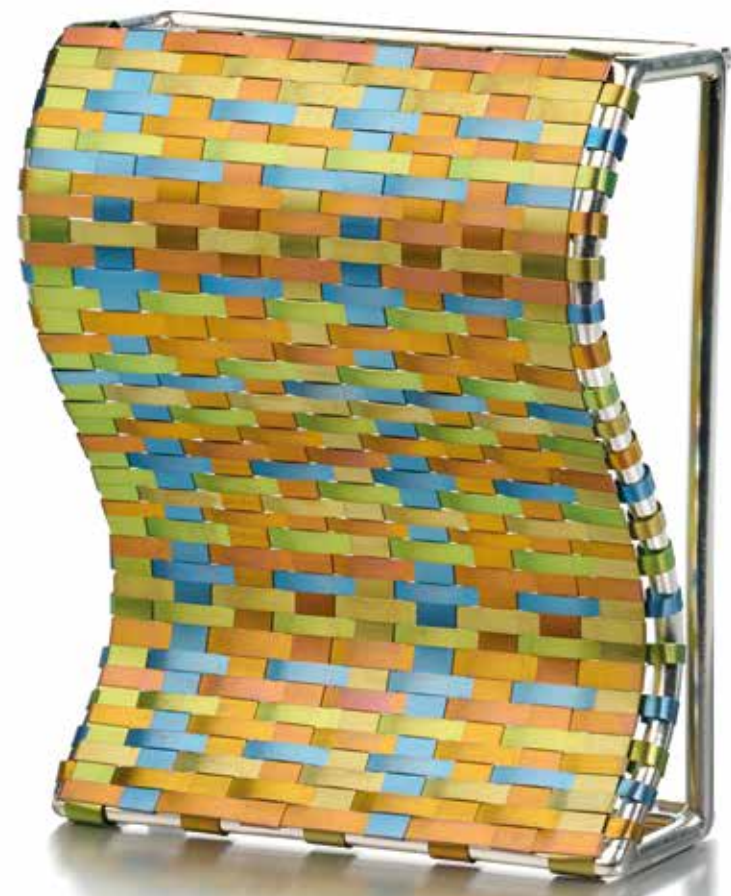




The Goldsmiths'
Craft & Design
Council Awards

2025



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2025



GOLDSMITHS' CRAFT & DESIGN COUNCIL

Patron: HRH Princess Michael of Kent



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Chair's Welcome



One of the most impressive, and lauded pieces of work to be recognised during this year's Goldsmiths' Craft & Design Council Awards 2025 is a creation unlikely to feature in the pages of a glossy publication, save for this Annual. Nor is it something that jewellery collectors might immediately coo over – at least, not in its current form. And that's exactly what makes it such a brilliant totem for everything the Council stands for.

The piece I'm referring to is an Art Deco-inspired Lapel Pin & Brooch, crafted by Blythe Jolley-Ellis (page 38) under the watchful eye of her Master. To the untrained eye, there is no sparkle, no shine – just a complex and perplexing array of traditional techniques, formed in metal.

To our judges, it was a remarkable rarity of excellence. Every angle was so expertly executed, and each hole so precisely drilled and crafted that some could hardly believe it had been made by hand. In the reassuringly meticulous spirit of GC&DC judging, the necessary proof was sought and secured. It was a bona fide masterpiece, and one that was rightly awarded a Gold Award in Diamond Mounting, followed by the Theo Fennell Apprentice & Master Award and then the high accolade of the Junior Award.

I've chosen to spotlight this lapel pin & brooch because, for me, it beautifully encapsulates our past, present, and future. The GC&DC Awards exists to champion the skills in our trade that too often go unrecognised – like a perfectly crafted mount – and to honour the people behind them who are too rarely in the spotlight. In a profession that so urgently needs to attract new talent, it is vital that we have such spaces to celebrate and highlight these crafts, and to continually raise the bar, inspiring yet-unreached heights of excellence.

If I can leave one legacy in my time as chair of the GC&DC, it will be that I have played a part in building a brighter future for jewellery, silversmithing, smallwork and the allied trades. One filled with possibility and opportunity, for both seasoned hands, and those just discovering what a life at the bench can offer.

And of course – a little wonder. Something I guarantee you will find in the pages that follow.

