



The Goldsmiths' Craft & Design Council Awards 2022











Contents

Chairman's Welcome	4
Royal Patron HRH Princess Michael of Kent	5
Patrons & Sponsors 2021/22	6
Judges & Council Members 2022	7
From Paper to Production	10
A Golden Opportunity	12
Crafting the Future	16
Precious redefined	20
Triumph over Adversity	24
PREMIER AWARDS The Lifetime Achievement Award The Jacques Cartier Memorial Award The Goldsmiths' Company Award	29 30 36 38
MAJOR AWARDS The College Trophy Award The Junior & Senior Award	41 42 43
SPECIAL AWARDS Theo Fennell Apprentice & Master Award Gem-A Award Valcambi Ethics Award Podolsky Award Phil Barnes Enamelling Bursary Special Council Bursary	45 46 46 46 47 47
2D DESIGN & SPECIAL AWARDS	49
DESIGN – 3D FINISHED PIECES & SPECIAL AWARDS	63
CRAFT – 3D FINISHED PIECES & SPECIAL AWARDS	75
Acknowledgments	100

Chairman's Welcome



Welcome to the Goldsmiths' Craft and Design Council Awards Annual 2022.

This year, with the generous and unwavering support of our Patrons, Sponsors and Founding Patron the Goldsmiths' Company, we were able to host a competition with 33 categories, three new Patron Awards and a new Special Council Bursary. After two years of Covid induced lockdowns, furloughs and self-isolation it felt truly wonderful to be back in the magnificent surroundings of the Goldsmiths' Hall for the pinnacle of the Competition – the highly anticipated annual Awards Ceremony.

Amidst all the changes and adaptations required to weather the pandemic, Council's mission statement remains at the heart of it's work: to encourage, stimulate and promote excellence amongst all those engaged within the Silversmithing, Goldsmithing, Jewellery and the Allied Crafts in the UK.

Increasingly this encouragement takes the form of an educational experience and many of this year's Awards offered invaluable experience and liaison opportunities with our Patrons.

A good example of this is the new Valcambi Ethics Award which will give the winner the opportunity to visit their headquarters in Switzerland amongst other experiences. In addition, the new Special Council Bursary for engraving or chasing, will see the winner given a marvellous opportunity to work alongside a master craftsperson which will be of tremendous benefit to the recipient.

With the support of our expert judges we successfully judged the 2D entries virtually, followed by the 3D design and craft entries that were scrutinised in person at the Goldsmiths' Centre. As always, judges were delighted and enthralled at the quality of the work entered. Following the Awards Ceremony and the exhibition of the Award-winning work at Goldsmiths Hall, a selection of these pieces were exhibited at the Birmingham Assay Office with educational events built around this exciting promotion.

A huge thank you to our entrants for participating in this year's Competition. Winning an award is of course uplifting and a fine indicator of standards achieved, but of even greater value is the act of participating in this unique opportunity to learn, raise your own personal bar, share good practice and encourage each other. The Competition would not have a purpose without you, so congratulations to all the entrants and we encourage you to enter again next year.

Chairman, the Goldsmiths' Craft & Design Council **Peter Crump**

Relo Com of

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 re align 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 Councils 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.

Despite the many obstacles that have been ever present through this unprecedented period of challenge, uncertainty and disruption, the Goldsmiths' Craft & Design Council has not only managed to successfully run its annual craftsmanship and design competition, it brought the jewellery, silversmithing and allied crafts community together in a live Awards event at Goldsmiths' Hall. This is a success in itself so my hearty congratulations to the Council for managing to achieve this and enabling so many aspects of the industry to compete, meet, and celebrate with some fine Award-winning work this year.

Congratulations to all entrants for engaging in these worthwhile and valuable awards, and additional felicitations to all the winners. Meeting Councils 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.

Hair Christma

Royal Patron **HRH Princess Michael of Kent**

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Judges & Council Members 2022

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

Andrew Macgowan Maia Adams Nico Albrecht Gaynor Andrews Gina Ashley Virginie Bahon Kevin Baker John Ball Emma Barnes Linda Barnes Owen Bather Mike Birrell Kathryn Bishop Jenny Bloy Laurence Blunt Ben Brenton Caroline Broadhead Clive Burr Maggie Campbell-Pedersen Isabelle Capitain Ann-Marie Carey Justine Carmody Nicola Cashmore William Cheshire Ane Christensen Elisabetta Cirpriani Julien Cointreau Steve Copas Annabel Cox Ben Crump Peter Crump Charlotte Culverhouse

Leo de Vroomen

Claire Denham-Smith

Lexi Dick Maria Doulton Melanie Eddie Susie Eklund Liz Elvin Maya Estraikh Will Evans Ruth Faulkner Theo Fennell David Fletcher Richard Fox Rebecca Fraser Mark Gartrell Helen Gibb Wally Gilbert Maeve Gillies Rajesh Gogna Carla Goodfellow Brian Gresley Lorna Haddon Birgitta Hafner Graham Hamilton James Handyside Zoe Harding

Kevin Hart

Robert Hayes

Jessica Ihejetoh

Stuart Jenkins

Harriet Kelsall

Marcy Leavitt Bourne

Steven Jinks

Philip Kydd

Robin Kyte

Giles Last

Nan Nan Liu

Judith Lockwood

Russell Lownsbrough Paul Marsden Hannah Martin Giselle Moore John Moore Barry Moss Michael O'Brien Katie O'Connor Chris Oliver Liz Olver Niall Paisley Brett Payne Ivonna Poplanska Louise Prior Andy Putland Anne-Marie Reeves Philipp Reisert Rodney Rigby Tom Rucker Claire Scott Jean Scott-Moncrieff Jane Short **Jos Skeates** Pamela Statham Steve Stavrou Michael Summers Rachel Sweeney Rachael Taylor Roger Taylor Pia Tonna Tamara Tuganova Charlotte Turner Jade Watts David Webster

Royal Patron HRH Princess Michael of Kent

Council Ambassadors Leo de Vroomen Theo Fennell FIPG Shaun Leane FIPG Brett Payne FIPG Stephen Webster Tom Rucker

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Vice Chair Anne Marie-Reeves

Honorary Treasurer Bill Dewhurst

Gavnor Andrews John Ball Kathryn Bishop Jennifer Bloy William Cheshire Ruth Faulkner Maeve Gillies Graham Hamilton Robert Hayes Steven Jinks Robin Kyte Judith Lockwood Louise Prior Andy Putland

Pamela Statham Peter Taylor Roger Taylor

GC&DC Team Brian Hill Banita Mistry Alexandra Tosto

Sarah Wilson

Gary Wroe





This pageMarina Skia Blooming Cocktail Ring

OppositeScott Smith
Celebris Bottle Stopper
Glasgow School of Art

"This was the very first piece of jewellery I ever designed specifically for this technology."

– Marina Skia, Gold Award Winner in Design for Precious Metal Direct Printing 2021

From Paper to Production

Words by Ruth Faulkner

For entrants in the 2D design categories, how these designs might later become a reality is an important consideration in this competition, especially when they are produced by technologies entrants haven't worked with before, as Ruth Faulkner discovers.

For David Fletcher, Head of Special Products at Cooksongold, for entrants to be successful in the Design for Precious Metal Direct Printing Award, which Cooksongold sponsored in 2022, it is all about understanding the precious metal direct 3D printing, or Additive Manufacturing (AM) process. While it is not necessary, for those entering this award to have worked with this technology before, David is emphatic that their 2D designs do need to demonstrate an appreciation of how it works.

Marina Skia winner of a Gold Award in the Design for Precious Metal Direct Printing category in 2021 explains that, just like those David refers to, this was the first time she had designed for AM. "I first came across Direct Precious Metal Printing when I was a student and I saw the machine in action in Birmingham, but this was the very first piece of jewellery I ever designed specifically for this technology."

Conscious that many entrants would be in the same boat as Marina, Cooksongold held an online seminar to support the category ahead of the 2021 competition. "We really wanted to show designers the difference between designing for casting and designing for this technology," explains David. "There is a lot possible now with this technology but, there are two or three key takeaways that designers need to consider in order to make their designs work."

Without going into too much technical detail, by far the biggest consideration is "supports".

When designing for casting, there is a sprue or series or sprues whereas with AM there are supports. "We need this support structure to stop the build from falling in on itself during that build process," explains David. "Any downward facing angles of about 30 degrees or less will require those supports for the piece to be built successfully, and that must be taken into account in the CAD design."

For Marina, keeping this in mind was vital when it came to designing the Gold Award-winning Blooming Cocktail Ring. "You need to ensure that the object is designed in such a way that the technician can easily reach the supports," she explains. "When printing in wax, the supports are made from materials that can be dissolved in liquid, so it is very easy to remove them.

With supports that are made of precious metal this isn't the case, and the technician must be able to reach them easily."

Other considerations that David flags as important for entrants to bear in mind when creating their CAD files in this category are that, while the technology is capable of creating complex structures, they need to think about how to clean and polish these structures once the design is made into a finished piece. "It is easy to clean outward facing surfaces, but inwards surfaces are much more difficult," he adds.

Taking hold of the benefits of the technology is also something the judges look for in winning designs.

The ability to create hollow parts, and therefore lightweight pieces, is something the Direct Precious Metal Printer allows for and, indeed, something which Marina incorporated into her Gold Award-winning design.

She comments: "This is an incredibly robust, but still expensive technology, so I think it's important to ensure that the designs are really well thought out and make the most of what the machine can do. There needs to be a reason why this technology is selected over alternative production methods."

Crucially though, as David points out, this is a design competition, so as well as harnessing the benefits of the technology, beautiful jewellery design remains paramount and there is no denying that Marina's Blooming Cocktail Ring is as aesthetically appealing as it is a great example of what is possible with the technology.

Jade Watts, Cooksongold's AM CAD Technician, who works with Direct Precious Metal Printing on a daily basis is full of praise for Marina's design adding: "It was a really good design that really made full use of the technology."

Since winning a gold in last year's competition Marina's test piece has now been manufactured and she is currently in the process of having the main stone for the final piece carved by lapidary artist and goldsmith Nicholas Yiannarakis. Once this has been completed, she will experiment with finishes on the test piece, before moving on to begin production on the final ring.

The Celebris Bottle Stopper

In 2021 the Competition, Named Award Patron Champagne Gosset, set a silversmithing design brief which aimed to celebrate the brand's recently re-launched prestige cuvee, known as Celebris. Julien Cointreau director of Champagne Gosset explains: "The champagne stopper is an indispensable piece of equipment for us, but the standard version was not necessarily in keeping with quality and image of this very special limited release wine. Working with Brian Hill we developed a brief that asked entrants to research Gosset Celebris and design a functional, yet beautiful object.

While this is a 2D design category, it is imperative that any designs submitted are technically possible to manufacture. Julien adds: "It's important to us that entrants have fully understood and responded the specifics of the brief, that it is technically possible to make it and if it's a functional object, we are pretty confident that it will work without too many adaptions to the design. We are also looking for entries that demonstrate a real understanding of Gosset, as it is today and in its historical roots."

