of setting technique utilised wherever possible.

JUNIOR

Bronze Award

Paul Bailey-Green
Spider Pendant (p.87)
Birmingham City University

SENIOR

Silver Awards

Thomas Carl Johnson
A String in the Tail Bangle (1)
werkbytcjdesigns

Dimitar Hitrov

The Honeycomb Ring (2)
Dimitar Hitrov Diamond Setter Ltd

Bronze Awards

Antonio Bonanno
Jewelry Loupes
Antonio Bonanno Diamond Setter

Christopher Hay

French Pavé Cluster Ring (p.95)

Marek Machlowski

Sapphire & Diamond Reversible Pendant



ENAMELLERS & ENAMEL PAINTERS

In this section judges were looking for excellence using traditional enamelling techniques and processes. Any enamelled or enamel painted subject using traditional techniques could be submitted. Where appropriate, originality, design, creativity and presentation were also be taken into consideration.

JUNIOR

Bronze Award

Yixuan Leng

Headpiece Inspired by Chinese Culture
Birmingham City University

SENIOR

Gold Award

Fred Rich

Fair Game Vases (1)

Fred Rich Enamel Design

Silver Award

Tomiko Ravn

Iris Flower Brooch (2)

Ravn School Of Arts & Crafts

Bronze Awards

Jane Moore

Tutti-Frutti Enamelled Necklace (p.79)

Linda Connelly

Blue Vase Necklace & Earrings

Linda Connelly Enamels



“The two cloisonné vases were exceptional technically and the colour juxtapositions and engraved textures under the enamel were beautiful”



LAPIDARY & CARVING

This Award seeks to encourage, promote and identify creative, innovative and technical examples of lapidary work.

Entrants were invited to submit shaped, polished and faceted designs or any form of carving on semi-precious and precious gems, that enhances their inherent qualities, in addition to displaying technical excellence, creativity, aesthetic qualities and/or innovative use of gem material.

JUNIOR

Gold Award

Yasmin St Pierre

Quartz Vanity Mirror (1)

Roger Dunkin Lapidary &

The Goldsmiths' Centre

Bronze Award

Hon Chun

Olympians in the East Brooch & Bangle

SENIOR

Gold Award

Gábor Kigyóssy

DreamBream Stylised Fish (2)

Silver Award

Sanni Falkenberg

V Vase (3)

Bronze Awards

Sian Evans

Signet Ring

Sanni Falkenberg

Suite of Ruby Flowers

Gábor Kigyóssy

IcePod Necklace



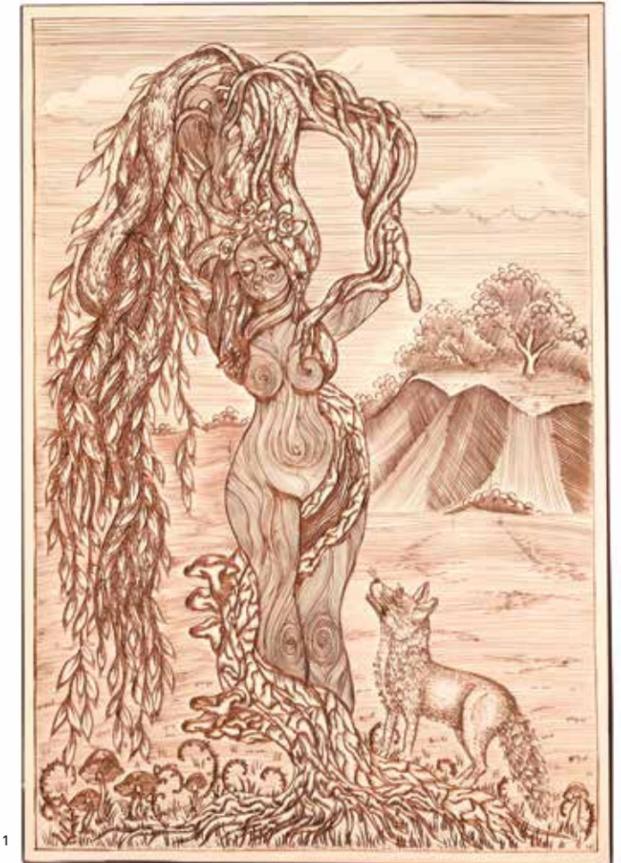
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2



1



1

ENGRAVERS, DIE SINKERS & SEAL ENGRAVERS

In this section any type of hand engraving on metal or dies and seals can be submitted.