Chair, the Goldsmiths' Craft & Design Council
John Ball

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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Judges, Ambassadors & Council Members 2024/25

Central to upholding the Council's high benchmark standards are the expert judges, all of whom generously contribute their time and industry expertise. Prior to judging, all entries are anonymised, with supporting information provided by the entrant made available to inform judges of any relevant technical, material, or design aspects specific to each category. Judges are not tasked with selecting a singular 'best' entry in any given section. Instead, they assess whether each submission meets the required standards of craftsmanship and/or design to merit recognition—and if so, at what level: Gold, Silver, or Bronze. If the judges feel an entry does not meet the Council's high standards, they are under no obligation to grant an award. Additionally, judges collectively make recommendations to the Council for consideration of entries for Major and Premier Awards, such as the Junior, Senior, Goldsmiths' Company, or Cartier awards.

Judges

Adam Jacobs
Andrew Chapell
Andrew Macgowan
Angus McFadyen
Ann-Marie Carey
Ashley Carson
Barry Moss
Ben Crump
Ben Filip
Bettina Boerner
Brian Gresley
Caroline Broadhead
Charlotte de Syllas
Chloe Adlestone
Chris Mann
Claire Denham-Smith
Claire Scott
Clive Burr
David Fletcher
Dr Cordelia Rogerson
Emanuela Morando
Emma Paragreen
Fred Rich FIPG
Gay Penfold
George Macdonald
Gina Ashley
Grant Macdonald
Harriet Kelsall
Harshad Joshi
Ian Baker
Iben Muriel
Isabel Capitain
James Dougall

Jane Short

Janet Weller FIPG
Jean Scott-Moncrieff
Jessica Collins
Jessica Jue FIPG
Joanna Hardy
Jonathan Winter
Jos Skeates
Karen Sexton
Kate Harrison
Katie O'Connor
Kevin Baker
Kirk Gregory
Lavinia West
Leonid Dementiev
Liigah Thrower
Linda Barnes
Louisa Guinness
Louise Sorrell
Lucas Leo Reichel
Lyndsey Mitchell
Marcy Leavitt Bourne
Mark Bloomfield
Mark Huggins
Mark Lewis
Matthew Charnock
Maya Estraikh
Naomi Newton-Sherlock
Niall Paisley FIPG
Nick Farrow
Patrick Davison
Paul Marsden
Paul Savage
Philip Kydd

Rebecca Joselyn

Rebecca Sellors
Richard Fox
Rod Smart
Rodney Rigby FIPG
Roxanne Guest
Sam Marsden
Simon Phillips
Siobhan McGroarty
Sonia Cheadle
Stephanie Ward
Steve Stavrou
Steven Copas
Stuart Wibberley
Tai Wong
Tine Bladbjerg
Tom Kerrigan
Tom Rucker
Tomasz Donocik
Warren Heathcote
Will Evans
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Zoe Watts

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Theo Fennell FIPG
Shaun Leane FIPG
Brett Payne FIPG
Rachael Taylor

Stephen Webster

Joanna Hardy
Tom Rucker

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Banita Mistry
Alexandra Tosto
Katherine Payne

Social Media

Natalie Ball

Elevated Essentials

Words by Kathryn Bishop

How can we transform silverware from connotations of fanfare and formality to an elevated, everyday essential? Silversmiths, designers, and curators share how functional design can bring the benefits of silver into our daily routines.



Brett Payne
Silver Saucepan



This page:
Rebecca Joselyn
 Silver 'Paint Pot' Ice Bucket

Opposite:
Brett Payne
 Silver Water Jugs

The appeal of silver lies in its versatility as a precious metal. It is pure and bright in colour, highly reflective, and it's easily worked, whether by hand or machine. "It's an incredibly modern material," says Brett Payne, silversmith and founder of Goldsmiths North, a contemporary silverware and jewellery shopping experience. "It's abundant compared to other metals and – largely – affordable."

This has long made it suitable for items such as water jugs, coffee pots, vases, tumblers and tableware. But, as our ways of living, our homes, and domestic rituals have evolved, so too has the role of silverware in our lives.

How do we ensure its ongoing relevance? We spoke with designers, silversmiths, and curators, who agree that it's all about function; silverware that we can use and engage with in our everyday domains.

"Function can't exist without the people that enjoy the object," says silversmith Alex O'Connor. Formerly a sculptor, Alex began silversmithing in 2017. Her design process moves through multiple iterations until the final object – whether a tumbler, vessel, or scoop – is ready for use. "Then, there's a certain 'letting go,' for people to choose how they use it," she adds, emphasising that people will stamp their own rituals onto her pieces.