Fulfilling all of these criteria and claiming the Gold Award in 2021 for his Celebris Bottle Stopper design was Scott Smith, who also won the Gold Award in the same category in 2020. Scott says making sure his design was functional was paramount in the 2D design process. He explains: "I enjoyed the challenge of sticking to the constraints of this brief throughout this design process. I challenged myself by making a conscious effort to keep to the brief's mission and respect the needs of the client before adding my design language to the conversation."

Julien notes, that Scott's commitment to the brief really shone through to the judges. "Of the entries for this category, it was one of the few that had considered the practical application of the champagne stopper which needs to seal the bottle to prevent oxidation and retain the bubbles."

While Scott's design is yet to be manufactured, Champagne Gosset is currently in talks with Scott and GC&DC Council Member Andy Putland of Ottewill Silversmiths & Jewellers about bringing the piece to life, something which Scott is really looking forward to.

"It is always fascinating to learn about the real challenges that need to be overcome in a workshop after something has been designed," says Scott. "I look forward to being part of the discussion and learning how my designs can change and aid the manufacturing process. I am extremely grateful for Gosset's continued support throughout my career and look forward to working with them in the future."

"Scott's was one of the few [entries] that had considered the practical application of the champagne stopper."

- Julien Cointreau, director, Champagne Gosset



Four previous Goldsmiths' Craft & Design Council award winners share their experiences of breaking away from the bench for the brilliance and community of Goldsmiths' Fair.

A Golden Opportunity

Words by Natalie Ball

As we write this very article, jewellers, goldsmiths and silversmiths across the UK are busy finalising their applications to Goldsmith's Fair 2022, with the hope of being accepted to showcase at the UK's most prestigious event for precious jewellery and objects. Taking place each autumn, this year's event will be one to remember as the Goldsmiths' Fair marks its 40th anniversary.

Synergy has long existed between the Goldsmiths' Craft & Design Council (GC&DC) Awards and Goldsmiths' Fair. For the last 114 years, we are proud to have spotlighted through the Awards some of the UK's most talented designer-makers – with the Goldsmiths' Fair providing an opportunity to showcase their creative work and fine craftsmanship to discerning collectors and the public.

"The Goldsmiths' Fair is a celebration of the most innovative and talented designer-makers working in the UK today," explains Harriet Scott, Head of Events at The Goldsmiths' Company. "The recognition of this artistry is shared by the Goldsmiths' Craft & Design Council, who seek to promote the pursuit of excellence in jewellery and silversmithing."

And with a 40th anniversary to celebrate – often referred to as a ruby anniversary, no less – this year's Fair will be brimming with exciting exhibitions and partnerships. "We will be celebrating the last four decades of jewellery and silver while also looking forward to the future of our industry and its pioneering creative spirit that we and the GC&DC support so wholeheartedly," says Harriet.

In anticipation of this year's event, and while we await 2022's dazzling line-up, we caught up with four previous GC&DC Award Winners, who share insight into the symbiosis of trade recognition through the Awards and presenting their work at the UK's foremost celebration of jewellery and silversmithing.

"Both the Fair and GC&DC represent the highest quality of artisanal making and design in precious metals – we are incredibly proud to remain at the forefront of championing a culture of collaboration and community for the craftspeople we represent."

– Harriet Scott, Head of Events,The Goldsmiths' Company



Joanne Thompson Jeweller

At the 2021 GC&DC Awards, Joanne Thompson's *Hanna Chain Necklace* and *Lusk Chain Necklace* were awarded Gold in the Wire Innovation category, as well as the distinguished Gold & Silver Wyre Drawers Award. Fusing age-old chainmail techniques with a modern aesthetic, Joanne's work wowed judges, proving that there are always new and exciting ways to interpret traditional methods.

"Winning a GC&DC Award was very much a highlight of my career, and to win Gold in the Wire Innovation category was extra special," Joanna enthuses. "It was such a thrill and completely unexpected, as this was my first time entering the competition."

Showing her work at Goldsmiths' Fair in 2021, striking strands of shimmering silver rings cascaded around Joanne's stand. "It is always such a privilege to exhibit at the Goldsmith's Fair. I have dreamed of it since the beginning of my career in the mid 1990s – there is no other show quite like it," she reflects. "I work on my own in my home studio, so the camaraderie with my fellow makers is always a joy. It is also such a pleasure to have the chance to present my jewellery to buyers and to receive their feedback."

Leaving last year's event full of inspiration and ideas, Joanne has been busy evolving her signature style. "I am continuing to develop my larger scale sculptural necklaces, pushing the boundaries of statement pieces, while also experimenting with adding colour through different gold alloys."

"The magnificent Goldsmiths' Hall sets the scene for a very special event."

- Joanna Thompson

Wayne Meeten Silversmith

Many will remember Wayne Meeten's outstanding *Dance in the Night Sky Vase*, which won The Goldsmiths' Company Award at the 2019/20 GC&DC Awards. This captivating vessel features an incredible 7,777 18-carat gold and silver stars inlaid into its textured surface of oxidised copper.

But Wayne's winning streak didn't stop there. In 2021, he was awarded three Bronze Awards for his stunning *Sunburst Vase & Whiskey Tumblers* in the Chasers and Silversmiths sections. The pieces convey the slices of sunlight that shine through the branches of woodland trees – a meditation on nature's beauty. "On an early morning dog walk, I saw this natural phenomenon and knew I needed to capture this in my work and make it contemporary – I had never hammered a design so fine," Wayne explains.

Journeying from his West Country studio to London, Wayne presented a series of works at the Goldsmiths' Fair in 2021, an experience that was a hugely positive. "To exhibit again after such a long time away, with incredible feedback given by old and new clients, was delightful," he says. "It was great to hear from them that I'm still making exciting work."

The nature, landscapes and geography that surround Wayne's home and studio remain a constant source of inspiration for him. In 2022, his work will hit the road as Wayne embarks on a globetrotting trip. "I'm blessed to have had some exciting enquiries that will keep me busy for quite some time. I've also been asked to exhibit internationally in Venice and New York – two opportunities I cannot turn down."

"To exhibit again after such a long time away, with incredible feedback given by old and new clients, was delightful."

– Wayne Meeten





Top Wayne MeetenSunburst Whiskey Tumblers

Above Gearry Suen Conservation Earrings

Opposite
Elizabeth Jane Campbell
Colour Clash brooches

Elizabeth Jane Campbell Jeweller

With the clever use of block colours and geometric forms, Elizabeth Jane Campbell's work is instantly eyecatching. A regular exhibitor at Goldsmiths' Fair, she was also part of the 2021 line-up, following a Silver Award win in the Enamelling design section with her striking *Colour Clash Brooch*.

"The Goldsmiths' Centre and Company teams are so supportive, and I've really benefited from their wider programmes such as the Graduate Bursary Scheme and Getting Started," Elizabeth explains. Like Joanne, she also praises the community that the Fair creates by uniting nation-wide jewellers and silversmiths through one event. "Exhibiting at the Goldsmiths' Fair has given me the chance to show my work to a much wider audience, and importantly meet clients face-to-face."

Thinking back to her GC&DC Silver Award, where Elizabeth impressed judges with her use of colour, she highlights the wider benefits that entering the Awards can give. "Winning a GC&DC Award gave me a huge amount of confidence. To have your work judged by industry experts is a little daunting, but to win an award is confirmation that you're doing something right!"

Stimulated to play and experiment further with enamels, Elizabeth is currently working on ways to bring even more vibrancy to her collections, all the while ensuring that enamelling as a technique is practiced, promoted and celebrated. "After winning my award in 2021, this year will see me bring more colour into my work. Enamel really is my passion, and I'm excited to keep exploring the possibilities that it offers."

"The award gave me a real boost and encouraged me to continue on with the ideas and designs I was working on."

- Elizabeth Janes Campbell





Gearry SuenJeweller

Stealing the show at the 2021 GC&DC Awards, the *Conversation Earrings* by Gearry Suen did exactly as their name suggests – sparked excitement and debate among industry judges, visitors to the GC&DC Awards Exhibition, and the global jewellery media. Unlike anything previously seen in the competition before, they also infused a dose of joy amid the ongoing impact of Covid-19 on our industry. In fact, the earrings scooped a host of GC&DC Awards, including one of the most-esteemed: The Goldsmiths' Company Award.

Speaking to Gearry a year on, he reflects on his multiple Award wins: "Winning in the 2021 competition was a great honour and an affirmation of reaching high standards of jewellery and craftsmanship. The GC&DC Awards gave me faith in what I specialise in and have inspired me to push the boundaries of metal skills and challenge and innovate more."

For those lucky enough to see Gearry's work in person at Goldsmiths' Fair 2021 – his first-ever show in the UK – many will attest that they are modern jewellery showstoppers. "Showcasing at the Fair means that I am recognised by the jewellery industry, and that I've reached both technique and artistic achievements," Gearry states. "The Fair is a great platform. It was the first stage upon which I showed audiences my work, artistic concepts and metal skills." Like Wayne, he also describes the value of the feedback and audience interaction that the show provides.

Undaunted and humble, despite his major success to-date, Suen continues: "It was a great honour for me to stand next to artists I have been admiring for years. The experience was exciting and meaningful."

"Showcasing at the Fair means that I am recognised by the jewellery industry, and that I've reached both technique and artistic achievements."

– Gearry Suen





Crafting the future

Get to know **William Sullivan** and **Louise Sorrell**, previous winners of The Goldsmiths' Craft & Design Council's Junior Award and The Theo Fennell Master and Apprentice Award, whose skills and ambitions represent the young energy that will underpin the future of craft in the UK.

Words by Kathryn Bishop



"Getting recognition for something that you have put your heart and soul into is the best thing in the world."

-Louise Sorrell, Sam James Engraving

Louise Sorrell

Senior hand engraver Sam James Engraving

Louise won the Junior Award in 2019 for the Four Seasons Vase, a strikingly detailed silver vase, featuring engraved flora and fauna motifs. Having wowed judges and members of the Goldsmiths' Craft & Design Council, the vase scooped Louise a Gold Award in the Junior 3D Craft Engravers section, alongside the highly-prized Theo Fennell Master and Apprentice Award, with her master Samantha Marsden. Today, Louise is a senior hand engraver at Sam James Engraving, located at the Goldsmiths' Centre in London.

Let's begin with you winning the Junior Award back in 2019 for the Four Seasons Vase. How did it feel in the moment?

I couldn't believe it. It's strange, I was so busy working on the vase and making sure it was as good as I could get it, that I hadn't given a thought to what I might win. It was such an amazing feeling. Getting recognition for something that you have put your heart and soul into is the best thing in the world.

Thinking back to your vase, were there any skills or techniques you developed while making it?

I became more confident at making decisions. For example, how to get the best contrast between different elements of the design. As it was my apprenticeship masterpiece, I also managed to develop my organisational skills, since we had to document the whole process.

What did you do next with your winning design?

It's currently kept securely in our display cabinet at the Sam James Engraving workshop, waiting for someone who appreciates the craftsmanship to give it a new home.

Tell us about what you have you been working since then.

I am working at Sam James Engraving following the end of my apprenticeship. It's enjoyable due to the vast range of work that comes through the door, so no two days are alike. I also have a few potential ideas in the pipeline, so hopefully you will see some more work from me soon.

What advice would you offer a budding young craftsperson thinking of entering The Goldsmiths' Craft & Design Council Awards?

