



The Goldsmiths' Craft & Design Council Awards 2024





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Chair's Welcome

A warm welcome to The Goldsmiths' Craftsmanship & Design Awards Annual 2024, and huge congratulations to every designer and craftsperson who won an award (or several!) this year. The 2024 competition attracted a record 800 entries,

The 2024 competition attracted a record 800 entries, which resulted in a diverse selection of award-winning pieces — each of which are listed in this Annual.

From intricately detailed, painted enamel portraits to a silver model of a classic car, fungi-inspired earrings and apprentice masterpieces, the pages ahead are brimming with examples of exceptional and diverse work from across the United Kingdom.

This year's Awards ceremony took place in the beautiful surrounds of the Goldsmiths' Hall in London where we welcomed award winning entrants, our supporters and industry guests, while a dedicated live stream of the ceremony doubled our audience on the night, reaching viewers around the world.

Our winners were equally impressive. Highlights from the ceremony included the prestigious Jacques Cartier Memorial Award presented personally by Laurent Feniou, Cartier's UK Managing Director, to Penny Davis for her spectacular four painted enamel portraits [p.36].

We were also thrilled to present this year's Lifetime Achievement Award to Tony Bedford, sponsored by Thomas Fattorini, celebrating his remarkable career as a luminary in the world of silversmithing [p.30]. During the ceremony, guests enjoyed a short film spotlighting Tony's inspirational life and work in his own words. For those who missed it the film can be found on our YouTube channel and website.

I'd also like to take a moment to acknowledge the generous and unwavering support of our Awards Patrons and Sponsors, notably our Founding Patron, The Goldsmiths' Company, and our Founding Principal Patron, Cartier.

The GC&DC Council and our winners have also been delighted by the Awards that offer additional incentives and experience opportunities, such as training with a master craftsperson, bringing 2D designs to life, or study courses to enhance skills and knowledge. These experiences have been made possible by our generous supporters who continue to show a passion and commitment to the furtherance of learning and craftsmanship in the UK.

On that note, I would also like to thank our knowledgeable and discerning industry judges. They are tasked with protecting our benchmark standards, and without them, the competition would not have the credibility or integrity it is known and respected for.

We are indebted to the GC&DC Council members and its Trustees, who give their time voluntarily to the Awards each year and are all committed to maintaining high standards, pushing boundaries and ensuring our Awards are relevant and appealing to our entrant community. Without our amazing consultants Brian Hill, Alexandra Tosto, Banita Mistry, and the new part-time team, these Awards would not be possible. They are the true powerhouse orchestrating all the activities and programmes.

At the heart of the Council and its Awards is our remit: 'To encourage, stimulate and promote the pursuit of excellence in craftsmanship and design amongst all those in the United Kingdom who work within silversmithing, goldsmithing, jewellery and allied crafts'. And these values will never be compromised.

Indeed, our vision as a Council to expand the outreach of the competition has inspired collaborations with Birmingham Assay Office, The Goldsmiths' Centre, Goldsmiths' North and other trade and consumer-related events, and we will continue to raise the profile of the Awards across the UK and beyond.

It is both a privilege and honour to be the Chair of GC&DC and part of this amazing industry. For those who are starting on that journey: be inspired by those who have gone before and set the high standards we all aspire to. For those stars of the future, the world is your oyster! Until next year, we hope you enjoy this year's Annual and the amazing talents within.

Ame-Marie

Chair, the Goldsmiths' Craft & Design Council Anne-Marie Reeves

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.

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Royal Patron
HRH Princess Michael of Kent

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Judges, Ambassadors & Council Members 2023/24

Key to maintaining Councils high benchmark standards are the expert judges drawn from the industry who give their time and expertise freely. In preparation for judging, all entries are anonymised with any information supplied by the entrant available to inform the judges of the relevant technical, material or design considerations for 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 met. 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.

Judges Adam Phillips Adi Toch Amanda Mansell Andrew Macgowan Andrew Morton Andrew Putland Angela Cork Ann-Marie Carev Anne-Marie Reeves Ashley Carson Barry Moss FIPG Ben Crump Bettina Boerner Brett Payne FIPG Brian Gresley Carol Woolton Caroline Broadhead Catherine Best FIPG Charlotte Turner Chloe Adlestone Claire Denham-Smith Claire Scott Clive Burr David Fletcher Dinny Hall Emma Paragreen Fred Rich

Freddie Tove

Gabriela Kucharska

Gavin Haselup FIPG

Gaynor Andrews

George Macdonald

Graham Hamilton

Grant Macdonald Hannah Martin Harriet Crump Harshad Joshi Heather Callaway Isabelle Capitain FIPG Ivonna Poplanska James Dougall Jane Short Jayant Raniga Jean Scott-Moncrieff Jennifer Blov FIPG Jessica Collins Jessica Jue FIPG Joanne Thompson John Ball John Taylor FIPG Jonathan Winter Jos Skeates Joseph Jackson Judith Lockwood Justine Carmody Kate Harrison Kate Sweet Katie O'Connor Leo de Vroomen Liam Malorey-Vibert Liigah Thrower

Linda Barnes

Louise Prior

Maeve Gillies

Louisa Guinness

Lucas Leo Reichel

Lyndsey Mitchell

Maia Adams Marcy Leavitt Bourne Mark Lewis Mary Ann Simmons Matthew Jackson Maya Estraikh Michael O'Brien Mike Birrell Naomi Newton-Sherlock Neil Battes Niall Paisley FIPG Nick Farrow Pamela Statham Paul Marsden Paul Munn Peter Crump Philip Kydd Pia Tonna Rachael Taylor Rebecca Sellors Rebecca van Rooijen Richard Fox Robin Kyte FIPG Rod Smart Rodney Rigby Roger Taylor FIPG Roxanne Guest Russell Lownsbrough FIPG Ruth Ball Sam Marsden Sanay Shah Sara Prentice

Scott Smith

Shaun Leane FIPG

Simon Phillips Steve Jinks Steve Stavrou Steven Copas Tai Wong Tamara Tuganova Theo Fennell FIPG Tom Fattorini Tom Rucker Tony Bedford Warren Heathcote William Cheshire Zoe Harding FIPG

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Council Ambassadors

Leo de Vroomen Theo Fennell FIPG Shaun Leane FIPG Brett Payne FIPG Rachael Taylor Stephen Webster Joanna Hardy Tom Rucker

Council Chair

Anne-Marie Reeves

Vice Chair John Ball

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Andy Putland Gaynor Andrews Graham Hamilton Jennifer Bloy FIPG Joseph Jackson Judith Lockwood Kathryn Bishop Louise Prior Maeve Gillies Pamela Statham Peter Crump Peter Taylor Robert Hayes Robin Kyte FIPG Roger Taylor FIPG Russell Lownsbrough FIPG Ruth Faulkner Steven Jinks William Cheshire

Consultant Team Brian Hill

Alexandra Tosto Banita Mistry

Competition Assistants Lida Li

Lois Lo Sarah Porter





Ryan McClean, Fibonacci Bowl Award winner, 2024





Words by Rachael Taylor

Joanna Hardy with Jo Boateng, winner of the NAJ & BATF Award, and Heather Callaway, Chairman – NAJ.

GC&DC AWARDS 2024 GC&DC AMBASSADORS

When I was approached to be a Goldsmiths' Craft & Design Council (GC&DC) ambassador in 2022, alongside jewellery specialist, author, and the Goldsmiths' Company Trade Warden Joanna Hardy, it was – first and foremost – a shock invitation and appointment. As a journalist who has built a career in jewellery but never picked up a hammer, was I really qualified? It was also a welcome one, however. GC&DC consultant Brian Hill's approach came as my experience of, and admiration for, the Awards had grown deeper after three years of guest presenting the ceremony, as well as being a competition judge. The GC&DC is an organisation that I feel passionately about as I see it as a protector and ally of the craft that underpins Britain's jewellery industry. As such, championing it feels effortless and right. Hardy and I join a select group of respected craftspeople who have been charged with representing and promoting the Council's work. Our fellow ambassadors are Theo Fennell, Stephen Webster, Brett Payne, Leo de Vroomen, Shaun Leane and Tom Rucker. In a bid to better understand the competition, and my role as an ambassador, I spoke with each of them to learn more about their own

For many, it started with a competition entry. Payne was a young graduate silversmith in the early 1980's when he entered for the first time. "It was prestigious," he remembers. "One of the things I really relished was that you didn't know who your competitors were going to be. You just made the assumption that they were going to be really good, so you had to make sure that you came up with some really good ideas, and you presented them beautifully. It took a lot of work."

Payne continued to enter work regularly and joined the Council in 2004, later taking the role of chairman between 2011 and 2013. He was invited to become an ambassador in 2018. During this time, he has also been a regular judge for the competition and feels his own experiences as an entrant shape how he evaluates others' work. "If you know what it's like to enter – the nervousness – then you take the judging very seriously," he says

Leane is another fastidious judge – or as he likes to describe it, "not pedantic... thorough". The jeweller first joined the Council in 2007. "I'm one of those judges that annoys all the other judges because I like to read every concept," says Leane, referring to the written explanation submitted with an entry. "I suppose it's because I'm traditionally a goldsmith and I come from craft, but I'm also very conceptual."



Jos Skeates in converation with Shaun Leane and Leo de Vroomen

Shaun Leane was called to be an ambassador in 2012, alongside Stephen Webster – making them the first ever GC&DC ambassadors. "They had recognised the level of my craft, and it was an honour to be asked to be an ambassador, as they are the highest standard of craft and design execution."

– Shaun Leane



Leo de Vroomen 18ct Gold repoussé bangle

GC&DC AWARDS 2024

Necklace from Tom Rucker's Coloured Platinum & Diamond Collection for which Rucker received the 2020 Jacques Cartier Memorial Award.





Theo Fennell and Stephen Webster

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So how does one become an ambassador and why? As the Council describes it, ambassador membership is by invitation only to "specific personalities in the industry whose work, reputation and support would benefit and enhance the standing and status of the Council within the wider community". For most of us, it starts with a phone call from Hill, who Rucker, a long-time entrant, and an ambassador since 2022, describes as "a treasure for the Council".

Webster knew Hill long before he joined the Council in 2002. "He was my first tutor when I was in art school in 1976," laughs the jeweller, who started entering the GC&DC Awards two years later as an apprentice. Once he finished his apprenticeship, Webster left the UK for California – an experience that would shape his future GC&DC entries. "I was quite well rounded anyway, but after I'd done 10 years in the States [I'd improved] because I didn't have many places to go [to outsource certain skills] so I taught myself," he says. "When I came back, I wanted to take part in the competition because it felt like something that could show all your skills."