Based in Sheffield, silversmith Rebecca Joselyn plays with industrial forms and textures to turn humble, familiar objects into elevated, functional silverware. "I'm always looking at everyday objects – things we often overlook – and reimagining them in silver with a twist," she explains. "I love the idea of silver being part of our daily routines, not just special occasions."





*“Function doesn’t have a full stop.
It’s a conversation.”*

– Alex O’Connor, silversmith

Above:
Alex O’Connor
Strandline spoons, sterling silver and driftwood handles

Below:
Alex O’Connor
Equilibrium Vessel and Four Solace Cups



Awakening the Senses

The concept of ‘shelf appeal’ is fuelling interest in functional silver that doubles as beautiful home decor, especially for a new generation of collectors looking for designs with provenance and a story that will impress friends and family.

“Stories about [craft] skills appeal to modern silver collectors, maybe as part of a movement for ‘slower’ living,” says Georgina Izzard, Fair Officer for Goldsmiths’ Fair. “But in reality, it’s probably having something that their friends don’t have—something unique.”

With a close eye on emerging British talent and design trends, the team at Goldsmiths’ Fair note that large, sculptural, mixed-material pieces have caught buyers’ attention in recent years. “Yet functional silver still sells well,” says Harriet Scott, Head of Fair at Goldsmiths’ Fair. “The pleasing ergonomics of holding a well-made tumbler in your hand is difficult to resist. Plus, tumblers are a useful shape and size for silversmiths to treat as a canvas for showing off their signature techniques.”

Alex O’Connor concurs. Her *Solace* series of tumblers seek to deliver a multisensory experience. “Their function is two-fold. To drink from, but also to feel wonderful. To soothe and comfort in your hand,” she explains, referencing their shape, surface texture, and weight.

Alex also unites silver with driftwood and pre-worn wooden handles for her scoops and spoons, blending two materials emerging from the earth and shaped by the elements and human touch. “[They] are eminently functional but also exist as intriguing objects when idle.”

Beyond intrigue, Rebecca Joselyn seeks to imbue humour and ‘a bit of edge’ into her work, which also helps her to connect with contemporary audiences. One example is Rebecca’s sterling silver spray can; beloved of graffiti artists, she has transformed this symbol of creative rebellion into a cocktail shaker.

“It’s playful, tactile, and completely functional,” she says. “When shaken with ice, it sounds like a real aerosol can, which adds an unexpected sensory layer and brings a bit of theatre to cocktail-making.”

*“Silver allows me to challenge perceptions
and give everyday objects a new sense
of value and permanence.”*

– Rebecca Joselyn, silversmith



Rebecca Joselyn
Aerosol Can Cocktail Shaker



Kimahni Emsley
Vanguard

Adventures with Silver

Modern, functional silver is even breaking out of the home, exemplified by designer and creative consultant Kimahni Emsley's Vanguard spoon design, which won gold and the London Assay Office Award in the Make Your Mark 2D Design section of the 2025 GC&DC Awards.

The brief was to design a sterling silver spoon that can be used 'as a personal, practical and portable piece of cutlery for every meal, from porridge to pudding,' inspired by a spoon dating back to the 1400s in the Goldsmiths' Company Collection. Kimahni responded with a sleek design with an open handle, meaning it can be attached to a cord or keyring.

"The spoon is inspired by trekking equipment, referencing carabiners and combination tools, designed for those with a sense of adventure who value performance equipment," says Kimahni. "I wanted to create an object influenced by contemporary activities, where a utensil used for every meal is [instead] used on an adventure."

His design tunes into the rise of Generation Z and Millennials embracing outdoor activities such as hiking and climbing, alongside their interest in technical, durable gear that not only looks good, but is made from high-quality materials. Following his win, Kimahni hopes to find a manufacturer so he can create a full silver cutlery set in the style of the Vanguard spoon.

It's here that silver's other benefits come to the fore. The metal has no taste or smell. It also kills bacteria, meaning it's hygienic for use as tableware, utensils, and cookware.

"Everyday life isn't like Downton Abbey anymore," says Brett, referencing the elaborate table dressing and fussy silverware of yesteryear. "Everyday life happens in your flat, your kitchen, or your little office space, even away from home. But silver is, I think, ideally suited for the modern world. It's a relevant material for relevant objects."

Brett himself makes silver saucepans, cutlery, and water jugs designed for everyday use, alongside silver olive prongs that can be carried on your person to use when dining out—a refined essential that has become one of his bestsellers.