Be ambitious and stick with it. You will probably come across many challenges but if you just keep moving forward, you can create something amazing. If you want it enough, you can make it happen.



OppositeLouise Sorrell Four Season's Vase

Above

Louise Sorrell & Sam Marsden at the GC&DC Awards Exhibition

Left and Right







LeftWill Sullivan raising his water jugs

BelowWilliam Sullivan
Britannia Silver Water Jugs

William Sullivan Silversmith

Winner of the Junior Award in 2021, William completed a five-year apprenticeship through the Goldsmiths' Centre and Ottewill Silversmiths & Jewellers, where he crafted his pair of multiple-award winning Britannia Silver Water Jugs. Alongside receiving The Theo Fennell Master and Apprentice Award in with his master Steven Ottewill, William's expertly executed jugs also achieved the Gold Award in the Junior 3D Craft Silversmiths category, alongside The Birmingham Assay Office Award. Having completed his apprenticeship, William is currently residing in Canada where he is teaching snowboarding, with plans to return to the trade.

You won the Junior Award in 2021, which was a tricky time for a lot of younger craftspeople. Tell us about this.

The Junior Award was a surprise to win. During that time, with Covid-19, a lot of young craftspeople who had workshops at home weren't working or were on furlough. This meant they had a lot of time to develop their traditional skills, which I believe is what helped me to win the Junior Award. Further to this, this I had regular work to complete [at Ottewill] during the pandemic, as well as my masterpiece.

Were there any techniques or skills you honed during the making of the Britannia Silver Water Jugs?

My masterpiece started off as a singular carafe project to practice and develop my raising skills, something I'd touched on quite a bit throughout my apprenticeship, but not in any way as much as in creating my eventual masterpiece of two jugs. I also learned how to make job-specific steaks to raise and planish on. I felt very comfortable hot forging the handles and have always enjoyed doing it.



"After entering the competition, the water jugs were presented for inspection to the Prime Warden of The Goldsmiths' Company in exchange for my Freedom of Company."

-William Sullivan, silversmith

The Goldsmiths' Craft & Design Award judges were absolutely wowed by your designs. Where are they now?

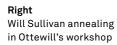
After the Junior Award, the water jugs were put up for sale on the Ottewill Silversmiths website and have been available to buy. Due to the time they took to make – because of the traditional methods required – and being so tall, its means they have a higher price than other designs.

What have you been doing in the year since your Junior Award win?

After entering the competition, the water jugs were presented for inspection to the Prime Warden of The Goldsmiths' Company in exchange for my Freedom of Company – I gained Freedom of the City of London soon after. I continued working on group projects at Ottewill Silversmiths and began to work on antique repairs, which was a whole new challenge in itself. In December 2021, I left Ottewill to pursue another passion of mine, snowboarding, but will be back in the trade as a long-term profession.

Do you have a piece of advice for a young silversmith or craftsperson wanting to enter The Goldsmiths' Craft & Design Council Awards?

Keep your idea simple. Traditional skills done to a high degree of accuracy, or a pair of identical objects, are much more difficult than making something to a bad quality that's highly elaborate. I've found the simpler something looks the harder it is because you cannot hide any mistakes. Also get yourself a good polisher and communicate with them to achieve your goal, the water jugs wouldn't have won any awards without the skilled polishing that Ben Fillip, polisher at Ottewill Silversmiths, produced.





"Precious is used when describing a wearable art piece that has a soul and a story to tell about the artist and our contemporaneity"

- Elisabetta Cirpriani, gallerist

Precious, redefined

As categories that welcome a myriad of design ideas and inspirations, the 2D and 3D Conceptual Jewellery sections in the Goldsmiths' Craft & Design Council Awards are also stoking discussion around what is considered precious in jewellery design today. Judges and past winners of this creative and often emotive category exchange their thoughts.

Words by Kathryn Bishop



Melanie Georgacopoulos Nacre Necklace

Gold Award, 2022

RightElla Fearon-Low Aquifolium Sequence

BelowAlice Fry Niobium 'Crystal Rock' Brooch Silver Award, 2022





When it comes to jewellery, perceptions of preciousness are ultimately subjective. Sometimes it's a high-value heirloom, other times a piece of jewellery with inherent sentimentality. Occasionally, it's the humblest piece in a person's collection.

While judging the annual Goldsmiths' Craft & Design Council Awards, notions of what is deemed precious are often discussed – in particular when aligned with some of the more creative categories, such as 2D and 3D Conceptual Jewellery, where boundaries of materiality, wearability and meaning can be pushed and flexed.

Between judges from design backgrounds, jewellery curators and trend spotters well-versed in the jewellery's design influences, a positive debate has emerged around how we scrutinise, assess and label jewellery — and what this means for conceptual jewellery design and the significance given to it.

A soul and a story

For John Moore, winner of The Goldsmiths' Company Award in 2016 and 2019 and creator of wearable objects that blur the lines between fashion, art, craft and performance, preciousness is a concept that needs updating. "We must see past the scarcity or monetary cost of materials to appreciate good jewellery. Gold and gems might fetch a high price but do not make something good," he explains. "As artists we can add value in varying degrees to any given material. If I want to make a large, brightly coloured collar then aluminium, due to its unique properties, is far more valuable to me than gold, which would be impractical."

John was a judge in the 2D Conceptual Jewellery section in 2022, alongside Elisabetta Cipriani, the London-based jewellery gallerist curating 'wearable art' from creatives and artists such as the late Zaha Hadid, Ai Weiwei and Tom Sachs. Through her work, Elisabetta also operates EC Lab, a project launched in February 2018 to promote both unknown and wellestablished jewellery designers and goldsmiths, among them past Goldsmiths' Craft & Design Council Award winners Joanne Thompson, Leonid Dementiev and Ute Decker. "To me, 'precious' is used when describing a wearable art piece that has a soul and a story to tell about the artist and our contemporaneity - the moment we are living in," Elisabetta states. Echoing John's beliefs, she adds: "Certainly craftsmanship must be at the highest level, but the material used should not define the preciousness of the piece."

Indeed, 'precious' is more than just silver, gold, platinum and rare gemstones, says Maia Adams, co-founder of jewellery market intelligence company Adorn Insight. Having leant her expertise to judging both the 2D and 3D Conceptual Jewellery categories in 2022, she reflects on the definition against the many works that were evaluated – more than 100 across both sections. "When it comes to jewellery, whose appeal and meaning can be so deeply personal, preciousness can be subjective and identified with jewellery's non-material qualities: sentiment, symbolism, storytelling, intent, inspiration."

Maia describes how submissions to the 3D Conceptual Jewellery category touched on many ideas and inspirations that were deeply meaningful to the people who made them: "In allowing them to articulate their concerns or feelings around topics including sustainability, bereavement, identity and appearance I'm sure that those items are extremely precious to their creators."

Ella Fearon-Low, who in 2020 scooped a Bronze Award in the Conceptual Jewellery category for the Aquifolium Sequence brooches, notes a shift in how

"We must see past the scarcity or monetary cost of materials to appreciate good jewellery"

- John Moore, jewellery designer



women jewellery buyers in particular are defining how jewellery is viewed and the value bestowed upon it. "I think women are owning jewellery more at all levels. They're becoming bolder and more self-determined in their choices, making and buying for themselves. It's great to see this freeing up of creative energy," she explains.

Identity and purpose

When it comes to ideating and creating a piece of conceptual jewellery, however, 'depth,' 'intelligence' and being 'unique,' are phrases that our judges and past-winning designers repeatedly reference. But more isn't always more. "You can tell when an artist has really embodied the brief and developed their idea, yet the entries that stand out the most tend to be the simpler ones that are strong, clear and executed well," John Moore says.

"Often, simple ideas are difficult to execute but certainly easier to understand," Elisabetta Cipriani adds. Indeed, in her role as a gallerist who works with global artists as well as emerging talent, Elisabetta is well-versed in turning eclectic concepts or ideas that exist on paper, CAD or in the creative's mind into well-executed and wearable designs.

Storytelling is also essential to help people to make the link between the concept and design if it's not inherently obvious. "The best submissions [to the GC&DC Awards] have visual and written components that are equally strong and complimentary to each other, rather than one relying upon the other for support," John emphasises. Evaluating the entries to

this year's 3D Conceptual Jewellery category, Maia Adams adds: "A clearly communicated, good concept sits at the heart of storytelling, which helps to give a piece of jewellery — or a collection — its identity; its purpose. But, like all jewellery in this competition, it needs to work well on or the body, be comfortable and easy to put on."

With notions of preciousness and storytelling in flux, then, how might this influence the way that jewellery is marketed in future? "Consumer attitudes to luxury – and by extension preciousness – are shifting, so we could say that craftsmanship, artistry and innovation are equal measures of how precious something is," Maia explains. It's in this vein that Ella Fearon-Low hopes to uphold preciousness and originality in the future of jewellery, facing down a swelling sea of look-a-like fashion jewellery brands: "In today's society, I believe we are seeking unique treasures – something to keep and admire, the opposite of fast fashion. I hope that's what I am part of creating."

Ultimately, jewellery – especially conceptual jewellery – can and should be a vehicle for conversation. As Maia states: "What if a piece of jewellery is created to raise awareness around a challenging topic, to challenge negative stereotypes or provoke conversations around topical matters? I think there is preciousness in this too."

Left

Joe Harrison-Hall 'Don't Burst my Bubble' Quartz Ring Silver Award, 2022

Below LeftAymee Thorne-Clarke
Crypto Collar
Gold Award, 2022

Below Right Zulaa Fleming Phantom Limb Silver Award, 2022







Photo: Glasgow School of Art



The Glasgow School of Art was severely damaged by a fire not once, but twice, in both 2014 and again in 2018. The losses to the school were immense followed not long after by the pandemic however, under the guidance of course leader Anna Gordon, the Silversmithing & Jewellery department went on to become the winners of the GC&DC College Trophy in 2021. Maeve Gillies finds out more.

Triumph over Adversity

Words by

Maeve Gillies

The Glasgow School of Art (GSA) is a world-renowned Art School established in 1845, housing 300 staff and 2,400 students of architecture, fine art and design, in the vibrant and creative Scottish city of Glasgow. However, on 23 May 2014, a fire severely damaged the Art College, including the historic Charles Rennie Mackintosh building and library, an Art Nouveau treasure dating back to 1896.

Painstaking rebuilding work was undertaken over the coming years, but in a hammer-blow to the college on 15 June 2018, the very night of the students' graduation, a second fire engulfed the college, this time destroying almost everything, leaving an empty shell. Degree shows were lost, with work for New Designers and contracted commissions trapped inside.

These losses to the GSA community were, understandably, immense and as if this wasn't enough of a challenge, the global pandemic followed less than two years after, which brought with it its own set of challenges. Yet under the guidance of Course Leader Anna Gordon and team, the Silversmithing & Jewellery Department 'phoenix' has truly risen from the flames. Anna – herself a Goldsmiths' Craft & Design Council awardwinning jeweller – has led the department forward using hard lessons in adaptability and resilience learned from the two fires, to successfully navigate the many challenges of the pandemic and re-emerge stronger.

College Trophy

In 2021, Glasgow School of Art won the prestigious GC&DC College Trophy – a coveted points-based Award that's allocated in line with collective prizes achieved by each College – and never previously won by a Scottish College.