What unites the ambassadors is their common belief that what makes the GC&DC Awards so important is its ability to celebrate all the skills that go into designing and/or making a piece of jewellery or silverware. So often it can be the designer, craftsperson or both that wins kudos. "It is special because awards are given in categories that don't normally receive awards," says Payne. "Everybody thinks of it as a glamorous industry where beautiful people wear beautiful things in beautiful surroundings; but the reality of it is, it's little workshops in back streets where people work long hours in not particularly glamorous surroundings. And those individual people are recognised at [the GC&DC] Awards... for the brilliance of their craftsmanship and creative design."

It was a similar sense of shining a light on unsung heroes that led Fennell, who created the Apprentice and Master Award and became an ambassador in 2018. "I felt that this vital part of the learning process Rucker won three gold awards, one silver, and the coveted top prize – the Jacques Cartier Memorial Award – for a suite of coloured platinum jewellery and extremely fine laser-work.



Tom Rucker receiving the Jacques Cartier Memorial Award

is often undervalued and goes unrewarded," he says. "The master requires not just the talent to impart great skill and knowledge, but also the patience and enthusiasm to keep the apprentice's interest piqued through false starts and days when they feel they are getting nowhere. The relationship also needs the master to allow the youngster some creative leeway, and to nurture that and not just produce a robot. It is a relationship that, at its best, produces a great young and appreciative craftsperson, and a master delighted at having made such a difference to a young life."

While ambassadors will encourage others to enter, you won't often see their names up on the boards at the GC&DC ceremony. Payne suggests that it is not always the done thing for Council members to enter – although there is no rule against it. He describes it as "poacher turned hunter". Rucker, who continued to enter the competition yearly, stepped back after the 2020 GC&DC Awards. It was the first ceremony I presented as host, and was his crowning glory. That night, Rucker won three gold awards, one silver, and the coveted top prize – the Jacques Cartier Memorial Award – for a suite of coloured platinum jewellery and extremely fine laser-work. "I just feel there it is a time in a career where you should leave space to the upcoming generation," he says. "It doesn't mean that I am not able to win another award, I just decided to step back a little bit from the spotlight." Rucker then accepted the position of GC&DC ambassador in 2022.

Despite being involved with the GC&DC for more than four decades – as a sponsor from 1991, a Council member from 2000, including a stint as vice-chair, and as an ambassador since 2013 – de Vroomen had never entered the competition. The reason was that he tended to work collaboratively with other craftspeople in his workshop. "It was never the work of one person," he explains. That changed this year, however, and de Vroomen entered his first piece into the competition, a hinged bangle. "I'm now retired, and I thought, I'm going to make one more piece and I'm going to do it from the beginning just to prove to myself that I can actually do it." And he could – the bangle won a silver award in the Jeweller's Craft category, sponsored by Brown & Newirth. It was also a lead-by-example ambassadorial coup from de Vroomen, who showed that glory awaits at the Awards for craftspeople at every stage of their career.

GC&DC AWARDS 2024 THE SPIRIT OF COLLABORATION

The Spirit of Collaboration

Words by Maeve Gillies

GC&DC Award Winners & Masters - Sharing an Inspirational Journey

Did you know that every year, a selection of the Goldsmiths' Craft and Design Council (GC&DC) Award Winners also receive a priceless period of work experience to study with a Master Craftsperson at the very top of their profession?

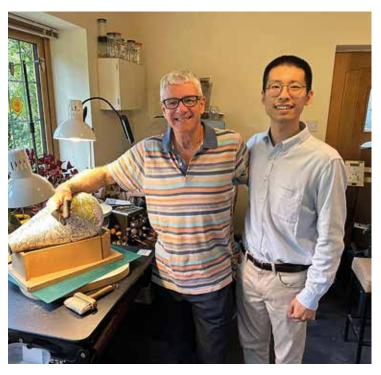
For an incredible 116 years, the GC&DC has strived to stay true to its original remit – encouraging, stimulating, and promoting the pursuit of craftsmanship and design excellence, within silversmithing, goldsmithing, jewellery and allied UK crafts.

Towards this central and continuous goal, the GC&DC also forges and maintains invaluable working links behind the scenes - between masters, apprentices, students, educators, makers, designers and craftspeople all across the UK, to sow vital seeds of inspiration, education and learning, for the future benefit of our profession.

These unique opportunities are given to specific award winners, matching them with a world-class Master craftsperson in their direct area of specialisation. The Master receives a hosting fee, and the Award-winner is supported by a contribution towards their travel

and accommodation costs - while gaining a tailored and unique work experience with one-to-one access. This work aims to foster a quality culture – building connections and relationships for the next generation of craftspeople, while bringing the GC&DC even closer to the community it exists to support.

Additionally, there are also two Bursary schemes, the first of which is the Phil Barnes Enamelling Bursary, that was established in memory of master enameller Phil Barnes by his wife Linda. 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. Everyone who enters work into either of the enamelling sections can apply for the bursary and do not have to be an award winner to be eligible.





Fred Rich with Yinglong Li in Fred's workshop

Recent winners have included Tomiko Ravn (2020/21) and Yinglong Li (2021/22) - who both worked with legendary Master enameller Fred Rich – and Charlotte Smith (2022/23), who spent time with renowned Forster-Stringer.

Our Award Winners and Masters share similar thoughts when asked about being involved, and what lasting impact the Bursary has had on them.

Yinglong Li comments on working with Fred Rich at

"I have achieved very kind and supportive tutoring from Fred. It is a meaningful and important journey for me. *I have learned a lot – from wire soldering to engraving* to my PhD study. Fred's spirit in enamel (and) career has influenced, and will continue to encourage me, to keep researching and practicing in this area".

Fred Rich – an incredible four-time Jacques Cartier Memorial Award spent two days with Yinglong, and commented.

GC&DC Bursary Awards. Both bursary winners independently wanted to know more about my largescale wire soldering. I was able to give them each in turn quite a meaningful demonstration. I prefer to find engraving, enamelling and setting expert, Harry out what people really want to know and what will best suit them in their own journeys. I do enjoy the passion and enthusiasm that comes with the territory..."

> Linda Barnes, a renowned stained glass artist herself, expresses delight when asked to reflect on her involvement, saying:

"It is a privilege to sponsor an enamelling bursary as part of the GC&DC competition and to continue Phil's passion for passing on the skills of this wonderful craft. Becoming part of the competition and participating in the judging has been an amazing experience for me. The incredible talent and diversity in the enamelling entries continues to delight and I am so grateful to master enamellers, at the top of their profession, for giving their time. The Bursary winners have relished developing their craft with a master and as one recipient commented, "It (is) a pleasure to be able to contribute to the "this whole thing has been a massive boost for me."

GC&DC AWARDS 2024 THE SPIRIT OF COLLABORATION



Carolyn Stephenson with Rod Smart

The second GC&DC Bursary scheme is the Goldsmiths' Special Council Bursary that provides an excellent incentive for all aspiring engravers and chasers to This insight into how he works, was, for me participate in the competition. Everyone who enters personally, the most valuable memory and a gift by work into either the engraving or chasing sections will gaining my GC&DC Bursary." be able to apply for this unprecedented opportunity to learn alongside a master craftsperson.

Two recent winners, Carolyn Stephenson (2022/23) and Caiyang Ying (2023/24) won the chance to spend time chasing with Master craftsman Rod Smart. with Rod:

"My bursary award with the craftsman, Rod Smart - with his 30 years' experience in the trade - was an opportunity not to be missed. As Rod and I were chatting, I was picking up numerous tips – which I furiously wrote down as future reference.

experience, seeing the breadth of work Rod has covered so far in his career is something I could only aspire to!

To be welcomed into this master craftsperson's workshop – and having the opportunity to work alongside him – sharing his knowledge and seeing his skills – was a great privilege but also a rare opportunity, one that is inspirational and enriching for any craftsperson, especially when we tend to work in isolation.

Seeing many of the tools that Rod works with which were made by him, were simply ingenious!

So as the GC&DC looks forward to the next 116 years, we seek to find even more ways to foster and support these wonderful work experiences in the spirit of profound professional collaborations. The Bursaries aim Carolyn describes the joy of her learning experience to be a great experience for the individual winner, as well as incentivise the greatly valued Master to consider offering this experience again.

The GC&DC is actively developing this everimportant and valuable aspect within the competition and two new examples are the bursaries awarded by Grant Macdonald Silversmiths and Ottewill Silversmiths My time with Rod was a privilege and an inspiring & Jewellers in this year's competition – placing an even greater emphasis on the importance of such experiences

> If you have a suggestion for an experience you would like to offer, or receive, please get in touch! We would love to hear from you.



Rod Smart, Octopus Bangle



The Pursuit of Innovation

Words by Kathryn Bishop

New technologies, underserved customers, and an appetite for invention are fuelling innovation in jewellery and metalwork – blurring the boundaries between human and machine.

Imagine for a moment that you are asked to describe the British jewellery and silversmithing industries. No doubt, words such as 'traditional' and 'enduring' come to mind. Our industry is built on thousands of years of craft and skills passed between masters and mentors, repeated, and refined

As techniques and tools have advanced, so too have our capabilities. Today, thanks to laser sintering, we can 3D-print precious metals into intricate and delicate works. Computer programmes map the greatest yield from rough diamonds and gems. CAD software produces images so realistic they're mistaken for real-life products.

Such tools and technologies represent innovation in jewellery and manufacturing. Defined as 'the introduction of new ideas, methods, or things,' innovation challenges traditional and sometimes stale parts of how we work. It's augmenting product development, inspiring proprietary precious metals, and drawing from advancements outside our industry to craft the future.

Aymée Thorne Clarke
Data Necklace
Gold award in Conceptual Jewellery
2D Design, 2020

GC&DC AWARDS 2024 THE PURSUIT OF INNOVATION



"Embracing AI in craft and design is not just about efficiency, but unlocking new creative possibilities that could redefine the future of design, production, and consumer experiences."

– Ana Thompson, jewellery designer

One of the Few Award winner 2021/22, Modellers

Generating Jewellery

Artificial intelligence (AI) remains a hot topic where innovation is concerned. The recent democratisation of generative AI tools and platforms means anyone can try their hand at conjuring images, videos, and texts, using just a few words as prompts.