*"Silver is a relevant material
for relevant objects."*

— Brett Payne, silversmith

Demystifying Silver

The challenge, however, lies in engaging new and future collectors with silver's benefits, so they see it as a practical investment—and one they aren't scared to use. "People are often unaware of how tough and practical silver is," says Alex O'Connor. "Education is key."

One approach is through selling events such as Goldsmiths North and Goldsmiths' Fair, where visitors can hold and interact with items, and chat directly with makers. Another is through visual storytelling that can reach global audiences. "Strong social media content [is] key. I'd love to see more silversmithing processes shared online—watching a piece come to life is powerful," says Rebecca Joselyn.

Open studios or guided workshops between makers and customers can encourage more people to seek out, buy, and enjoy silverware. "Hands-on workshops demystify silver and make it feel more accessible," Rebecca adds.

Brand collaborations are another opportunity. "We can promote silver through collaborations with adjacent industries—interior design, architecture and fashion," says Georgina Izzard of Goldsmiths' Fair.

Such partnerships will position functional silverware towards new audiences, while expanding the reach of emergent and established British craftspeople. Kimahni Emsley agrees. "Strategic partnerships with contemporary designers and brands from varying disciplines would be a great way to promote silver to younger audiences. [It's about] emphasising functional silver as a blend of luxury and durability."

For Brett, the key to marketing functional silver lies in one word: indulgence. "These are extremely functional, practical items, so it's about enhancing the enjoyment of your particular little bit of indulgence, whether that's toasting your marshmallow on a silver skewer, slicing your pizza with a silver pizza cutter, or eating your avocado with a silver spoon."

The enjoyment and pleasure found in functional silver should inspire designers and craftspeople to elevate other everyday objects. Some might be playful takes, like Rebecca Joselyn's spray can cocktail shaker. Others could be perfectly suited as gifts or accessible starting points in a collection, such as salt, spice, or measuring spoons, designed to be used and enjoyed for many years.

"We have to acknowledge—silver is a premium material," says Brett. "But because of its durability, I often say it will last at least three generations before you have to make something else out of it."



Brett Payne
Silver Water Jug

Material Differences

Words by **Ruth Faulkner**

From designs incorporating electronic waste components, to the use of materials such as niobium, and minerals and gemstones like magnesite and cachalong, this year's competition was a masterclass in the use of alternative materials in design.

From bold experiments with industrial metals to the reinvention of discarded technology, alternative materials are reshaping the landscape of contemporary jewellery design. This year's competition highlighted the boundless creativity of designers embracing unconventional resources, showcasing pieces that blend aesthetic innovation with ethical consciousness.

Niobium's iridescent hues, the organic and distinctive beauty of magnesite and cachalong, and the upcycling of plastic straws and e-waste components all demonstrate how jewellery can be both visually striking and environmentally responsible. As the industry continues to evolve, these materials offer exciting new directions that challenge traditional perceptions of luxury and craftsmanship.

Known for its ability to be anodised, changing the surface oxide layer to produce a variety of vibrant colours without the need for dyes or coating, there can be no denying that niobium, while not commonly used, is gaining traction in jewellery design, making an appearance among some of this year's award-winning designs.

Designer-maker Caitlin Murphy, who scooped gold and the Louisa Guinness Sponsored Award this year in the Mixed Metals and Patina category for her Imitation Brooch, is an advocate of niobium.

Caitlin first discovered the material during her studies at the Bishopsland Educational Trust, as part of a masterclass led by another of this year's competition award winners, Alice Fry.

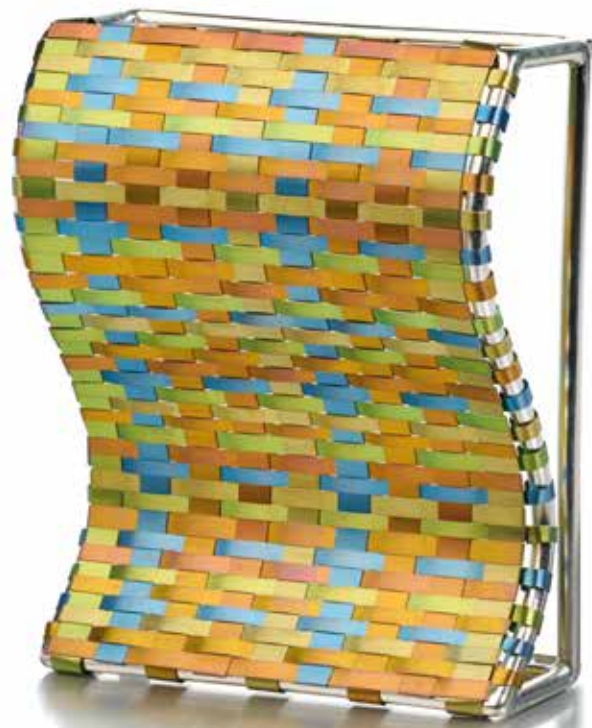
Alice Fry
The Gems and Stars Goblet for
The Company of Entrepreneurs Trust