To gain enough points to secure the College Trophy, enough students from a department must enter the Awards for the College to be in the running – with a consistently high individual entry quality – to win the Trophy as a team effort. At GSA, Anna and her team have built the GC&DC Awards into their curriculum – allowing consistency, allocated design time and the value of previous experience to work together.

The impact of winning this Trophy for GSA after such challenging times cannot be underestimated and is a joyful and extraordinary achievement to celebrate. Here Anna shares what it was like to win.

She says: "We are a small department, and this is the first time we have won the College Trophy. During lockdown with all the digital submissions, everyone was feeling a bit down and compromised, and it was hard to know where we were. It felt so good to win the Trophy and see we were still competing and achieving on a national level."

And sharing some of her secrets of success Anna adds: "For us, GC&DC is part of the curriculum, in our third-year professional practice course. Students can work in Rhino and use 3D rendering or create hand-drawn entries. We spend time ensuring we work to the briefs and pay attention to how we convey that information.

"Seeing the community of previous winners and the Goldsmiths' Hall ceremony is such an attraction – our students realise it's a big deal and they will gain real exposure to the industry. You never know what's going to win – it's exciting".

"For us, surviving the pandemic was perhaps a little easier, as we came prepared for dealing with challenges and the need to be agile due to the fires. Our degree show had already been thrown into the air — our building was not even there!

"We realised we had been through this twice – there was certainly a feeling of 'here we go again' – but it made us much more tenacious. We are also the smallest department in the Glasgow School of Art – so to win a national competition certainly makes us visible and feel seen. The students felt the value of outside voices, and the industry appreciating them".

"We enjoy that the GC&DC competition is changing all the time, with new sponsors and new opportunities; we appreciate the evolving and adapting contemporary jewellery sections which accommodate new types of students and ways of working."

The students who made winning the College Trophy possible also speak enthusiastically about what this win meant to them.



Photo: Glasgow School of Art



Photo: McAteer photography



Photo: Glasgow School of Art

Christine Milroy

Silver Award, Conceptual Design

Christine Milroy, winner of a Silver Award for Conceptual jewellery Design, felt it had been a bittersweet experience to be a 2020 graduate. With four years of hard work that culminated in the last part of her experience being taught remotely, she describes feeling uncertain about what the future might hold. But she cites the GC&DC 2021 Awards as a real highlight and an excellent way to continue her craft beyond the university curriculum.

"The Conceptual Design Award was new to the awards last year and was an exciting opportunity to let my imagination run wild. I was over the moon to have achieved a Silver Award in such a popular category. It was a great way to start 2021 and showed that I had the potential to stand alongside industry professionals, especially after such uncertainty of the previous year."

Caitlin Murphy

Gold Award, Make Your Mark

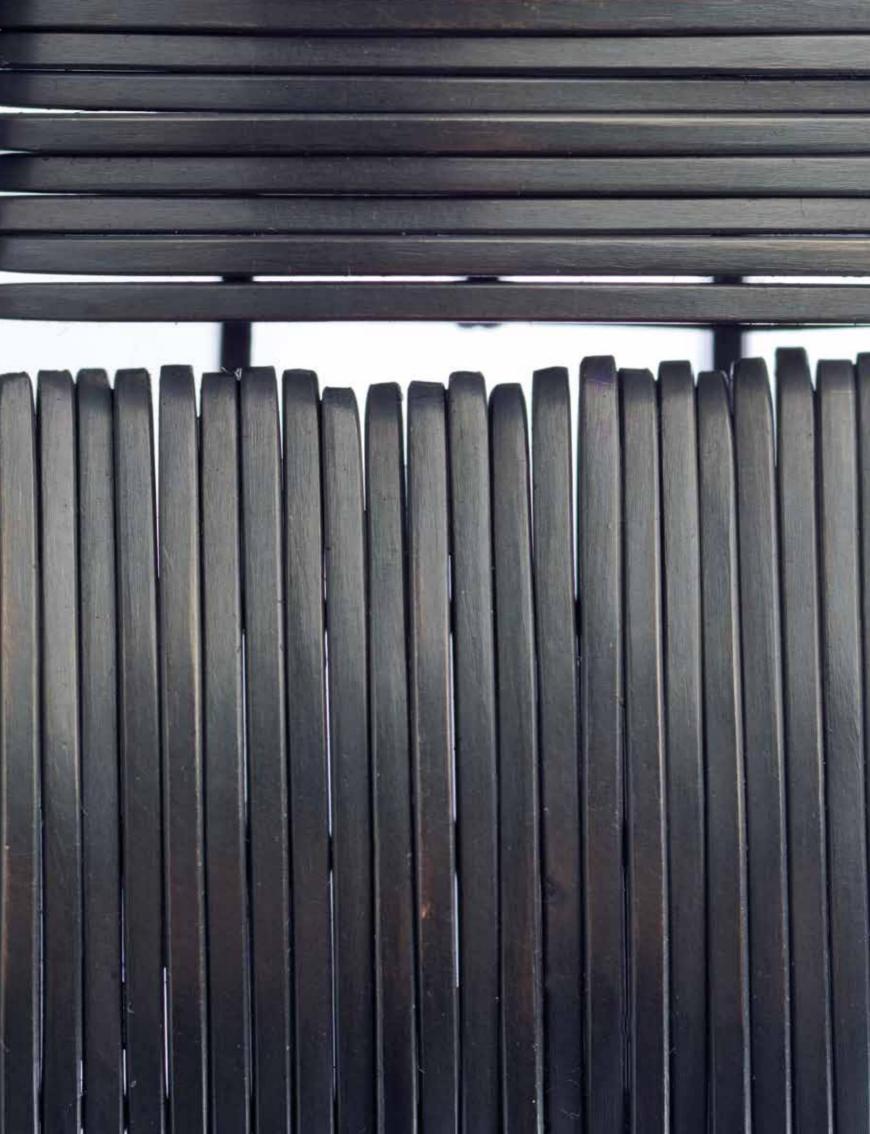
Gold Award winner in the Make your Mark category with her 'Punch Drunk' design, Caitlin Murphy was thrilled to receive such a prestigious award and be part of the College Trophy-winning team. She explains; "Through this category I learnt so much more about the hallmark and what it stands for. Since then, I have registered for my own hallmark and have had my first pieces stamped. This was really special as I saw it come to life. I'm so glad I entered the competition, and it gave me the platform to thrive and grow as a maker."

Scott Smith

Silver Award, Gosset Champagne Award

Relishing the challenge of the Competition was a key inspiration for Scott Smith, Silver Award Winner in the Gosset Champagne Award. He says: "I entered the 2D Silversmithing category as a challenge for myself to apply my knowledge and skills of making into designing a high-end product for a client. I researched Champagne Gosset extensively and quickly learnt we had a shared synergy for tradition and heritage crafts so aimed to collaborate with them through this brief. I wanted to celebrate the Gosset brand through my design language and was instantly drawn to their ethos while designing for this brief."

"I was tremendously proud to win a Silver Award and The Gosset Champagne Award so early in my career, as it was the recognition from the industry I needed to boost my creative career. Aiding The Glasgow School of Art and winning as part of a team with my peers was really special and gave us all a creative boost after such a challenging time. Being a part of such a strong and creative collective and seeing the fruits of our labour recognised by the industry was an honour, and I feel extremely privileged to be a part of this journey with my peers."



PREMIER AWARDS

The Lifetime
Achievement Award

The Jacques Cartier Memorial Award

The Goldsmiths' Company Award



The Lifetime Achievement Award 2022

Words by **Christina Jansen**, Managing Director, The Scottish Gallery

Sponsored by





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

Opposite

Portrait of Malcolm Appleby Photographer: David Eustace, 2015. Born in 1946, Malcolm Appleby studied at Beckenham School of Art, Ravensbourne, Central School of Art, London and then at Sir John Cass before spending two years at the Royal College of Art in 1968. Malcolm then moved to Scotland, settled in the railway station at Crathes, Aberdeenshire before making his home and studio in the mid 1990's with his wife Philippa Swann and their daughter May in Grandtully, Perthshire.

'Although Malcolm now lives in Perthshire, the Crathes workshop was integral to Malcolm's work for nearly thirty years. He first moved to Deeside in 1969, forged a rapport with the rolling landscape, wildness, and peaceful beauty of the area; hardly surprising considering the important part nature plays in his work. He then bought the deserted Crathes Station on the former Deeside Line. With renovations complete in 1971, the Station offered ideal accommodation, and the wild garden, created from the Station car park, was to become a neverending source of inspiration.'

Christine Rew, Malcolm Appleby Designer & Engraver, Aberdeen Art Gallery & Museum 1998.

Malcolm Appleby is known primarily as an engraver and is considered amongst some of the finest living gun engravers and designers in the world. He is also a printmaker, a specialist in medals, silversmith, goldsmith and jeweller, making unique works and multiples.

His wide-ranging commissions come from across the board: private, public and corporate sectors, local and international. His extraordinary output ranges from commemorative pieces such as the electro-formed gold Model of the Moon – a gift for the first moon landing astronauts (1969) or the Trafalgar Medal, marking 200 years since the Battle of Trafalgar (2005), dramatically illustrating the precise moment of mortal combat.

To each piece he brings an innovative and imaginative approach, that often encompasses humour, such as the carved steel and gold Seal for the Board of Trustees at the Victoria & Albert Museum (1985) – the imagery was based on his recently departed ginger cat, seen rising towards the heavens, and was described by then Director Sir Roy Strong, with undoubted irony, as "the most vulgar piece" in the whole museum.

His appreciation of the natural world is everywhere evident in his work, including the sublime totem-like engraving of the Raven Gun – the first modern work commissioned by the Royal Armouries, on display at the Tower of London (1986) – one of a series of guns that has made Malcolm a recognised master of this field. The Scottish landscape is highlighted in the stunningly original Sculptural Centrepiece made for

the First Minister of Scotland's residence at Bute House (1999) which features in its parts the dramatic coastlines of Scotland, including the stacks and islands seen around the shores. A pair of Candlesticks for St Giles' Cathedral, Edinburgh (2014) incorporates dove and fish imagery that draws on the natural world that perfectly complements their setting. Politics is a prevailing source of inspiration: The Condiment Set for 10 Downing Street (1988) – made during the age of the Reagan, Thatcher 'star wars' years pulls no punches with its underlying meaning. 'Hurricane George' a large shallow bowl was created for the touring exhibition Cutting Edge, sponsored by a consortium of Scottish art galleries in 2007, highlighted the inadequacy of the Bush administration while Hurricane Katrina wreaked its fury. A series of political 'Catchphrase Beakers' begun in 2011 continues his desire to expose cliché, often using double entendre at its heart. The most recent piece completed in the workshop at the time of Covid 19 is 'Worst Case Scenario' (April 2020) an overworked catchphrase of our times. His work is held in numerous public collections worldwide and loved universally by the many private clients he has amassed over the years.

'Making and creating is part of my daily cycle. Inspiration can come from anywhere; I can turn a political catchphrase such as 'The Enemy Within' into a lettering design for one of my silver beakers. The making process is an inspiration in itself. I much prefer natural forms and textures to industrial forms and polished surfaces, frequently distorting the silver using corroded tools. These make subtle textures and informal surfaces over which I can engrave'.