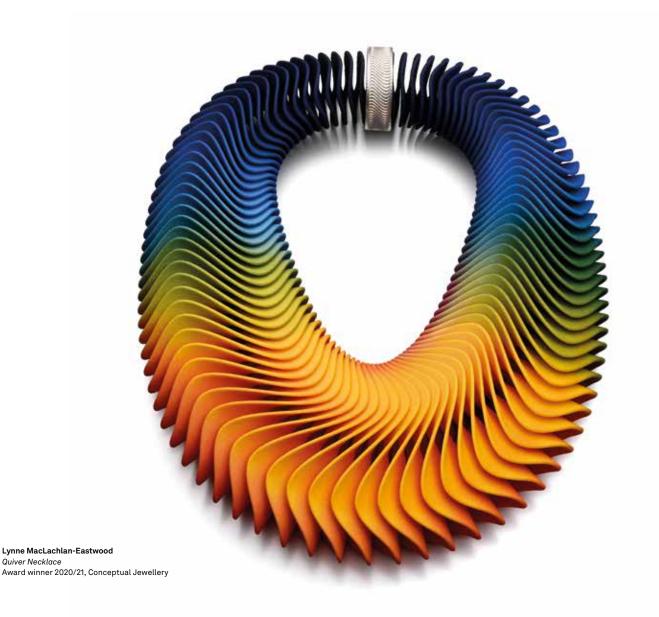
For example, someone using a generative AI platform with the prompt 'a photo-realistic image of a brooch depicting a woman's head in the style of 1980's Wendy Ramshaw, could see a wire-work abstract design appear on their screen that's not dissimilar to the late jeweller's work. And if it's not quite right, they can hone the results by tweaking their prompt or design parameters, re-generating the image of the brooch as they go.

"In general, these tools reduce the time required for designers to translate a rough idea into an initial design," explains Matthew Jackson, a machine learning PhD candidate at the University of Cambridge. "To generate truly creative designs with these tools, designers will need to evaluate and refine [initially] coarse AI-generated prototypes."

For a brand or designer with a specific DNA, an AI model can be trained to find specific brand characteristics or patterns from a data set that might include product images, look-books, mood boards, or sketches. The results can be an instant source of inspiration. "As these models become integrated into the jewellery design process, they may similarly adapt to their users," Matthew says. "Such models could become personal to the designer, gradually learning to match the designer's characteristic style."

Generative AI tools are already shaping the wider creative industries, with people exploring the capabilities of AI for journalism, branding, and even the making of music and short films. The Goldsmiths' Craft & Design Council was curious to see how our industry might use generative AI as a design tool or collaborator, so we added a new design award to the 2023-24 competition — 2D Computer Generated Design (AI).

This category challenged entrants to use any combination of AI tools to imagine and depict how we will be wearing, using, and creating objects in the future. They could envisage jewellery, smallwork, a body ornament, or useful wearable objects.



One winner in the 2D AI design category, Ana Thompson, said she was inspired to re-enter the GC&DC Awards thanks to this new category: "Winning was a remarkable experience that highlighted the importance of innovation. I am inspired to keep exploring AI's possibilities, as I believe it holds immense potential for creativity in design."

Quiver Necklace

Ana's winning 2D design, The Sixth Sense, imagines a futuristic 3D-printed metal and resin wearable that collects biometric data to elevate the wearer's senses. Focusing on sight, scent, sound, taste, and touch, it would personalise and enhance their sensorial experience of the world around them. Ana developed the visuals using MidJourney, a generative AI platform, in combination with her jewellery design, manufacturing, and materials knowledge, and awareness of emerging

"AI opens new possibilities for designers and also ensures we remain at the forefront of innovation in an ever-evolving industry," Ana explains. "As our collaboration with AI deepens over time, it will help empower us to construct the future we aspire to create."

Future perspectives

"We can anticipate new material innovations will come to the fore, with young jewellers blending techniques like 3D printing with the principles of elevating recycled and upcycled materials. Recent Central Saint Martins MA Design: Jewellery graduate Jihyo Kim's Nol-ee collection features 3D-printed pieces comprised of waste coffee grounds, mussel shells, mother of pearl and recycled brass plated gold."

– Jodie Marie Smith, jewellery journalist, trend forecaster, and brand consultant

GC&DC AWARDS 2024 THE PURSUIT OF INNOVATION



Inventing not Industrialising

Aymée Thorne Clarke, a gold award winner for Conceptual Jewellery in 2022-23, finds that generative AI tools work best when harnessed by designers with technical and material awareness. "I have researched and experimented with AI [but] at the moment it lacks the nuanced understanding and material sensibility a person can bring to jewellery design," she explains.

Indeed, the potential of new technologies to innovate products, processes, or ways of working often requires human guidance and an understanding of metals, tolerances, and manufacturing techniques. This is especially true for the people enhancing the very materials that make up their designs — such as Tom Rucker for instance.

An award-winning platinum jewellery designer and artist, and a judge for the GC&DC Awards, Tom has won 14 GC&DC awards so far in his career — including the Jacques Cartier Memorial Award in 2020, The Goldsmiths' Company Award in 2017, and several prizes for Technological Innovation.

He's a key figure in the technological tipping point of our industry. For the last 30 years, Tom has specialised in pushing boundaries with precious metals, chiefly through laser welding, which he has specialised in since the 1990s, and more recently through the creation of proprietary platinums.

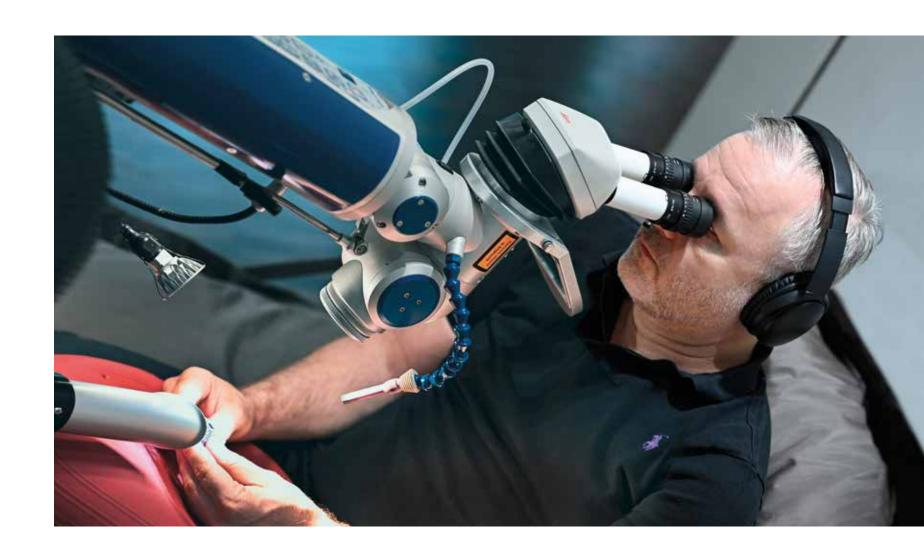
Tom likens innovation to doing something unique — experimenting, inventing, and crafting in ways that cannot be industrialised. "I invented a special 950 platinum alloy with my uncle, who was a metallurgist. He helped me tweak it for 15 years, manipulating the appearance of platinum to create a metal I have named Hyderian platinum, which looks blue, pink, green, or even yellow to the naked eye."

No surface coating is applied — this is pure metal alchemy with a dash of science. Tom manipulates the surface of his proprietary platinum alloy, so that anyone admiring his work sees a reflection of a particular colour content of the white light. "White light as we see it is actually a mixture of all colours. So, the blue Hyderian platinum is a permanent reflection of the blue content of the white light on the surface of platinum," Tom explains.

He uses the example of Amazonian birds whose feathers glisten in a thousand hues. Except, anyone grinding those feathers down for pigment will only get grey dust, because their surface has simply reflected the colour. "The closest thing I can describe it as is a mirage, because what you see is not actually there," Tom adds.

Looking ahead, Tom will take his proprietary platinums beyond jewellery into the creation of objects and pieces of art. "I want to be seen as an artist with the skill of a designer and maker. Now, I am approaching a level where my work is seen more as art," he adds.

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"By manipulating the appearance of platinum, we have created metals that look blue, pink, green, or even yellow to the naked eye."

– Tom Rucker, jeweller and artist

GC&DC AWARDS 2024 THE PURSUIT OF INNOVATION

Jewels with Benefits

Function is also driving innovation. For Aymée Thorne Clarke, who won a gold award for her 2D Crypto Collar, this is found in the ability to hyper-personalise designs thanks to technology. "Digital customisation using 3D scanning has already been successful in fields such as dentistry and artificial implants," Aymée explains. "Like jewellery, these have a close relationship to the body, so I am interested to see how these tools might personalise designs."

It's here that the industry can challenge not only how it designs, but who it designs for, with pieces that blur the lines between utility and adornment. "We have seen some really experimental jewels emerge in recent years that celebrate or enable people with disabilities — designs that accentuate hearing aids, or even act as prosthetics," explains Rachael Taylor, a jewellery journalist and author with an eye on industry innovation.

The rise of adaptive jewellery or designs with a secondary purpose has notable commercial potential. According to the International Finance Corporation (IFC), around 1.85 billion people globally have disabilities, accounting for \$1.9 trillion (£1.47tn) in annual disposable income.

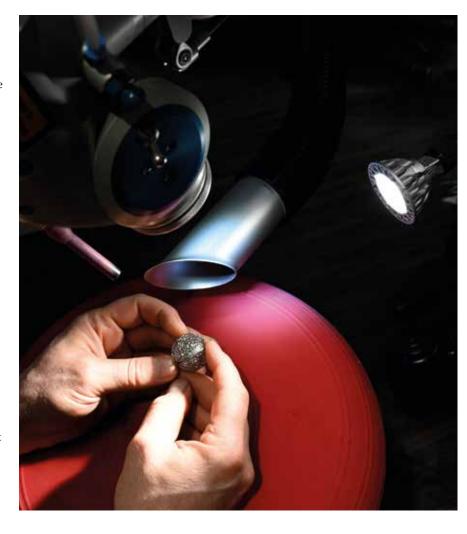
"Add family and friends who might buy gifts for them and this potential spending pool gets even larger," Rachael says. "Not many jewellers are speaking to this audience yet, however one major luxury brand has a collection of adaptive jewels in development that could change things pretty quickly."

Simple yet effective tweaks to jewellery can make it easier to wear for more people, such as sliding ball or magnetic clasps, necklaces that are sized to go over the head, or rings and bracelets with flexible bands. Sharing some examples, Rachael adds: "Fope's Flex'It collection or Pichiotti's expandable rings don't just appeal to those with disabilities, but older customers too, making the market even bigger."

In recent years, the GC&DC Awards has seen several examples of jewellery with benefits. In the 2022-23 competition, Zulaa Fleming's 'Phantom Limb' proposed how data could be stored in a wearable prosthetic containing LEDs that light up when the wearer interacts with the world around them, storing memories and data through touch.

Aymée Thorne Clarke's aforementioned Crypto Collar doubles as a golden heirloom and data store for passing down through the generations. The conceptual design stores important family information on the blockchain, accessible by scanning etched QR codes that decorate the piece. It even blurs the boundaries between wearability and security: "Our digital data is vulnerable to deterioration, misuse or misrepresentation, so I was keen to make a piece that could capture and communicate different values in both analogue and digital form," Aymée explains.