JUNIOR

Silver Awards

Megan Rigby

The Nymph Daphne (1)

Rebus

Celeste Heathcote

Save The Bees! (2)

Sam James Engraving Ltd

& The Goldsmiths' Centre

Bronze Award

Stefan Tod

Children of the Sky

SENIOR

Silver Award

Jared Robertson

Save the Rhino (p.102)

Robertson Bespoke Engraving Ltd

Bronze Award

Joseph Beecham

Charybydis Cuff (p.72)



2



Jared Robertson, Save the Rhino

FINE JEWELLERY

Special Award sponsored by Boodles

For this Award Boodles were looking for an exclusive piece of fine jewellery elegantly designed and beautifully made. In essence, the sponsors sought to identify and reward a combination of fine design and great craftsmanship in a piece of jewellery.

This is unique in the competition and the winning entry had to reflect the Boodles ethos and their international reputation for quality fine jewellery.

Gold Award

The Boodles Award

Thomas Carl Johnson
A String in the Tail Bangle
werkbytcjdesigns





2



1

WIRE INNOVATION

Special Award sponsored by the Worshipful Company of Gold & Silver Wyre Drawers

These two Awards sought to encourage and reward innovative design and making that incorporated actual wire (not cast) in all its forms across jewellery, smallwork and silversmithing.

Gold Award

GSWD Award

Joanne Thompson

Hanna Chain Necklace

& Lusk Chain Necklace (p.104) (1)

Silver Award

GSWD Award

Rachel Jones

Spectrum Earrings (2)

LASER TECHNOLOGY**Special Award sponsored by ALPHA LASER GmbH**

We warmly welcome ALPHA LASER GmbH to the Goldsmiths' Competition, and as new named award Patrons, we are excited to be able to offer a brand-new technology award and a first in the competition.

This new section sought to attract any work entered in any of the 3D sections that have utilised laser technology in part or full through the production of their finished work. This could be by employing laser welding and/or cutting in the production process, and it can apply to jewellery, smallwork or silversmithing.

This is a unique aspect to the competition, giving the opportunity to provide a platform to encourage laser technology and fine craftsmanship to be rewarded, celebrated and promoted in the awards.

Gold Awards**ALPHA LASER GmbH Award****Ellina Pollitt**

Parametric Silver Bracelet (p.107)

Birmingham City University

Jiarui Sun

Conversation Earrings (1)

Garry Suen Limited

Bronze Awards**Paul Bailey-Green**

Spider Pendant (p.87)

Birmingham City University

Malaika Carr

Zenzele Necklace

Chalk Jewellery



“The bracelet impressed the judges with its pure, clear style. The techniques used, the highly precise cutting and programming utilised and the level of finishing were all highly commended”



New Patron Special Award 2020/21



We warmly welcome ALPHA LASER GmbH to the Goldsmiths' Craft & Design Council as new Named Award Patrons and we are excited to partner with them in offering a brand-new technology award for the 2020/21 Competition. Unique to the Awards, this will provide a platform to encourage using laser technology in combination with fine craftsmanship in any appropriate 3D section.

ALPHA LASER are pioneers in the field of mobile laser welding, and produce a wide range of high-performance quality devices. They are an owner-operated medium-sized company specializing in the development and manufacture of laser systems for welding, cutting, and hardening metals. Their laser devices are used in trade and industrial production and are turnkey machinery systems for various material processing applications. Their laser systems feature high-quality and versatile laser technology and come in a wide range of performance classes for using in many industries. Especially in the class of Jewellery Laser welding systems, ALPHA LASER has a long history of many different and successful developments such as the iconic VL50 welding Laser from 2008.

The prime purpose and ambition for this Award is to encourage, identify, reward and celebrate the use, deployment and benefits of laser technology through the profession, and to help in the use, education, utilisation and promotion of this important technology.

Image: Ellina Pollit – Gold & Winner of the ALPHA LASER GmbH Award 2020/21





Image Credits

p.28 Miriam Hanid – The Cascade Loving Cup
p.38 Ryan McClean – Koch Snowflake Vase
p.44 Emma Louise Wilson – Sea Foam Silver Bowl
p.50 Yusuke Yamamoto – Chased Vessel
p.64 Tony Bedford – Chased Relief of Madonna and Child
p.82 Lynne MacLachlan-Eastwood – Quiver Necklace
p.110/111 Fred Rich – The Fair Game Vases

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#GCDCAwards #JewelleryOscars

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