Opposite and this page

Cigar jar, steel with damascened gold and silver, 1969, by Malcolm Appleby. Collection: The Goldsmiths' Company. Photographer: Richard Valencia



When The Scottish Gallery celebrated Malcolm Appleby's 70th birthday in January 2016, we included several portraits of Malcolm which had been taken the previous autumn by David Eustace as part of his ongoing Friends & Artists portfolio. Instead of using an image of an iconic engraved work to mark his birthday, we deliberately placed Malcolm centre stage, and this impacted the exhibition in unexpected ways: the enigmatic portrait of Malcolm cemented his status as a senior British artist and attracted a new audience. Malcolm Appleby has dedicated his artistic practice primarily to engraving and pushing the boundaries of metalwork. Constant experimentation has made him a master of his craft and in 2014 he received an MBE for his outstanding contribution to the arts and last year he was elected a Fellow of the Royal Society of Edinburgh. The Scottish Gallery has been associated with Malcolm since the 1970s, bringing the unique facets of his work to many, each piece sold marking the beginning of a new story.

In 2019, The Gallery celebrated fifty years since Malcolm first set up his studio in Scotland and the exhibition marked another opportunity to recognise his unique contribution to the arts.

Malcolm has an infectious enthusiasm for his craft, a willingness to work with other artists and his pleasure in sharing his skills is characteristic of his generosity and pre-eminence. The Gallery seeks to complement his studio practice output with imaginative displays of affordable and extraordinary examples.

It is also twenty years since Malcolm held his first symposium which has developed into an annual event providing a unique opportunity for artists to work alongside Malcolm in his studio for a week, a creative space for all to consider the possibilities of working in metal. The final gathering of friends, curators and collectors celebrates the week's work and encourages further discussion and creative thinking. The symposium attracts artists who work in different media, which enhances the experience for all participating. Malcolm uses 'Malcymix' as a description of his tireless experimentation and skill in blending metal. But a 'Malcymix' also describes his continued enthusiasm for bringing different artists together and seeing what happens in the mix, the very opposite of isolation — he has a passion for ideas and a generous respect and dedication for all studio practice. No one works alone, and Malcolm heartily acknowledges the part other artists and crafts people have played in the creation of his work since he first took up engraving in the 1960s.

I first met Malcolm and his wife and business partner Philippa in 1997 and I have never taken my visits to Grandtully in Perthshire for granted — Malcolm and Philippa are always welcoming and I am introduced to all the new projects on the go. The house appears like a cross between a ship's architecture and a Hobbit's house, with numerous studios and outbuildings set within acres of a wild garden complete with rare breed bantams and their beloved cat. The studio is a creatively dynamic place. I record every visit to Aultbeag as a means of trying to keep up with the extraordinary output. In 2019, when the Japanese sculptor Koji Hatakeyama was making an educational visit to Edinburgh, I took him to see Malcolm — at first he seemed indifferent to the changing landscape as we left the city of Edinburgh behind, but the moment he caught sight of Malcolm's home and studio he was filled with excitement — Grandtully is the stuff of dreams.

This page

Millennium Casket, 18ct white gold with gilded baseline and rim, burr walnut base. Made by Hector Miller and Malcolm Appleby, 1999. Collection: The Goldsmiths' Company. Photographer: Richard Valencia

Opposite above

Tectonic beakers, hand-raised Britannia silver.
Made by Malcolm Appleby and Jane Short, 2014.
Collection: The Goldsmiths' Company.
Photographer: Clarissa Bruce

Opposite below

Dragonfly Gun, 2013–2016 Lockplate and Action







Over the years, I have been the lucky recipient of Malcolm and Philippa 'ephemera' – decorated letters and parcels, usually some form of recycled packaging, patched up and tied up in string. This encompassing aesthetic and Philippa's annual newsletter makes all friends and collectors feel special and included in the creative process. For the lucky owner of Malcolm's jewellery or engraving gets to know 'the other side' - the bit that the viewer doesn't get to see and only the wearer gets to enjoy – such as the underside of a brooch engraved with feathers, or the inside of a bangle with a signature to be found amongst a sea of swirling scrolls. The possibilities for Malcolm to be creative don't diminish, they increase with every passing month - the more Malcolm makes, the more the ideas keep coming. 'Making and creating is part of my daily cycle. Inspiration can come from anywhere; I can turn a political catchphrase such as 'The Enemy Within' into a lettering design for one of my silver beakers. The making process is an inspiration in itself. I much prefer natural forms and textures to industrial forms and polished surfaces, frequently distorting the silver using corroded tools. These make subtle textures and informal surfaces over which I can engrave'.

50 Golden Years in Scotland was a celebration of Malcolm Appleby and an opportunity to capture the beautiful, creative space which is central to his practice. The natural world that surrounds the studio informs every piece, the artist's inspiration unlimited in the abundance of the world around him. Malcolm has also supported many fundraising events for charity over the years, primarily the creation of the annual 'Banchory Bangle' - a raffled gold bangle - the first of which was made in 1976 for Children 1st in Aberdeen. The bangle has become a legendary object in the North East of Scotland. His much photographed jumper has also become a legendary object. Originally knitted by his mother in the 1960's in olive green wool, it has been transformed by over 50 years of darning and additions of silver buttons. One might forget that this garment is a practical pelt to keep Malcolm warm whilst concentrating at the bench but it is also an iconic part of his visual armour which cannot be separated from who Malcolm is. And every time I see it, I say 'Which Museum is getting the Jumper?!' He tells me that the last inclusion to the jumper was the string that wrapped the last parcel sent from The Scottish Gallery!

The Jacques Cartier Memorial Award

The Premier Craft 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.

The Goldsmiths' Craft & Design Council (GC&DC) started their partnership with Cartier in 1958 and in memory of Jacques Cartier, an elite Award was created and introduced to identify and reward exceptional and outstanding craftsmanship in the competition.

The Award is given at the discretion of the Council for exceptional and outstanding craftsmanship. It is only awarded when, in the Council's judgement, an entry achieves a standard to justify the honour.

The winner of the Award has their name inscribed in the Jacques Cartier Memorial Award Gold Book and also receives a valuable gold replica of the book.

The Goldsmiths' Craft & Design Council (GC&DC) started their partnership with Cartier in 1958 and in memory of Jacques Cartier, an elite Award was created and introduced to identify and reward exceptional and outstanding craftsmanship in the competition.

Cartier made and presented an 18ct gold book to the GC&DC to signify and formally launch the Jacques Cartier Memorial Award. This Cartier Award gold book (master) houses the names of all the winners of the Cartier Award and is displayed alongside the Cartier winner in GC&DC's Awards exhibition at Goldsmiths' Hall, which is open to the public.

Every year, members of the Council, which include industry experts representing the specialist aspects of the trade are tasked with assessing if any of the Gold Award winning entries could challenge

and satisfy the extremely demanding criteria of the Cartier Award – being a flawless entry that demonstrates the very highest standards of craft skills and ultimate craftsmanship on a major piece of significant undertaking.

This is a challenging enough task for Council, but made harder still when potentially judging jewellery alongside a piece of silversmithing for instance. However, this is where specific expertise within Council's membership give accurate summaries of contending pieces before any voting takes place to decide if there is a worthy winner of this ultimate acclaim and elite achievement in the Goldsmiths' competition.

To illustrate that the Cartier Award is unique and takes something special to win it, in the 64 years that it has been available it has been won 41 times. Looking at the Cartier Award archive, craftsmen and women in specialist disciplines of enamelling, silversmithing, engraving, diamond mounting, model making and modellers have won Cartier Awards. Some of these elite craftsmen and women have won it a second time; Sam Marsden, Paul Jones, Tony Bedford and A. Winchcombe. Even more impressive is that silversmith Christopher Lawrence has three Cartier Awards to his name but to top that, and unbelievably, master enameller Fred Rich has now won four Cartier Awards in his illustrious career, his last one was in last year's competition.

This year no entry challenged the Cartier Award.

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 Council's judgement, an entry achieves the highest standard of creative design and originality.

When this premier Award was introduced and established in the competition over 30 years ago, it sought to reward a combination of high-quality craft and design skills in a 3D finished piece in any specialist aspect of the craft. Although successful in identifying worthy entries, Council felt there needed to be greater distinction and difference to the Cartier Award, so the Council changed the emphasis to design and that this would include 2D design entries alongside 3D finished work. This was also an attempt to highlight and further promote the crucial importance and contribution that design plays in the industry. In fact, the first ever 2D design winner of this coveted Award was Zoe Harding in 2013, for her medal design based on the conservation of the Arctic.

Over the ensuing period this shift of emphasis has proved successful and the Goldsmiths' Company Award has its own unique identity and is a flagship promotion for design of the highest standard of creativity and originality.

To prove the point this Premier Award that sits alongside and compliments the Cartier Award, has been extremely popular and has attracted designers to the competition to win this prestigious Award. It has been regularly awarded since its inception, and in recent times, only not claimed in 2005 and this year.

In the absence of a winner this year, to highlight and celebrate the Goldsmiths' Company Award this year, here is a retrospective look at examples of winning entries of this Premier Award.



PREMIER AWARDS





MAJOR AWARDS

The College Trophy Award

The Junior Award

The Senior 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

Birmingham City University

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.