From adventures in precious metals to designing beautiful forms with function, the pursuit of innovation in our industry continues. It remains clear, however, that innovation in the realm of jewellery and metalwork requires learnings from the past — historical skills, processes, and training allow us to challenge the status quo in collaboration with digital tools and technologies, rather than total reliance.







Conversation Earrings
The Goldsmiths' Company Award, 2020/21



Lynne MacLachlan-Eastwood
Ripple Ring
Award winner, 2020/21 – Precious Jewellery in Silver

Future perspectives

"The entry of cutting-edge technologies into the [precious jewellery] space is one to watch. When used as a complement to traditional craftsmanship, technological applications such as AI, augmented reality (AR), biomaterials, and 3D printing can enable jewellers to create innovative works that break new ground, tell fresh stories, and connect with hitherto untapped audiences."

— Maia Adams, head of global research, Adorn





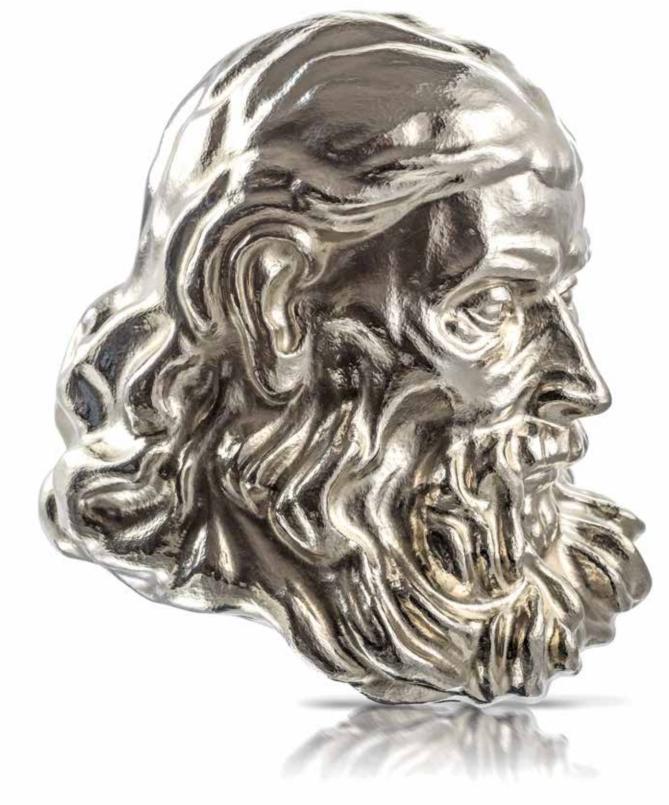
The Jacques Cartier Memorial Award

The Goldsmiths' Company Award



The Lifetime Achievement Award 2024









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

"Being creative is one of the greatest gifts you can ever have"

an insightful remark made by
 Tony Bedford from his garden
 workshop where he was presented
 with the GC&DC's Lifetime
 Achievement Award for his significant
 contributions and lasting legacy to the
 silversmithing industry in the UK.

Tony Bedford's journey as a silversmith began at the age of sixteen, when on leaving school, he applied to the Central School of Art for a place on the silversmithing pre-apprenticeship course. This was a lightbulb moment for Tony, as after an indifferent experience at school, he realised this was what he was meant to do. In 1964 he took the City and Guilds silversmithing exam at the end of this training year and was awarded a first prize medal.

Tony had heard about Nayler Brothers during his initial training and intuitively knew it was where he wanted to become an apprentice. He recalls that while registering his indentures at Goldsmiths' Hall, he was shown the entry of Paul de Lamerie, a silversmith he had much admired. Under the direction of the owner, Tom Smith (later to become Prime Warden) and the mentorship of George Oliver and later, Lew Marlow, Tony honed his skills and fondly recalls that he, "Loved every minute of it". Speaking of his experience as an apprentice, he started by filing up castings for six months before being allowed to move onto more complex tasks. He noted how competitive the workshop was and to succeed "you had to be good, and you had to be quick". During his time at Nayler Brothers Tony was able to work on, not only high-quality period reproductions, but also on contemporary pieces by the renowned Garrard designer, Alex Styles, where the importance of an artistic eye was solidified, as the shapes and forms were often very subtle. During this time, Tony entered the GC&DC competition at every opportunity, wining several prizes, and in 1967, entered the International Apprentice Competition in Madrid (later known as the Skills Olympics) where he was awarded a gold medal for silversmithing.

In 1969, having finished his apprenticeship and gaining the Freedom of the Goldsmiths Company and the City of London, Tony decided to move on to broaden his experience within the trade, recalling that this was one of the most difficult decisions that he ever made. Tony's notable moves were to Stuart Devlin and Grant Macdonald before eventually returning to Nayler brothers in 1975 when he was made workshop manager. In 1976 the company was acquired by Garrard and Tony was again working closely with designer Alex Styles. The work was prolific, with many commissions for Oman and Brunei that created various challenges, giving Tony the opportunity to work not only with his own

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Tony Bedford talking to Her Royal Highness, The Duchess of Kent at the Goldsmiths' Fair

"To actually start the day with nothing, and at the end of the day see what you've made – it's amazing".



Chased Relief of Madonna and Child Gold Award, Chasers & The Senior Award, 2021

talented team but with amazing outwork craftspeople within and outside of the silversmithing trade. In 1981 Tony was appointed General manager of Nayler Brothers and promoted to the Board of Directors in 1982. He became a Liveryman of the Goldsmiths' Company in 1987.

It was during this time that Tony was inspired by Michelangelo's Pieta sculpture. A picture of the Madonna's head had sat on his bedside table for years – Tony remarked "I just loved it, it's such a beautiful piece, and I thought, I've just got to have a go at it." This was the genesis of the chased Madonna in copper for which he won a Jacques Cartier Memorial Award at the age of 32. One of the judges, renowned silversmith Leslie Durbin was recorded as saying "a remarkable piece of craftsmanship and patience". Tony himself said "it's the sort of work you get so engrossed in, you get totally lost and you look at it afterwards and think, how did that happen?" When asked how he felt winning such a prestigious award, Tony humbly recounts that he was just glad that it had been appreciated, a sentiment which many designers and craftspeople will likely relate to. In 1998 Garrard merged with Asprey, and the Asprey workshop joined Nayler Brothers who were then in large premises in Bermondsey. At that time the company had 30 craftspeople, including 2 chasers and 2 polishers, and was then making silverware for both stores and for their export departments. In 1990 Richard Jarvis was appointed as the MD of Garrard and Tony and Richard developed a close working relationship producing many new and innovative pieces for the store along with the ever-present special commissions.

In 2003 Tony was asked to help with the relaunching of both Garrard and Asprey. Tony was appointed as Director of Product Development and Production for Silver and was tasked with producing a completely new range of silverware for Garrard's relaunch the following year, working with their new creative director. This having been achieved, Tony had the same task for Asprey's relaunch the next year and was later given the additional categories of chinaware, crystal and fragrance. Tony admitted that this was a steep learning curve but had a good team of people that he

could rely on. Garrard and Asprey demerged in 2006 and Tony continued in his role for Asprey until his retirement in 2003.

Astonishingly, in 2019, four decades after his first award, Tony won his second Jacques Cartier award for the Chased Head in Britannia Silver, inspired by Rodin's Burghers of Calais. Fuelled by a passion for sculpting, Tony had been working in clay on the heads from the Burghers of Calais figures, making it the ideal subject for a rendition in silver. Reflecting on his craft, Tony expressed, "To work in precious metal is a privilege – working in silver and to be creative is such a blessing. I've loved every minute of it." Spending his days sculpting and sailing, Tony's passion for creativity continues as he invests in his own learning and the furtherance of his artistic ambitions.

Beyond his personal achievements, Tony has been a stalwart supporter of the silversmithing trade. He has served as a Member, Chairman and judge of the Goldsmiths' Craft & Design Council and a member of the Goldsmiths' Company Craft and Industry Committee. He and Rauni Higson, then Chair of the Contemporary British Silversmiths, developed a Skills Training Program and established a powerful initiative to help address the yawning skills training gap in silversmithing. He also served on the advisory committee devising courses and teaching at every opportunity. His sound and invaluable advice, tutoring and encouragement to craftspeople of all ages and backgrounds across the industry comes directly from personal experience as a young, hungry and ambitious silversmith.

His status as a renowned and world class craftsman has afforded him the respect that is attributed to only a few individuals in the silversmithing industry. Along with this distinguished personal contribution, he has willingly and gladly given much of what he has learnt to so many over his career and continues to do so. A true legend who continues to develop and love his craft, with generous capacity to help and nurture eager and passionate craftspeople — a true and unequivocal recipient of Councils' Lifetime Achievement Award.

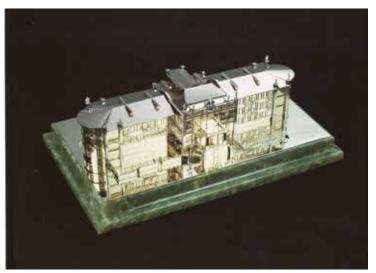


Top

Tony's chased silver plate of Michelangelo's Taddei Tondo, depicting The Virgin and Child with the Infant St John. The Royal Academy

Belov

Chased head of the Madonna in copper, copied from Michelangelo's 'Pieta', for which Tony was awarded his first Jacques Cartier Memorial Award in 1979.



18ct Gold Model of The Shah or Iran's Palace



Sir Alan Williams (L), British Ambassador to Spain, examining Tony Bedford's work at the International Apprentices Competition, Madrid, 1967, where Tony (R) was awarded a Gold Medal.



video of Tony Bedford receiving the Lifetime Achievement Award



The Jacques Cartier Memorial Award

The Premier Craft Award

Cartier

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.

Penny Davis
Painted Enamel Portraits



The Goldsmiths' Company Award



THE GOLDSMITHS' COMPANY AWARD

This is awarded at the discretion of the Council for exceptional and outstanding design. 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 and as shown here, the first ever 2D design winner of this coveted Award was Zoe Harding in 2013, for her medal design based on the conservation of

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, the exceptions being in recent years, including 2024.