JUNIOR AWARD

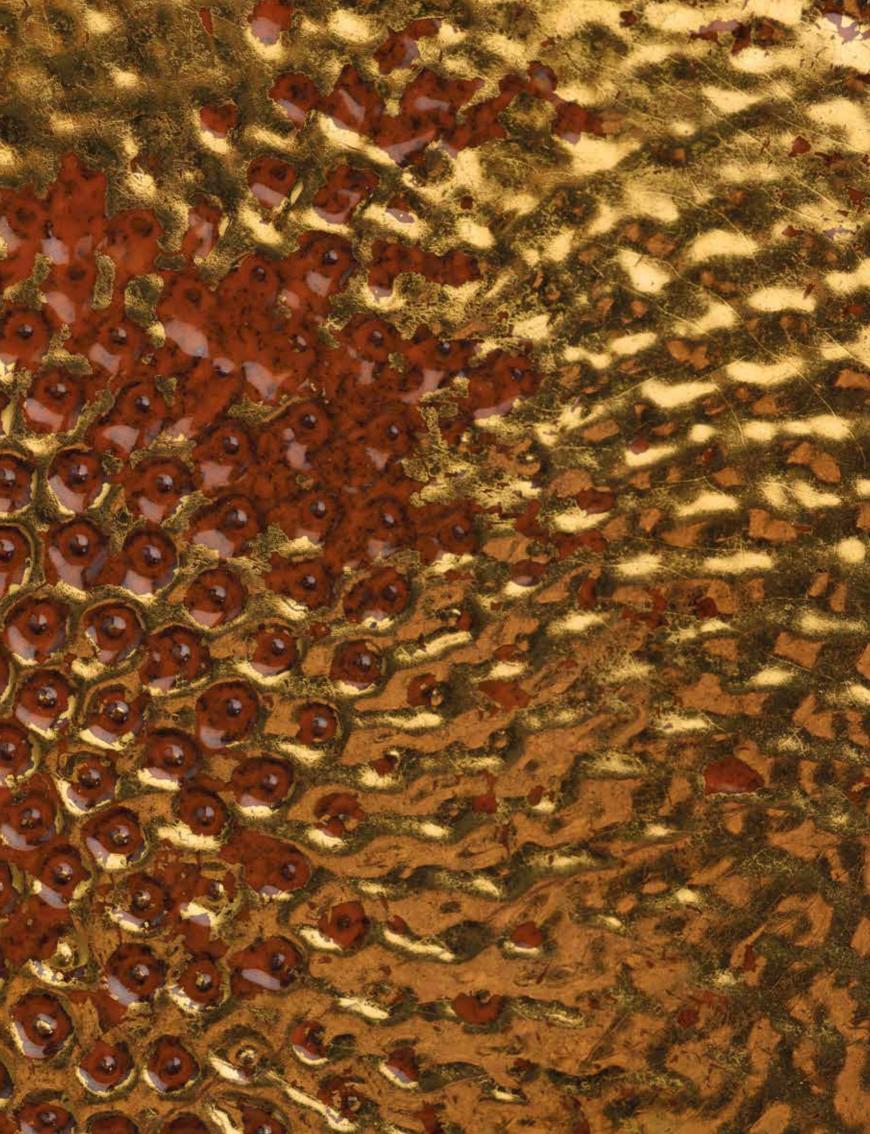
Martina Grumitt

Ballerina Hibiscus Dress Brooch Griffin of London & The Goldsmiths' Centre





SENIOR AWARD Alexandra Raphael Lace Plique-à-jour Bowl



SPECIAL AWARDS

Theo Fennell Apprentice & Master Award

Gem-A Award

Valcambi Ethics Award

Podolsky Award

Phil Barnes Enamelling Bursary

Special Council Bursary

THEO FENNELL 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

Lewis Towens & Paul Towens Gentleman's Box (1) Ottewill Silversmiths & Jewellers

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 Diamond Grading & Identification Lab course.

Winner

Paul Bailey-Green

Moon Among The Stars Collection (2) Paulo Viridi

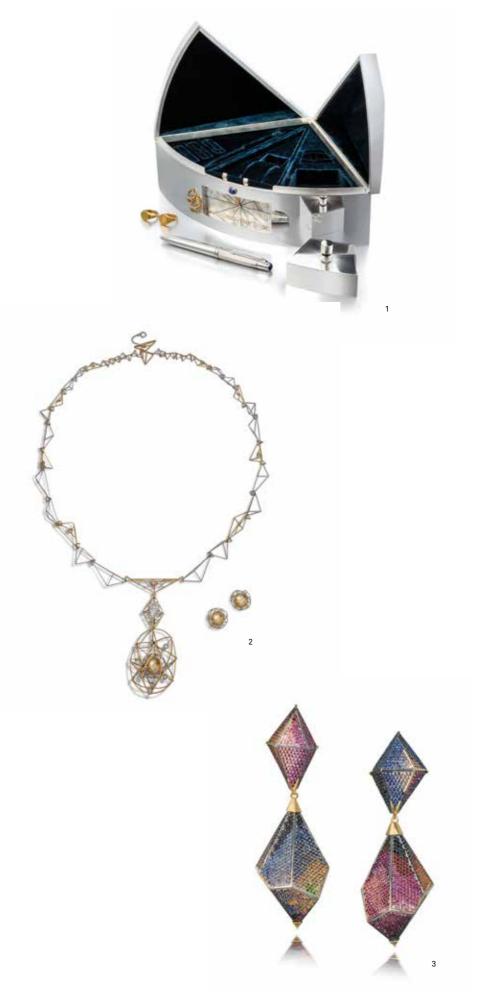
VALCAMBI ETHICS AWARD

This new Award, sponsored by Special Patrons Valcambi, seeks to celebrate a successful combination of exceptional and unusual design whilst showing conviction and commitment to ethical practice.

Winner

Janet Barber

Synthesis Gem Earrings (3)



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

Katie Watson

Woodland Reflections Beaker (1)

PHIL BARNES ENAMELLING BURSARY Sponsored by Linda Barnes

This 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

Yinglong Li

Light of Forest Plique-à-jour Cup (2) Birmingham City University

SPECIAL COUNCIL BURSARY

This new bursary provides an excellent incentive for all aspiring engravers and/or chasers to participate in the competition. It is designed to promote and aid career, technical and creative development which aims to support craftsmen and women in providing some workshop experience with an established specialist expert in these ever-important and invaluable allied crafts.

Winner

Carolyn Stephenson Bamboo, Ghinko & Wheat Trilogy (3)













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

Light & Illumination

Entrants were asked to design a table or wall mounted item/s in silver that incorporates some form of illumination and aesthetic qualities. Singular statements, a pair or component units could be considered that enabled light to provide a conducive atmosphere and ambience. Entrants could use other complimentary materials in support of their idea.

Silver Award

Alice Biolo

Aurora (1)

Glasgow School of Art

Hayley Worthington

Reflecting Nature Inside (2)
De Montfort University

Bronze Award

Sarah Wilmott

Spinning Top Silverware Glasgow School of Art





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SMALLWORKERS

Special Award sponsored by Champagne Gosset

On Champagne Gosset's fourth year of Patron partnership with the GC&DC, entrants were invited to design a silver box that provides surface areas, both in and outside, to create visual representation of Gosset's long standing heritage. This can also include hidden elements and treasures to increase intrigue, interest and fascination.

Entrants were encouraged to research and understand Gosset's deep-rooted hand-crafted procedures in producing their undisputed quality wines. Gosset Champagne spends most of its life in their extensive cellars, an essential part of producing the quality and distinctiveness, providing a wealth of inspiring imagery and conditions for consideration.

Bronze AwardsSophie Martin-Glinel *Pupitre*Essemgé

Andrew McCulloch

Decorative Gosset Box Glasgow School of Art

Sarah Wilmott

Gosset Cork Memory Box Glasgow School of Art

MEDAL DESIGN

Fusion

This year designers were invited to explore the enriching theme of "Fusion: food, music and culture" which sought to celebrate the richness of collaboration through their own unique lens. Entrants were encouraged to look at diversity through their individual perspective and to think about how the form of the medal can be best used for their design narrative.

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

Gold Awards

Bingyan Qu

Cookware medal (Wok & Pan) (1) Central Saint Martins

Seoha Park

Spiral – Tender but Strong (2) Glasgow School of Art

Silver Award

Dauvit Alexander

Fusion: Past Perfect/Future Continuous (3)

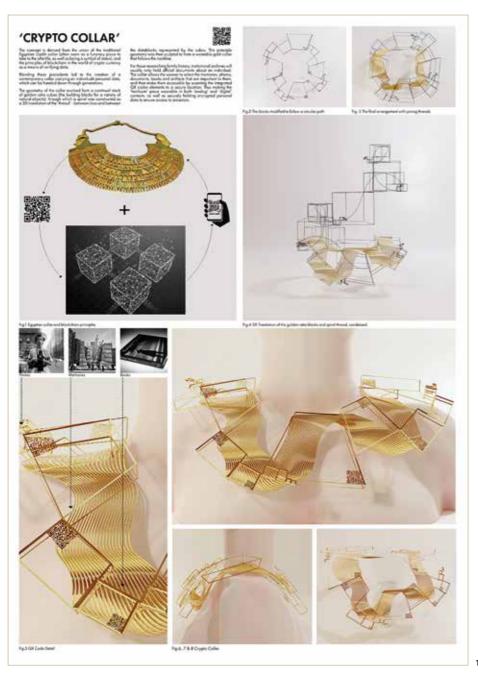
Brozne Award

Bahareh Ashrafi Golden Ratio









CONCEPTUAL JEWELLERY

Data

On the prevalent theme of data, this year entrants were invited to design jewellery or body adornment that uses or illustrates one or more of the many aspects of data. Entrants were encouraged to push their concept, imagination and ambition far and wide to illustrate a topic of concern or an interpretation of data in a unique and innovative way in the form of jewellery.

Gold Award Aymee Thorne Clarke Crypto Collar (1)



Silver Awards

Zulaa Fleming Phantom Limb (2)

Allison Macleod

Data Portrait Collar (3) Phorme

Jonathan Sheridan

Codified (4) Design DNA Ltd

Bronze Awards

Qi Pan

Post-Truth

Tamara Afonso

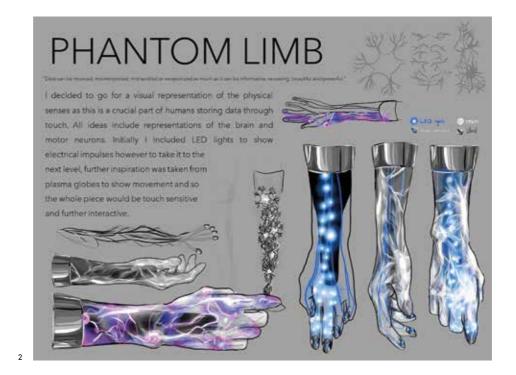
Domed Gemstone Brooch London College of Fashion

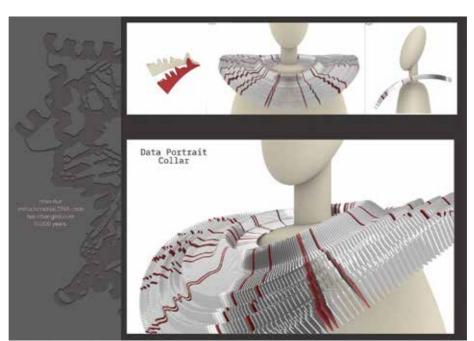
Ruoyi Liu

Data Analysis Discriminator Glasgow School of Art

Faith Wylie

DNA Parasite





3

"A really exciting, broad set of entries. There was a notable distinction between people creating jewellery as a device or wearable to protect from data misuse and those that translated data or themes around it into wearable design"

PERIDOT JEWELLERY Special Award sponsored by Fuli Gemstones

This year we welcome Fuli Gemstones International Holdings Limited as new Principal Patrons to the competition. For this brief, written in liaison with Pia Tonna of Fuli Gemstones, entrants were asked to capture, enrich and celebrate the intense beauty of Peridot by designing an exclusive collection of distinctive jewellery that features and promotes this captivating gemstone.

Fuli Gemstones will provide Peridot's to the winning designer to progress their chosen jewels into manufacture.

Gold Award

The Fuli Gemstones Award Stasia Parker Amulet Collection (1)

Amulet Collection (1) Herts Design

Silver Awards

Anita Loh Peridot Clandestine Earrings (2) UCA Farnham

Marwa Smida

Peridot and Lenses Set (3)

Bronze Awards

Yan Tung Sin

Time

Birmingham City University

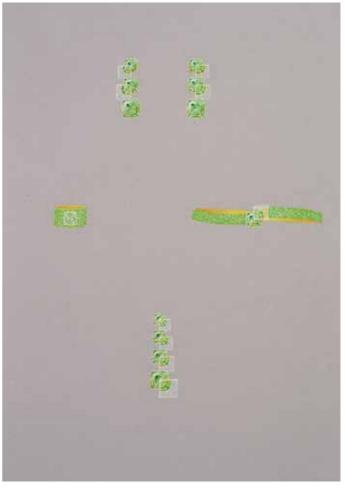
Abbie Williams

Peridot Lore

"The explosion of colour perfectly taps into the need we all have for uplifting, energising jewels right now, and the mood board with its shimmering, iridescent images piqued my interest. What's more, the use of smaller coloured gemstones really complements the larger cuts of peridot, and presents the stone in a fresh, modern way."











COMMERCIAL JEWELLERY

Special Award sponsored by Ernest Jones

New Special Patrons Ernest Jones asked designers to create a contemporary diamond and gold/platinum jewellery set that will appeal to the Ernest Jones professional. The designs should be considered a modern, wardrobe essential (appropriate for both work and play) with the potential to evoke conversation in line with Ernest Jones' latest strapline: 'Celebrate Your Story'.

Ernest Jones will provide the precious metals, gemstones, and materials for the designer to manufacture their winning design.

This brief was written in liaison with Elizabeth Galton and Mischa Joslin of Ernest Jones.

Gold Award

The Ernest Jones Award Anna Harvey Tied Together (1)

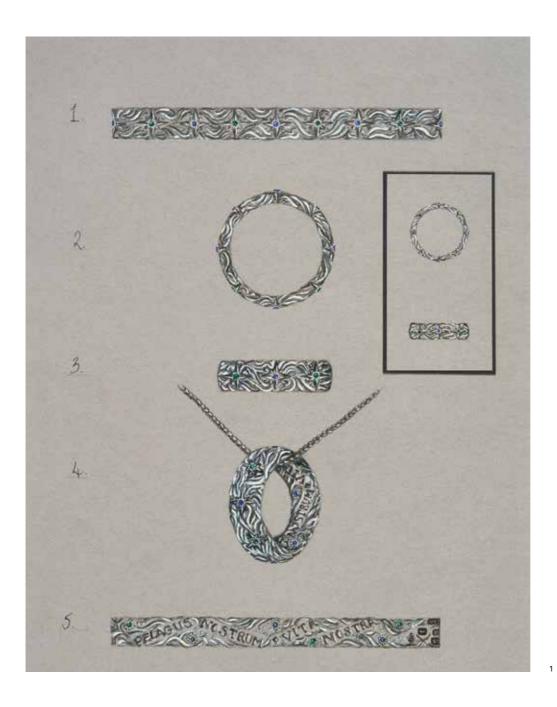
Silver Awards

Philippa Kent-Davis Enso (2) Birmingham City University

Urvi Bansal

Pride Collection (3)
Birmingham City University





REPURPOSE JEWELLERY

Special Award sponsored by Vipa Designs

Re-modelling of heirloom treasures remains a growing aspect of the jewellery industry, with clients seeking to upcycle their treasured jewels into contemporary, wearable designs. The Vipa Designs Award returns this year with a case study where a client wishes to use the materials from their grandparents wedding bands to design a new piece of jewellery to gift their son as he embarks upon 6 months of travelling after completing his studies in Marine Biology.

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

Silver Award

Sophie Cunliffe

Our Seas, Our Life (1)
Sophie Cunliffe Jewellery

Bronze Awards

Grace Mcnamara

Prosperity Pond The Goldsmiths' Centre

Jenny House

Home & Away Travel Pendant Origin 31

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 single, efficient and effective item of jewellery on the theme and influence of Art Nouveau to be specifically produced by Direct Precious Metal 3D Printing.

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 designers.

Gold Award

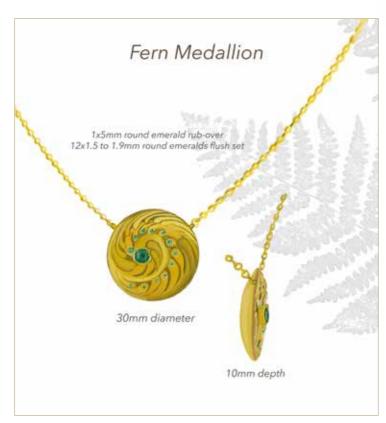
The Cooksongold Award Marina Skia Orchid Brooch (1)

Silver Award

Alice Welsh
Fern Medallion (2)
Featherstones Jewllery

Bronze Award Simon Evans Morpho





PLATINUM JEWELLERY

Special Award sponsored by C. HAFNER GmbH

We warmly welcome Special Patrons C.HAFNER to the competition who are offering a brand-new Award that features and promotes Platinum, the most noble of precious metals.

In celebration of the Queen's Platinum Jubilee this year, entrants were invited to design a complimentary set of Brooch and Earrings in platinum to denote this milestone. The design should be predominately in platinum and incorporate precious gemstones to enrich your design and further highlight the concept, platinum and the Queens special landmark event were encouraged.

In liaison with the winning designer, if suitable C.HAFNER would actively encourage taking their design into manufacture with the platinum and gold supplied by the company.

C.HAFNER would then also seek to promote the awardwinning jewels in their marketing material to celebrate this unique partnership and the Queens Platinum Jubilee. As part of the prize, the winning designer would be invited to visit C.HAFNER in Germany.

This brief was written in liaison with Birgitta Hafner and Philipp Reisert of C.HAFNER.

Silver Award

The C.Hafner Award Abbie Williams

Platinum Facet Collection (1)

Bronze Awards

Jesper Velling

Honeycomb Brooch & Ear Clips Jesper Velling Jewellery

Abbie Williams

Brilliant Platinum Collection

Gabriela Kucharska

Platinum Oak Cleave and Company

MAKE YOUR MARK

Special Award sponsored by The Goldsmiths' Company **Assay Office**

The Goldsmiths' Company Assay Office and the GC&DC have come together again 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 Will Evans 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. Of additional interest and appeal, there is a brand-new commemorative mark that has been designed to celebrate Her Majesty's Platinum Jubilee.

Bronze Award

Yuyi Cheng

Hallmark of the Future Bishopsland Educational Trust





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 Theresa Nguyen Meadow Centrepiece (1)

Bronze Awards Benjamin Ryan Tangled Tela Vases BJRdesigns

Jessica Jue Whispering Reeds Beaker

Belinda Solarte Kiwi Bowl







READY-TO-WEAR JEWELLERY

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

This year the brief sought to highlight the fragility of our environment and the beauty of nature as we turn our thoughts and practices towards achieving a Net Zero future. This section invites jewellery that represents demi-fine, contemporary, easily reproduced and commercial with a nature inspired design or that celebrates our beautiful world.

Silver Awards

The NAJ & BATF Award Kiang Edwin Idris Charman Melati Earrings (1) Pusaka

Kali Forbes Ripple Bangle (2)

Bronze Award Susi Smither Feeling Druzy Suite The Rock Hound



CREATIVE INNOVATION AWARD

Previously Technological Innovation, entries must demonstrate innovation in creative design and/or manufacture.

Judges were specifically looking at a proficient and clever/inventive use of tools, equipment, machinery and/or technology in a different, challenging or ground-breaking manner that informs the overall design of the piece.

Silver Awards

Siqiu Zhang Cocooning Set (1)

Rebecca Mundy

Gold & Platinum Star Ring (2) Rebecca Mundy Jewellery

Bronze Award

Evgeniia Balashova

Brushstroke Bracelet Evgeniia Balashova Jewellery



"An outstanding use of fine wire in a 3D bubble-like structure – I've never seen anything quite like it!"



CONCEPTUAL JEWELLERY

This section focuses on jewellery or body adornment using any materials. Entries were judged on creativity, 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 Awards

Melanie Georgacopoulos Nacre Necklace (1)

Anna Gordon

Kinetic Rhythm Brooch (2) Glasgow School of Art





Silver Awards

Tai Teng

Wearable Listening Tools (3)

Jo Harrison-Hall

'Don't Burst my Bubble' Quartz Ring (4)

Alice Fry

Niobium 'Crystal Rock' Brooch (5)

Bronze Awards

Andrea Dritschel

Ocean Angels Earrings

Joel Matthew Smyth

Tactility Kinetic Cuff Joel Metal Smyth

Ke Bao

Puzzle Necklace YDMD Studio

Simone Faurschou

Blockchain Pendant







PRECIOUS JEWELLERY IN SILVER

Special Award sponsored by Beaverbrooks

Entrants were invited to submit items made in silver. These were primarily judged on design merit but consideration was given to quality of craftsmanship and finish.

Silver Award

The Beaverbrooks Award Alexandra Tosto Butterfly Pendant (1) Alexandra Tosto Design

Bronze Award

Qiang Li *Dim Sum Pendant*MuseLi-Q





PRECIOUS JEWELLERY IN GOLD, PALLADIUM, PLATINUM Special Award sponsored by Thomas Lyte

Silver Awards

The Thomas Lyte Award Mark Nuell Freeform Gold & Aquamarine Necklace (1)

Dimitar Hitrov
The Oyster Jacket Ring (2)
Dimitar Hitrov Diamond Setter Ltd

Bronze Awards

Zeemou Zeng The Heart Collection

Benjamin Ryan Vorso Engagement Ring BJRdesigns



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 Award Alexandra Raphael Lace Plique-à-jour Bowl (1)



Silver Awards

Yinglong Li

Light of Forest Plique-à-jour Cup (2)
Birmingham City University

Setsu Waters

Enamel & Gold Leaf Brooch (3)

Bronze Awards

Jessica Turrell

Tags/Flags Necklace

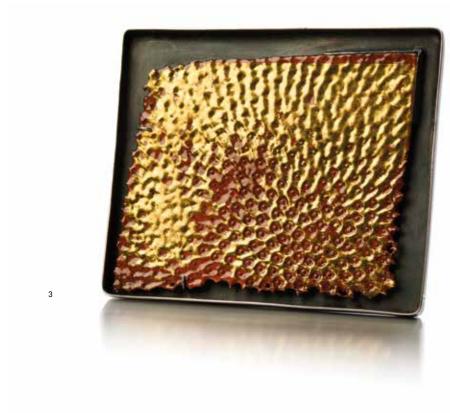
Setsu Waters

Enamel & Silver Leaf Brooch

Yuling Ouyang Spring Landscape Duncan of Jordanstone College of Art and Design (Dundee)

Tehya Hall Koi Fish Pillbox







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

The following sections are split into Junior and Senior categories.

The definition of a Junior covers any entrant who made or designed their piece whilst studying, or within 3 years of completing a recognised course in the U.K, or are an apprentice. All other entrants are classed as Senior.