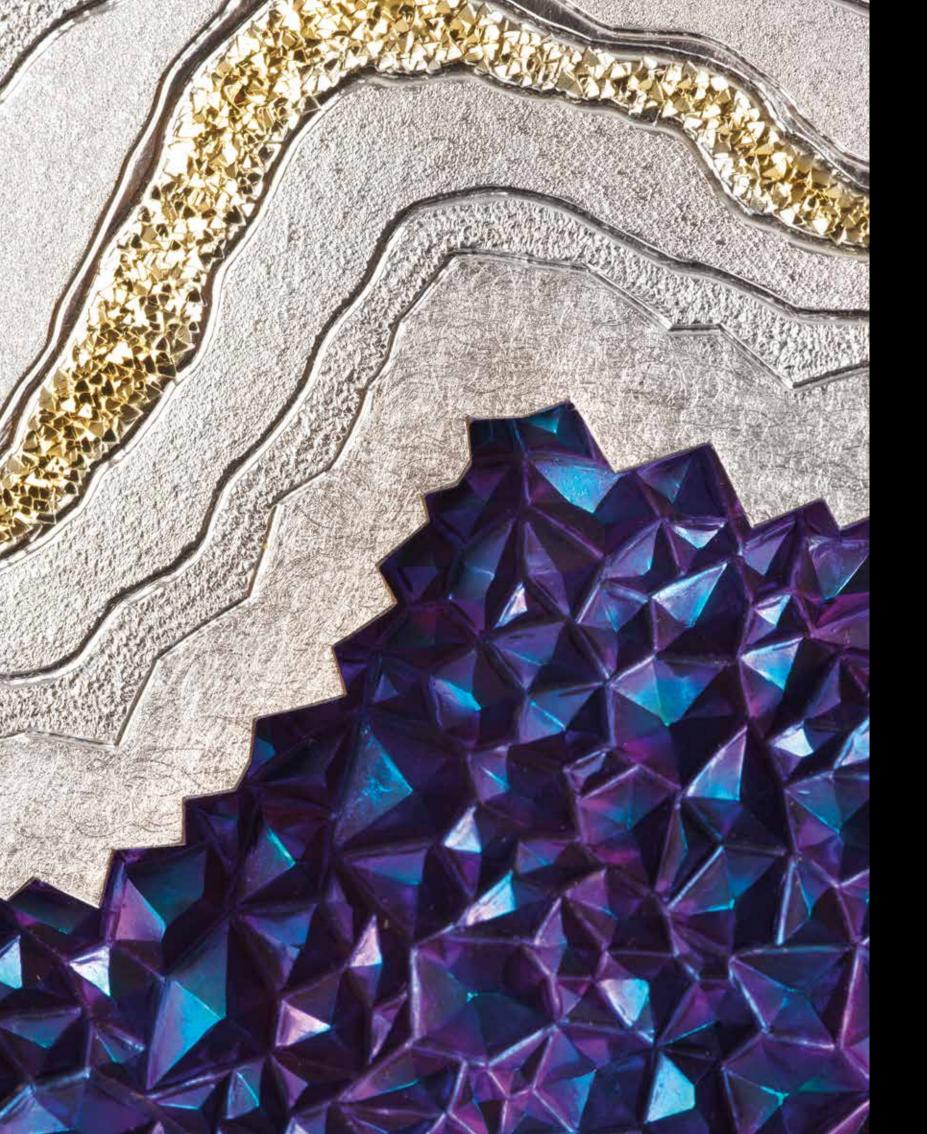
Zoe Harding
Conserving our Arctic Habitat
Gold Award in Medal Design & Winner of the
Goldsmiths' Company Award, 2013



The College Trophy Award

The Junior Award

The Senior Award



GC&DC AWARDS 2024 MAJOR AWARDS



The College Trophy

Sponsored by The Betts Group

Special Patron

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

Second Place

Bishopsland Educational Trust

Third Place

Royal College of Art

GC&DC AWARDS 2024 MAJOR AWARDS

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

The Junior Award

Sponsored by Tracr Principal Patron Reuben Veil-Powley Inverted Pyramid Set Ring



The Senior Award

Penny Davis
Painted Enamel Portraits





OTHER AWARDS

2D Hand Rendering Award Apprentice & Master Award Gem-A Award Phil Barnes Enamelling Bursary Special Council Bursary Podolsky Award Creative Setting Award Creative Innovation Award

OTHER AWARDS GC&DC AWARDS 2024

THE 2D HAND RENDERING AWARD

Sponsored by Sheffield Assay Office

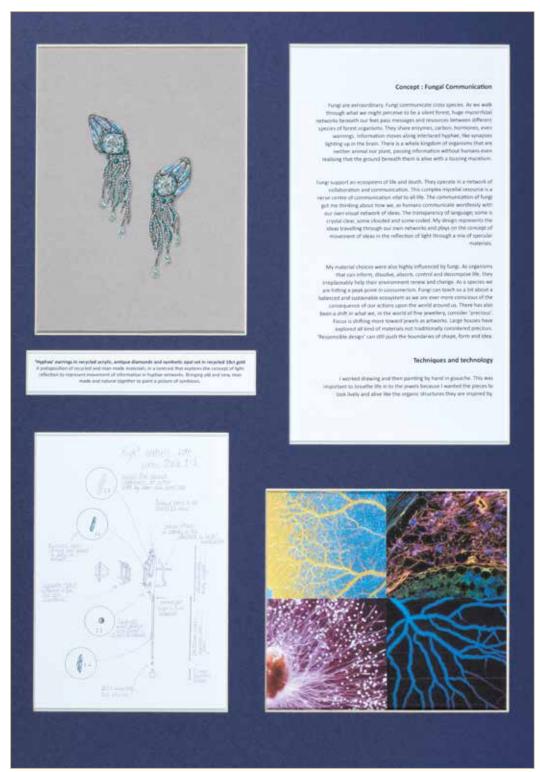
Special Patron

The award seeks to recognise and reward outstanding presentation, professionalism and excellent communication skills in using traditional hand rendering techniques and skills to communicate and present designs.

Winner

Stasia Parker

Hyphae Earrings



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THE APPRENTICE & MASTER AWARD Sponsored by Theo Fennell

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.

Winner

Charlie Lewis (Apprentice) Chris Hurley (Master) Stuart Ray (Master) Grape and Vine Cup (1)



THE GEM-A AWARD

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

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

Winner

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Vicky Forrester

Dyad – Agate Vessel & Native Gold Ring (2)

GC&DC AWARDS 2024 OTHER AWARDS

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

Caitlin Murphy Spiral (1)

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

Katie Watson

Spring Hare Dish (2)





PODOLSKY AWARD

Sponsored by the Podolsky Trust

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

Sophie Chapman

1:18 Model of a Nissan Figaro (1)



GC&DC AWARDS 2024 OTHER AWARDS

THE CREATIVE INNOVATION AWARD

Sponsored by Weston Beamor & Domino

This award recognises work that demonstrates innovation in creative design or manufacture. Judges were looking for a proficient and clever or inventive use of tools, machinery or technology in a challenging or ground-breaking manner, to inform the overall design of the piece.

Gold Award

The Creative Innovation Award Sponsored by Weston Beamor & Domino Alice Fry

Geode Celebration Box (1)

Bronze Awards

See Sun Yung Balance Neckpiece

Vicky Forrester

Dyad – Agate Vessel & Native Gold Ring

THE CREATIVE SETTING **AWARD**

Sponsored by The Louisa Guinness Gallery

This new award sponsored by The Louisa Guinness Gallery, is for work that demonstrates creative setting, where gemstones are are shown in their very best light to emphasise their inherent beauty.

Silver Award The Louisa Guinness Gallery Award Yuqing Wu

Three Diamonds Full-Bezel Set Ring (1)



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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

GC&DC AWARDS 2024 2D DESIGN

MEDAL DESIGN

Boundaries and frontiers

This year entrants were invited to design an Art Medal on the theme of boundaries, frontiers, thresholds, gates, fences and

Designers were encouraged to think about how the form of the medal can be used to emphasise their concept in a clever and compelling way.

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 Award

Juan Castro Varón Stet Fortuna Domus Medal (1)

Silver Awards Friday Lawrence No Entry (2)

Xiangzhi Zhao

Urban Madness Boundaries (3)

Bronze Awards

Sally Costen Change the Narrative

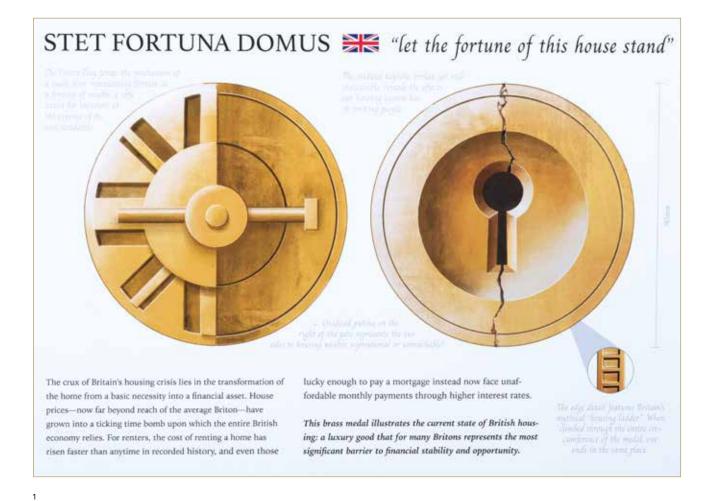
Charlotte Garnett

Vridhi Medal

Ruochong Cheng Urban Serenity

Abigail Burt

Beyond Her



NO ENTRY This piece is a comment on the borders around the world. The greed and hunger for power by the few and how it affects the many. goe: Images created using Fusion 360 by applicant.



2D DESIGN GC&DC AWARDS 2024

SMALLWORKERS

Sponsored by Champagne Gosset

Lapel pins & Presentation box

This year Champagne Gosset turned their attention and focus to a gift for presenting to Gosset Ambassadors, or friends of the wine house, as a reward and thank you for their loyalty, service and support to the company.

Entrants were invited to design Gosset-inspired unisex lapel pins and a presentation box. The lapel pins were to be presented as a complimentary set that represented aspects of Gosset's heritage and journey.

Silver Award

Sophie Martin-Glinel

Tourbillon Lapel Pin and Presentation Box (1)

Bronze Awards

Clare Maiden

Gosset Lapel Pin and Presentation box

Daniel Rushby

Gosset's Vineyard Lapel Pin



DESIGN FOR 3D PRINTING Sponsored by ALPHA LASER

Special Patron

This category aims to encourage and celebrate designs that take advantage of the possibilities specifically offered by 3D metal printing. Designs had to demonstrate that Selective Laser Melting was the best, and probably the only way to produce their designs.

Gold Awards

The ALPHA LASER Award Siantel James Alchemist (1)

Neil Rayment

The Beginning Collection (2)

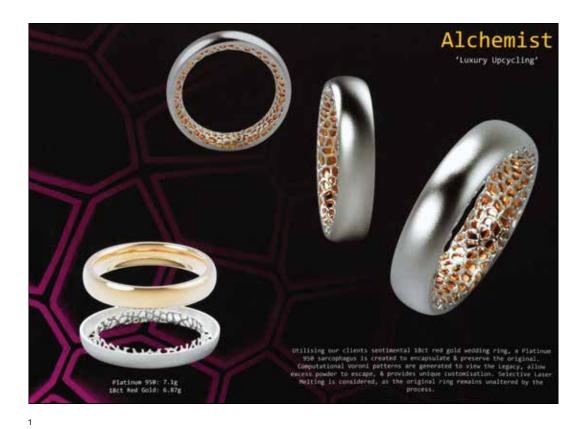
Bronze Awards

Cynthia Yang

Mobius Tube Contrast Ring

Simon Evans

Infinity-Loop





2

GC&DC AWARDS 2024 2D DESIGN

CONCEPTUAL JEWELLERY

Fantastic Fungi

This year designers were invited to delve into the mysterious, mythical, and medicinal realm of the Fungi kingdom.

This brief encouraged designers to be openly imaginative, expressive, and adventurous in their interpretations.

Gold Award

Jingchen Zhang Portable Fungus Farm (1)

Silver Awards Naomi Large

Metallumorphic Mycelium Circlet (2)

Aymee Thorne Clarke

Cuffgroom (3)

Bronze Awards

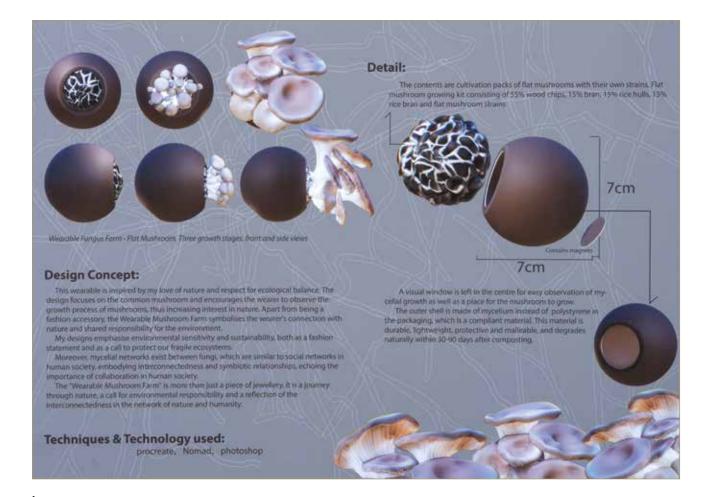
Sara Peymanpour Blue Enlace

Tyler Stothard-Asher

Symbiotic

Stasia Parker

Hyphae Earrings



METALLUMORPHIC MYCELIUM CIRCLET A piece of proeffery with its own life cycle, this design transcends the boundaries of traditional proeffery design and celebrates the merging of innovation and matural It begans as a handeralized salver carder. The metal is then supregnancel with greecically engineered Pasellian fungi which begans to decompose the precision metal, guiding it aims the fungi-s inner surveine where it is re-dupoed into an intrinsic network, of delicair ober hyphis. After some time, the fungi complete their dispositive who and excessibly the lack. The interviewacy is not fund form: a mappe rearrangement of the original areal where the frong lange's hyphic Each stage of the paces's life syche in trianally striking. It is not just to be valued in on final form, that in all of its huntred stages con. Using the mechanism, the piece instrumes the rule of regeneration and promposits (servers to observe and approximate transient because of nature).



GC&DC AWARDS 2024 2D DESIGN

Peridot Jewellery

THE FULI GEMSTONES INTERNATIONAL HOLDINGS AWARD

Principal Patron

Sponsored by Fuli Gemstones International Holdings Ltd.

Year of the Dragon

Following two highly successful design briefs focusing on the inherent beauty of Peridot, we were thrilled to be partnering again with Fuli Gemstones International Holdings Limited, as a Principal Patron.

This year's theme celebrated the Chinese New Year. With 2024 being the Year of the Dragon, entrants were asked to design neckwear on this theme, exclusively using only Peridot gemstones, with no stone larger than 3 carats.





Silver Award

Coline Assade The Basalt Dragon Pendant (2)

Bronze Awards Kathleen O'Connor

Mandy Morris (2 awards)

Hannah Jackson



2

GC&DC AWARDS 2024 2D DESIGN

PLATINUM JEWELLERY Sponsored by Platinum Guild International

Romantic Rebel

We warmly welcome the return of Platinum Guild International (PGI) to the competition as Named Award Patrons to promote Platinum.

Designers were invited to propose a set of Platinum Rings for every day wear on the theme of 'Romantic Rebel' – a design trend that is edgy, yet fantastical, self-assured and defiant. The rings were to be regarded as emblems or tokens that are tasteful yet functional for daily wear.

Silver Awards

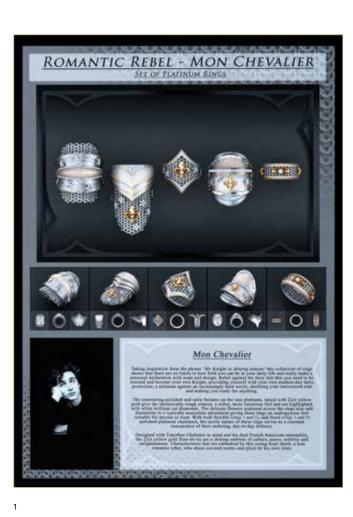
The Platinum Guild International Award James Powell Mon Chevalier (1)

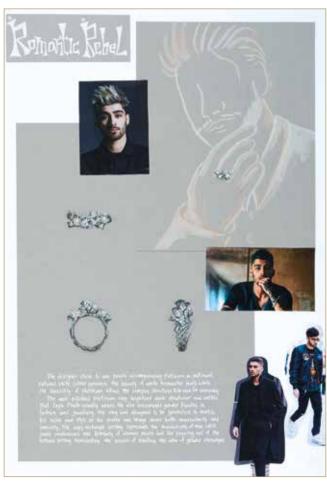
> Rachel Chor Wai Chung Romantic Rebel (2)

Bronze Awards

Qiang Li Fierce

Mandy Morris
The Moth Rings





0

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MAKE YOUR MARK

Sponsored by The Goldsmiths' Company Assay Office

City Spirit

This year, entrants are invited to design jewellery, smallwork or silverware on the theme of 'City Spirit'. Broad and engaging interpretations of this were encouraged. Designers could choose any city (globally).

Also important, designs needed to incorporate a display, or bespoke placement of the London Assay Office hallmark that was complimentary to the design and thoughtfully positioned.

Silver Awards

The Goldsmiths' Company Assay Office Award Frances Le

City Spirit: Belfast (1)

Bingyan Qu

Marking Beijing (2)



GC&DC AWARDS 2024 2D DESIGN

REPURPOSE JEWELLERY Sponsored by Vipa Designs Ltd

The Vipa Designs Award returns this year for the Repurpose Jewellery brief.
The re-modelling of heirloom treasures remains an important part of the jewellery industry, with clients seeking to up-cycle their treasured jewels into contemporary, wearable designs.

This year, entrants were invited to design any item of jewellery to be gifted by a couple to their grandchild as a graduation present for successfully completing their music degree. They have a particular passion for the unforgettable and diverse era of 80's music!

Gold Awards The Vipa Designs Award Luke Orford 80's Inspired Brooch (1)

Tine Bladbjerg Graphic Equalizer Bracelet (2)

Silver Awards Lilli Canham

Palm Pick Necklace (3)

Clare Maiden

Graduation bangle (4)

Bronze Awards Arthur Howard

Departure Pendant

Tine Bladbjerg

Unravelling Cassette Tape Necklace







2



GC&DC AWARDS 2024 2D DESIGN

COMPUTER GENERATED DESIGN-ARTIFICIAL INTELLIGENCE (AI)

Future wearables & objects

Using any combination of AI design tools — such as text-to-image, Al search, conversation tools, and generative Al — entrants were asked Ziyi Zhuang to depict how we will be wearing, using and creating objects in the future.

Using AI, designers were asked to propose ideas for future wearables and objects, along with a regard for how they could be produced or manufactured.

Silver Awards

Ana Thompson The Sixth Sense Body Adornment (1)

Holographic (2)

Bronze Awards

Conor Maher Omnivisor | The Jeweller of Tomorrow

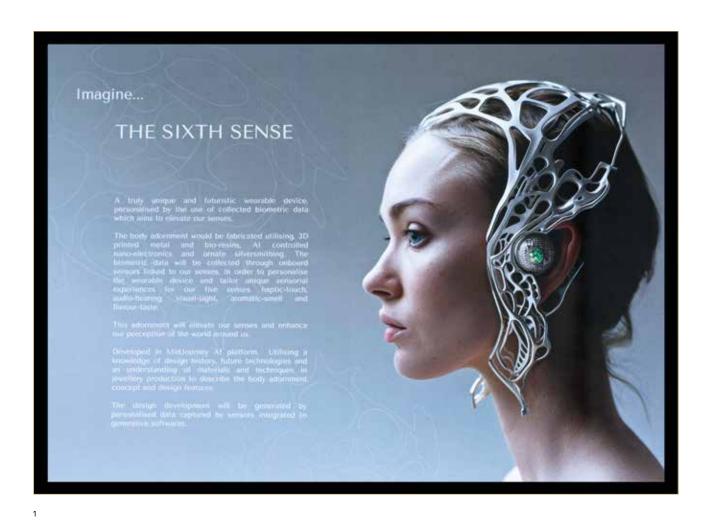
Sara Peymanpour

Rainbow Whispers

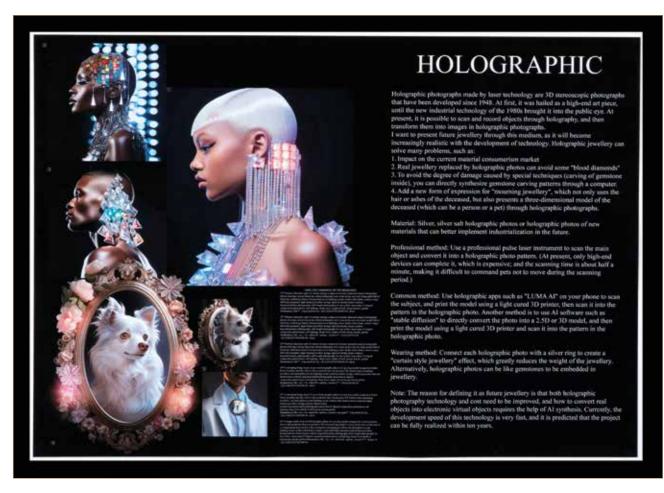
Nicola Margai

Elements of Time Neckpieces

Kyle Ferguson Draxciya



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SILVERSMITHS

Entrants were asked to design any item or product of silverware using the distinctive visual effects created created from shadows, reflections and illusion.

Designers were also asked to ensure that their proposals could successfully translate into 3 dimensions as designled silverware.