SILVERSMITHS

Special Award sponsored by The Birmingham Assay Office Any item of silversmithing could be submitted in

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 Award

The Birmingham Assay Office Award

Lewis Towens

Gentleman's Box (1)

Ottewill Silversmiths & Jewellers

Bronze Award

Varis Prieditis

Silver Ivy Goblet with Removable Glass Stuart Ray & The Goldsmiths' Centre





POLISHERS

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

JUNIORS

Silver Award

Paul Bailey-Green

Titanium Whisky Tantalus (1) Paulo Viridi

Bronze Awards

Varis Prieditis

Silver Ivy Goblet with Removable Glass Stuart Ray & The Goldsmiths' Centre

Emily Smith Chaos Brooch



SENIORS

Gold Award

Ben Filip Gentleman's Box (2) (Silversmithing by Lewis Towens)
Ottewill Silversmiths & Jewellers

Silver Award

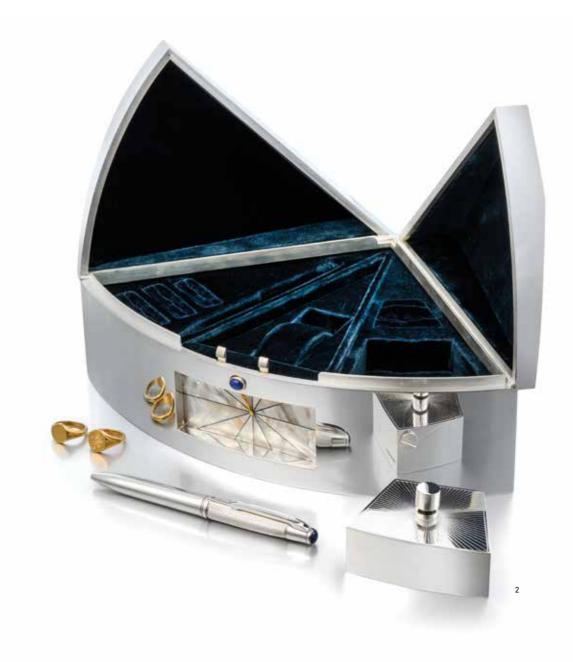
Jane Lunzer The Folly Ring (3) Jane Lunzer

Bronze Award

Benjamin Ryan

Vorso Engagement Ring BJRdesigns





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

Gold Award

Katie Watson
Woodland Reflections (1)

Silver Award

Alice Fry

The Niobium 'Amethyst' Box (2)

Bronze Award

Henry Ball

Rhododendron Beaker Bishopsland Educational Trust

Alice Fry

Niobium 'Crystal Rock' Brooch

Idris Tetlow

Monogram I
The Goldsmiths' Centre

Esther Ilett

Monogram E
The Goldsmiths' Centre





SENIOR
Silver Award
Tony Bedford
Chased Portrait of a Young Girl (3)



SMALLWORKERS & MODEL MAKERS

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

JUNIOR Gold Award

Lewis Towens
Gentleman's Box (1)
Ottewill Silversmiths & Jewellers

Bronze Award Qiang Li *Mince Pie Necklace*MuseLi-Q



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

Eilidh Munro

'The Return of Joy' in Tagua Nut (1)

Silver Award

Sophie Chapman

Lion's Head (2)

Asprey London & The Goldsmiths' Centre

Bronze Award

Joanne Grogan

Jacinda Arden





"The vegetable ivory lily-of-thevalley – I dread to think how long it took to make, but the result is impressive."

MODELLERS

SENIOR Gold Awards

Robert Elderton

Broken Hearted Bride (1)

Laura Baverstock

Embroidered Tiger (2)

Silver Awards

Stephen Allen

Sherlock Holmes – 'Candles and Firelight' (3) Stephen Allen Sculpture

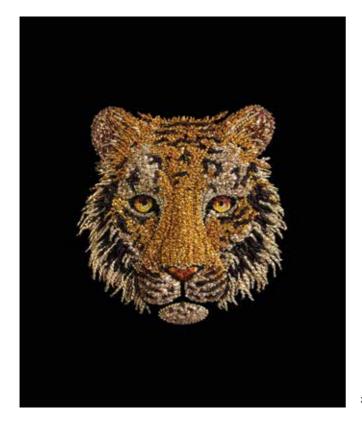
Gavin Haselup

One of the Few (4) G A Haselup

Bronze Awards

Andrew Birks

Tagua Nut, Cattle Horn, Walnut Wood & Silver Figure Head



"The winning piece in the Senior category was exquisite. A small plaster carving, with magnificent detail, crisp and precise."



2







JUNIOR

Gold Award

JEWELLERS

Brown & Newirth

the diamond mounter.

The Brown & Newirth Award Paul Bailey-Green

Moon Among The Stars Collection (1) Paulo Viridi

Silver Award

Mark Newman

Matrix Rings (2)

Mark Newman Jewellery

Megan Langlois

Entomophily Brooch (3) Catherine Best









SENIOR Gold Awards

Dimitar Hitrov

The Oyster Jacket Ring (4)
Dimitar Hitrov Diamond Setter Ltd

Sonia Cheadle

Spinning Pearl Ring (5) Sonia Cheadle London

Silver Awards

Anna Gordon

Kinetic Rhythm Brooch (6) The Glasgow School of Art

Mark Nuell

Freeform Gold & Aquamarine Necklace (7)

Bronze Awards

Benjamin Ryan

Vorso Engagement Ring BJRdesigns

Reg Elliot

Bumble Bee Set Elliot Fitzpatrick Ltd

Thomas Carl Johnson

Reflection Earrings werkbytcjdesigns



DIAMOND MOUNTERS

This section rewards handmaking skills and talent in diamond mounting. Judges preferred to see unset items but this does not preclude set pieces.

JUNIOR

Gold Award

Martina Grumitt

Ballerina Hibiscus Dress Brooch (1) Griffin of London & The Goldsmiths' Centre

Silver Award

Joel Quilley

Silver Geometric Pendant (2) SVS Designs Ltd & The Goldsmiths' Centre

Bronze Award

Megan Langlois

Entomophily Brooch Catherine Best

SENIOR

Bronze Award

Thomas Carl Johnson

Reflection Earrings werkbytcjdesigns





SETTERS

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

JUNIOR

Gold Award

Henry Buckett

Pavé Map Pendant (3)
Brown & Newirth & The Goldsmiths' Centre

Bronze Award

Alysha Strong

Diamond Ring

The Goldsmiths' Centre

SENIOR

Bronze Awards

Dimitar Hitrov

The Oyster Jacket Ring

Dimitar Hitrov Diamond Setter Ltd



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

Gold Award

Yinglong Li

Light of Forest Plique-à-jour Cup (1) Birmingham City University

Silver Award

Idris Tetlow Celtic Incense Bowl (2)

The Goldsmiths' Centre

Bronze Awards

Yuling Ouyang

Spring Landscape

Duncan of Jordanstone College of Art and Design (Dundee)

Tehya Hall Koi Fish Pillbox

The Goldsmiths' Centre



SENIOR **Gold Award**

Alexandra Raphael Lace Plique-à-jour Bowl (1)

Silver Awards Jessica Turrell

Tags/Flags necklace (2)

Linda Connelly Merking's Palace and Gardens Jewel (3) Linda Connelly Enamels and Jewellery

Keith Seldon Livery Badge (4) (Designed by Richard Fox) Fox Silver Limited







LAPIDARY & CARVING

This section 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 Silver Award Jo Harrison-Hall 'Don't Burst my Bubble' Quartz Ring (1)



ENGRAVERS, DIE SINKERS & SEAL ENGRAVERS

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

JUNIOR **Gold Awards**

Stefan Tod

Harap Alb & the Enchanted Stag (1)

Megan Rigby Lady of the Lake Seal Engraving (2) Rebus Signet Rings Ltd

Bronze Award

Chih-Ning Li

Portrait of Venus Epona Smith Jewellery

Henry Ball

Engraved Reflections Box Bishopsland Educational Trust

SENIOR Silver Award

Anastasia Young Prologue Phase II (3)











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.

JUNIOR

Silver Award

Paul Bailey-Green

Moon Among The Stars Collection (1) Paulo Viridi

SENIOR

Silver Awards

The Boodles Award

Dimitar Hitrov

The Oyster Jacket Ring (2)
Dimitar Hitrov Diamond Setter Ltd

Thomas Carl Johnson

Reflection Earrings (3) werkbytcjdesigns

Sonia Cheadle

Spinning Pearl Ring (4) Sonia Cheadle London









WIRE INNOVATION AWARDS

Special Award sponsored by the Worshipful Company of Gold & Silver Wyre Drawers These two Awards sought to encourage and

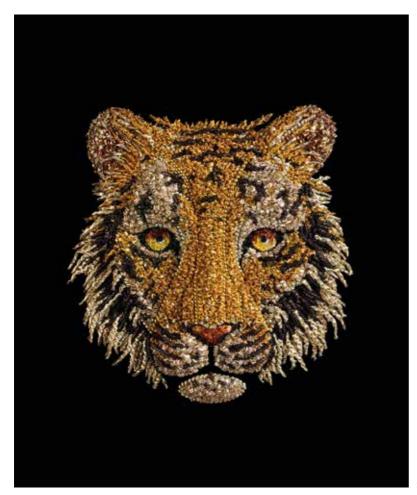
These two Awards sought to encourage and reward innovative design and making that incorporated actual wire (not cast) in all its forms across jewellery, smallwork and silversmithing.

JUNIOR Gold Award GSWD Award Siqiu Zhang Cocooning Set (1)

SENIOR Gold Award GSWD Award Laura Baverstock Embroidered Tiger (2)

Silver Award Anna Gordon *Kinetic Rhythm Brooch* Glasgow School of Art









LASER TECHNOLOGY

Special Award sponsored by ALPHA LASER GmbH

This section seeks to attract any work that has utilised laser technology in part or full through the production of their finished piece, set, pair, suite, collection etc. This can be by employing laser welding and/or cutting in the production process, it can be done by 3D printing (design and print) on 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.

JUNIOR Gold Awards ALPHA LASER GmbH Award Paul Bailey-Green Moon Among The Stars Collection (1) Paulo Viridi

SENIOR Bronze Awards Benjamin Ryan Vorso Engagement Ring BJRdesigns

Giles Kozdon Demarcation Pendant Giles' Workshop

HORN & POLYMERS

Sponsored by The Worshipful Company of Horners

We warmly welcome The Worshipful Company of Horners to the Goldsmiths' Competition, and as new named award Patrons, we are pleased to offer a brand new Horn & Polymers award – a first in the Competition.

This new section sought to attract any jewellery or decorative products containing horn and/or plastics, showing innovation in design and proficiency in horn/plastics shaping.

SENIOR

Gold Award

The Worshipful Company of Horners' Award

Andrew Birks

Tagua Nut, Cattle Horn, Walnut Wood & Silver Figure Head (1)

Silver Award

Nicola Margai

Feathered Horn Brooch (2)

Bronze Award

Nicola Margai

Cell Bangle & Neckpiece Set in Horn





Image Credits

p.02 Katie Watson – Woodland Reflections

p.08 Theresa Nguyen – Meadow Centrepiece

p.28 Anna Gordon - Kinetic Brooch

p.40 Gavin Haselup – One of the Few

P.44 Setsu Waters - Enamel & Gold Leaf Brooch

p.48 Nicola Margai - Feathered Horn Brooch

p.62 Laura Baverstock - Embroidered Tiger

p.74 Megan Rigby – Lady of the Lake Seal Engraving

Acknowledgments

Art Direction and Editorial: Banita Mistry and Brian Hill Contributing writers: Natalie Ball, Kathryn Bishop, Ruth Faulkner, Maeve Gillies, Brian Hill, Christina Jansen

Annual Design and Art Direction: TurnbullGrey

Printing: Pureprint

Photography: Richard Valencia

Awards Management: Banita Mistry, Brian Hill and Alexandra Tosto

The Goldsmiths' Craft & Design Council would like to give thanks to: Her Royal Highness Princess Michael of Kent

The Goldsmiths' Company

The Goldsmiths' Centre

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ERNEST JONES

▶LINDSTROM®