Bronze Award Adrian Ward IMMI/ANENCE



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

Silversmiths

Sponsored by Lindström Special Patron

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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 Lindström Award Alewijn Slingerland Obelisk of Chaos (1)

Silver Awards

Shinta Nakajima

Fugacious Vessel / Acanthus X (2)

Sheng Zhang Trio Jug & Double Skinned Beaker (3)

Bronze Awards Alice Fry Geode Celebration Box

Sheng Zhang Multifaceted Double Skinned Octagon Beaker









SMALLWORKERS

Smallwork covers the production and manufacture of small-scale items made in precious or non-precious metals, such as boxes, scent bottles, accessories, objet d'art, products and timepieces.

They are often pieces that have a function and composed of several parts that make up the final article. However, they can have no functionality at all and be purely decorative for aesthetic qualities.

Gold Award

Dong Ding

Boundary of Balance Rings (1)

Silver Awards

Louise Parry

Series 1 Square Round Mechanical Watch (2)

Machi de Waard

A series of six scored small works (3)

Bronze Award

Rebecca Oldfield





READY-TO-WEAR **JEWELLERY**

Sponsored by The National Association of Jewellers (NAJ) & The British Allied Trades Federation

This section invites jewellery that is demi-fine, contemporary, easily reproduced and commercial.

Entries can be made using precious and non-precious materials, and will be judged on their design merit, commercial viability and market suitability. This award seeks to encourage, identify and reward good, commercial design that can be successfully reproduced.

Silver Awards

The NAJ & BATF Award Jo Boateng

Fitaa (White) (1)

(image credit: Iringo Demeter)

Augusta Lazenby

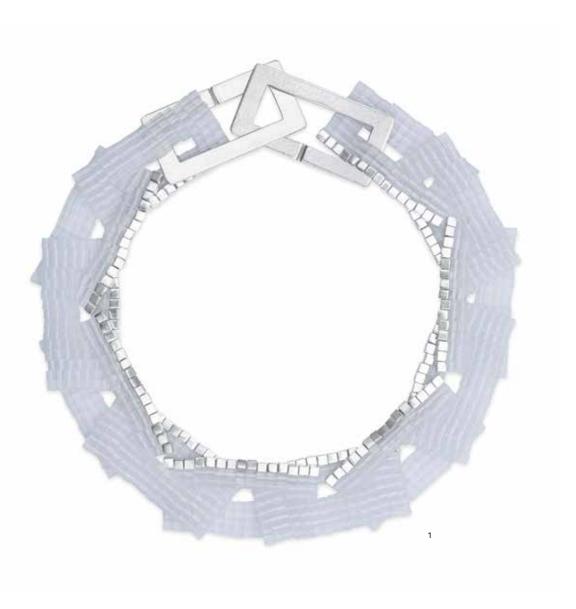
Béton Collection (2)

Bronze Awards

Shirani Fernando Light and Shadows collection

Xilin Hu

Gift Box





CONCEPTUAL JEWELLERY

This section is dedicated to designs of conceptual, artistic, or one-off items of jewellery or body adornment that have an engaging story or concept behind them.

Entries can include any combination of materials — non-precious and precious — and will be judged on the creative concept, design innovation, and originality.

Gold Awards

Sahara Aburaneh Aurora – Northern Lights (1)

Shiyu Huang Invasion (2)

Silver Awards

Anna Gordon Shared Memory III Brooch (3)

Alice Biolo

N.8 (4)

Mark Hampson Garniture (5)

Bronze Awards

See Sun Yung

Balance Neckpiece

Da Ye Kim This relationship is....

Zijing Hua Handwritten Past











ENAMELLING

This design section encourages enamellers to explore and experiment with glass enamel to achieve visual effects of a decorative and contemporary nature.

It is open to any enamelled jewellery, smallwork, objects, and silversmithing using traditional or non-traditional enamelling techniques.

Silver Awards

Zhan Zhan

Silver Enamelled Egg Brooch (1)

Phil Barnes (posthumously)
Dancing Leaves Vase (2)

Bronze Awards

Blythe Jolley-Ellis Enamelled Silver Box Lid

Zhan Zhan

Silver Enamelled Egg Ring (Blue)

Xiaoyu Li Landscape Enamel Chawan



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Fine Commercial Jewellery

Sponsored by Beaverbrooks Special Patron

We are delighted to be partnering with Beaverbrooks once again as Special Patrons.

This section looks for contemporary and commercially viable items of fine jewellery made with precious metals and gemstones that are suitable as a gift for any occasion.

Gold Award

The Beaverbrooks Award Yuqing Wu Crack modelling White Crystal Necklace with Diamonds (1)

Silver Awards

Sarah Straussberg Oona Eternity Ring (2)

Yuqing Wu Three Diamonds Semi-Bezel Setting Ring (3)

Bronze Awards

Balint Samad Gold Heartburst Ring

Bola Lyon

Fan Stacking Rings







PRECIOUS JEWELLERY Sponsored by Thomas Lyte

We are excited to be partnering again with Thomas Lyte as Named Award Patrons.

Precious jewellery is made from metals such as gold, platinum, palladium and silver, and typically incorporates gemstones, enamel or other decorative features.

Gold Award

The Thomas Lyte Award Martina Grumitt Firework Sautoir (1)

Silver Awards

Janet Barber Courage for Elaine (2)

Pearl Ng

Morganite Waterfall Ring (3)

Amy Gibson Hummingbird Collar Necklace (4)

Bronze Awards

Przemyslaw Beres The Big Five

Charlotte Garnett

Vridhi Medal

Joanna Stroinska Spinning Top Necklace

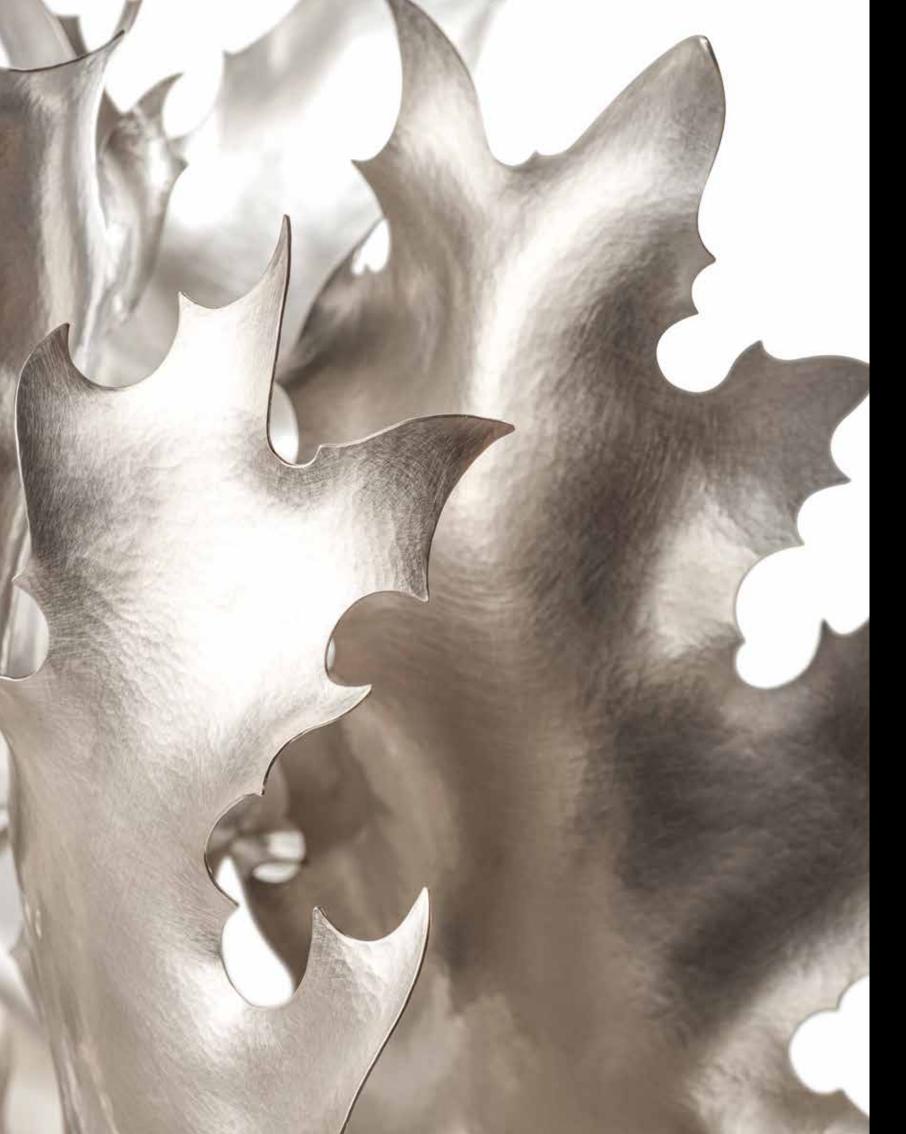
Hanjie Kong Beyond Fantasy

Huimin Zhang



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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

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 three years of completing a recognised course in the U.K, or are an apprentice. All other entrants are classed as Senior.

SILVERSMITHS

Sponsored by Grant Macdonald Silversmiths

This section welcomes entries of larger-scale work, functional or decorative objects.

JUNIOR

Gold Award

The Grant Macdonald Award

Caitlin Murphy Convex Cube (1)

Silver Awards Alewijn Slingerland Obelisk of Chaos (2)

Shinta Nakajima

Fugacious Vessel / Acanthus X (3)

Bronze Awards

Wojciech Linde-Apanowicz

Fine Silver Vase

Paul Bailey-Green A Hallmark of Time

Daniel Bollard Chased Petal Leaf Goblet





CRAFT – 3D FINISHED PIECES GC&DC AWARDS 2024

SILVERSMITHS
Sponsored by Grant Macdonald Silversmiths

SENIOR Silver Awards





SILVERSMITHS

SENIOR – Silver Awards continued

Sheng Zhang

Multifaceted Double Skinned Octagon Beaker (3)

Sheng Zhang Trio Jug & Double Skinned Beaker (4)

Bronze Awards

Rauni Higson

Teapot

Alice Fry

Geode Celebration Box

Ryan McClean

Fibonacci Bowl

Wayne Meeten

River of Life







POLISHERS

This section seeks to identify and reward high-quality finishing in any item of 3D jewellery, silverware or smallwork created in metal.

JUNIOR

Gold Award

Paul Bailey-Green Night & Day (1)

Bronze Award Paul Bailey-Green Hearts Over Diamonds

SENIOR

Bronze Award

Marco Paonessa

Vridhi Medal

Kasun Ekanayake

Pearls and Boys



CHASERS

Sponsored by Birmingham Assay Office

Chasing is a traditional embossing technique used to create form, relief and decoration by pushing metal back and making a design protrude forward. This is also in conjunction with repoussé ('push up') by hammering on the reverse side of the metal to bring it forward to produce three dimensional patterns and effects on metal surfaces.

This section identifies and rewards high-quality chasing in any item of 3D silverware, objet d'art, smallwork or jewellery created in metal.

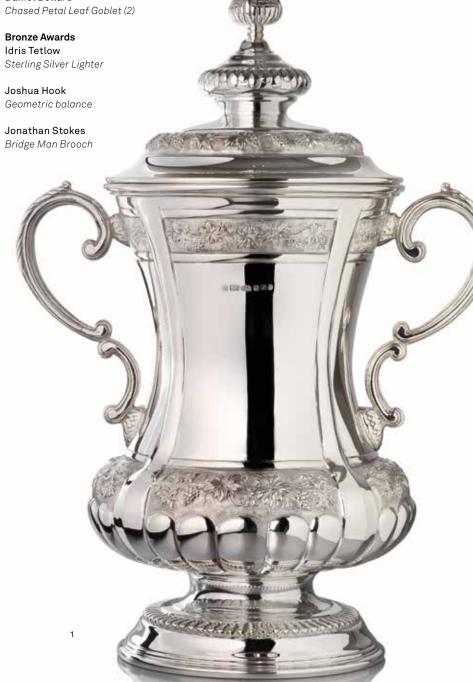
JUNIOR

Gold Award

Birmingham Assay Office Award

Charlie Lewis Grape and Vine Cup (1)

Silver Award Daniel Bollard





SENIOR **Gold Award**

Miriam Hanid

The Threads of Time Centrepiece (1)

Silver Award

Alice Fry

Geode Celebration Box (2)

Bronze Awards Katie Watson

Spring Hare Dish

Wayne Meeten River of Life

Wayne Meeten

Spriral Of Life





SMALLWORKERS & MODELMAKERS

Sponsored by Ottewill Silversmiths & Jewellers

Smallwork incorporates boxes, containers, accessories, objet d'art, and timepieces, and scale models. They could include an intricate mechanism, hidden features, or a highly decorative surfaces.

Pieces could also be more functional and composed of several parts that make up the final article. However, they could have no function at all and be purely decorative.

JUNIOR

Gold Award

The Ottewill Silversmiths & Jewellers Award

Sophie Chapman

1:18 Model of a Nissan Figaro (1)

Silver Awards

Paul Bailey-Green A Hallmark of Time (2)

Dong Ding Boundary of Balance Rings (3)

Bronze Award Idris Tetlow

Sterling Silver Lighter





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SENIOR Bronze Awards Marco Paonessa Vridhi Medal

Kevin Williams Silver Rhino

Machi de Waard

A series of six scored small works



MODELLERS

Sponsored by Cookson Precious Metals Limited

Any sculpted subject, including medals, could be submitted in any media, created using hand or technological techniques.

JUNIOR

Bronze Award

Sam Lack The Shamans Guide



Anne Marie Walters

The Vinok (2)



Ian Rank-Broadley Portrait Medal of King Charles III (4)

Erica Sharp Sunflower Netsuke (5)



Bronze Awards

Hamed Arab Choobdar Sun & Love Pendant

Sarah Davis

'Mordeo' Wax model for an Art medal









SENIOR Silver Awards

The Orchid Necklace (4)

Bronze Awards Amanda Li Hope

Chomaticity Necklace

Anna Gordon Fragmented Memory





Diamond mounting is the framework or mount in which gemstones can be set.

Entries were judged on hand-making skills, and not CAD produced pieces or parts thereof. Judges preferred to see unset items where possible but this does not preclude set pieces.

JUNIOR

Gold Awards

Martina Grumitt Firework Sautoir (1)

Joshua Hook

Dagger Drop Earrings (2)

Silver Award

Daniel James

Traditional Oval Cluster with Surround (3)

Bronze Awards

Daniel James

Round Cluster Ring

Esther Ilett

Wasp Pendant

SENIOR

Silver Award

Bronze Award

Thomas Carl Johnson The Orchid Necklace (4)













CRAFT – 3D FINISHED PIECES



Sponsored by Louisa Guinness Gallery

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 Awards Reuben Veil-Powley

Inverted Pyramid Set Ring (1)

Sofie Maceanruig

Celestial Solis (2)

Alysha Strong

Opal Pendant (3)

Bronze Awards

Yuqing Wu

Three Diamonds Semi-Bezel Setting Ring

Yuqing Wu Three Diamonds Full-Bezel Setting Ring

Arthur Howard

Celestial Odyssey

SENIOR Silver Award

Antonio Bonanno

Steel Pocket Knife (4)

Bronze Awards

Joanna Stroinska Spinning Top Necklace

Thomas Carl Johnson

The Orchid Necklace





GC&DC AWARDS 2024

ENAMELLERS & ENAMEL PAINTERS

This section promotes the craft skills of traditional enamelling (powdered glass fused to metal at high heat) in any or a combination of the disciplined techniques.

JUNIOR Silver Awards

Louis Faine Enamel Silver Pill Box (1)

Hanjie Kong Beyond Fantasy (2)

Bronze Awards

Zhan Zhan Silver Enamelled Egg Ring (Green)

Xiaoyu Li Landscape Enamel Chawan







SENIOR **Gold Award**

Penny Davis Painted Enamel Portraits (3)

Silver Awards

Linda Connelly Purple Iris with Pearls (4)

Linda Connelly

Iris pendant with Pearls (5)

Fred Rich

Dancing Leaves Vase (6)

Bronze Awards

Yinglong Li

I PAJ 6: The Glory

Sarah Hemmings-Vourda

Enamel Imp brooch with pendant converter

Kerry Lawrence Enamelled Silver Tea Strainer

Setsu Waters

Linked White Leaf Necklace













LAPIDARY & CARVING

Sponsored by C.W. Sellors Fine Jewellery The brief invited individual pieces of carved or faceted lapidary in any gem material.

Any style of cutting, carving and finishing could be used. This section provides an opportunity to demonstrate technical excellence, creativity and an innovative approach to lapidary.

JUNIOR

Silver Award

Yanmin Zhao Linglong Taihu Stone (1)

SENIOR

Gold Awards The C.W.Sellors Fine Jewellery Award

Vicky Forrester Dyad – Agate Vessel & Native Gold Ring (2)

Przemyslaw Beres The Big Five (3)

Silver Award

Francesca Marcenaro Jellyfish Ring (4)

Bronze Award

Emily Bailey

Quartz Fist Pendant with Gold Bezel Cuff





ENGRAVERS, DIE SINKERS & SEAL ENGRAVERS

Engraving and seal engraving is the art and craft of cutting and carving onto any metal surfaces to create decorative imagery.

This section was open to any article of jewellery, silversmithing, objet d'art or smallwork that featured decorative hand engraving, as well as seal engraving or dies.

JUNIOR **Gold Award** Celeste Heathcote Ish Wish Dish (1)

Silver Awards

Caius Bearder Sea State Cups (2)

Jonathan Stokes

Foliate Beaker (3)

Isabel Freeman

Silver Bookmark Hand Embellished with Floral Motifs (4)

Bronze Awards

Caius Bearder Lighthouse Vase

Louis Faine

Enamell Silver Pill Box







SENIOR **Gold Award**

Louise Sorrell Shakespeare Folio 400 Years Celebration Salver (5)

Bronze Award

Christian Lima A National Treasure







The following sections are judged on both the quality of craftsmanship in combination with creative design, style and visual impact.

Craft & Design

3D Finished Pieces

Hand Crafted Silverware

THE CLOTHWORKERS' AWARD

Principal Patron

Sponsored by The Clothworkers' Company

The Clothworkers' Company invited young makers, up to the age of 30, to submit finished silversmithing that demonstrated the use of traditional hand making techniques and skills, and ideally work that showed a connection to textiles.

Gold Award

The Clothworkers' Company Award Caitlin Murphy Convex Cube (1)

Silver Award

Sheng Zhang Trio Jug & Double Skinned Beaker (2)

Bronze Awards

Jonathan Stokes
Foliate Beaker

Daniel Bollard

Chased Petal Leaf Goblet

Sheng Zhang

Multifaceted Double Skinned Octagon Beaker









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FINE JEWELLERY

Sponsored by Boodles

This award, sponsored by Boodles, seeks to identify and reward elegantly designed and beautifully-made fine jewellery.

Fine jewellery is made from precious metals such as gold, platinum, palladium and silver, typically uses genuine precious gemstones like diamonds, sapphires, rubies, or emerald.

Entries could be made in precious metals in any fineness, colour and combination, except silver.

Silver Award

Janet Weller Harmony (1)

Bonze Award

Prapasri Suwannakhot

Prosperity Orchid Brooch

CRAFT & DESIGN – 3D FINISHED PIECES

WIRE INNOVATION Sponsored by the Worshipful Company

of Gold & Silver Wyre Drawers

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

Gold Award

The Gold & Silver Wyre Drawers Award Anna Gordon

Fragmented Memory Brooch (1)

Anna Gordon

Shared Memory III Brooch (2)

Silver Awards

Isabella Bedlington

Contemplating the Afterlife – Cycle (3)

Amanda Li Hope

Chomaticity Necklace (4)

Bronze Award









Laser Technology

Sponsored by ALPHA LASER Special Patron

This section is an opportunity to demonstrate and celebrate the potential of laser technology.

Entries could include all types of product across jewellery, smallwork and silversmithing that utilised laser technology in part or for its full production. All entries had to be made from metal.

Silver Awards The ALPHA LASER Award Paul Bailey-Green Night & Day (1)

Marco Paonessa Vridhi Medal (2)

Bronze Awards Alice Biolo 012

Prapasri Suwannakhot Prosperity Orchid Brooch

Paul Bailey-Green The Subconscious Mind

Benjamin Ryan 250th Anniversary Salvers









HORN & POLYMERS Sponsored by The Worshipful Company of Horners

Entrants were invited to submit any jewellery item or product that incorporated and embodied horn or plastics as a decorative and complimentary feature.

The brief included and encouraged fashion jewellery where plastics, in particular, could be widely utilised.

Gold Awards

The Worshipful Company of Horners' Award Janet Richardson Winged Silver and Horn Necklace (1)

Heather Coleman

Horn Pendant (2)

Silver Award

Da Ye Kim This is relationship is ... (3)

Bronze Awards Sarah Louise McQuarrie

Chamine Ghuss

Spectrum

New Start Brooch



Image Credits

p.2 Anna Gordon, Fragmented Memory III Brooch p.8/9 Ryan McClean, Fibonacci Bowl p.28 Prapasri Suwannakhot, *Prosperity Orchid Brooch* p.40 Alice Fry, Geode Celebration Box p.46 Amy Gibson, *Hummingbird Collar Necklace* p.54 Miriam Hanid, The Threads of Time Centrepiece p.70 Alewijn Slingerland, Obelisk of Chaos p.84 Shinta Nakajima, *Fugacious Vessel / Acanthus X* p.92 Huimin Zhang, Gold Mammary Gland 04









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