Below:
Caitlin Murphy
Imitation Brooch

Opposite above:
Janet Barber
The Moth Orchid Brooch

Opposite below:
Heather Blake
Garlic Amulet



She describes knowing immediately that it was to have a profound influence on her work, most notably because of the way it can be used to create striking colours. “Niobium has allowed me to introduce the most fantastic array of colour into my work,” Caitlin explains. “Depending on what I’m designing, I will either choose specific colours to incorporate into the piece or let the material decide.”

“Sometimes I’ll have an idea that a piece will incorporate blues, but then I’ll see an amazing colour when anodising and suddenly change the colour palette of the piece. I love this fluidity between material and maker.”

Reflecting on niobium as an alternative material in jewellery making, Caitlin says, for her, it is not necessarily how niobium would compare to the likes of silver or gold, but how it can be combined with precious metals to elevate a design and add a unique quality.

Caitlin wasn’t the only one to use niobium in an award-winning piece this year. In fact, it was the very designer who first introduced her to the material, Alice Fry, who also incorporated it into her Gems and Stars Goblet for The Company of Entrepreneurs Trust, which saw her win a bronze award in the Senior Chasers section, sponsored by the Birmingham Assay Office. Alice used anodised niobium to make the colourful “gems” that adorn and enhance the goblet.

The material was also used in the Goldsmiths’ Company Award-winning Moth Orchid Brooch by Janet Barber, which featured forged and engraved niobium set with gems.

However, niobium wasn’t the only alternative material to feature in Janet’s award-winning design. The majority of the piece was formed from hand-carved and polished magnesite, a white to grey mineral that is often dyed in blue or green tones for use in jewellery.

Janet deliberately selected magnesite for her piece because of its relative softness (Mohs hardness 3.5–4.5) and resulting fragility. She explains that the design concept behind her entry was to “capture the fragile beauty of nature in a material more permanent but perhaps equally delicate.”

Another, more unusual, material used in this year’s competition was the gemstone cacholong. While some among the judging panel had heard of the stone, many others were not familiar with this opaque form of opal, which is often white or cream in colour, with a smooth, porcelain-like appearance.

Winning one of two golds in this year’s Gem-A Award, Heather Blake’s Garlic Amulet, utilised the subtle colour variations of cacholong, including its translucent centre and opacity near the crust, to carve the form of an incredibly realistic-looking garlic bulb.

While niobium, magnesite and cacholong might be considered more unusual in terms of materials, they are certainly not unheard of when it comes to jewellery design and making. However, in what was thought to be a first for the competition, plastic drinking straws were used in one of this year’s winning pieces.



Below:
Finlay Grant
Straw Brooch

Opposite:
Shiyu Huang
The ReGenesis Brooch

Scooping one of two gold awards in the Horn & Polymers section, sponsored by The Worshipful Company of Horners, Finlay Grant's Straw Brooch, was made using plastic drinking straws discarded from a pub where he was working.

The straws were set into the resin body of the brooch, and the resulting effect was a piece that changed colour depending on the material behind the brooch, as the hollow nature of the straws allowed light to transmit through.

Finlay's aim with this piece was to challenge perceptions of waste and value. He explains: "By elevating these discarded materials, the piece not only subverts expectations but also encourages a dialogue about the hidden potential in what we often overlook." It was also a good example of where excellent craftsmanship elevated the design's visual impact. When it comes to challenging perceptions of waste, no discussion of alternative materials in the 2025 competition would be complete without considering this year's E-Waste Jewellery 2D design category, sponsored by The Royal Mint.

The new Global E-waste Monitor 2024 by UNITAR draws attention to a steady rise in electronic waste outpacing documented e-waste recycling rates by five times, necessitating immediate action regarding consumption and disposal practices.

This is something the Royal Mint is already addressing with the creation of its new factory, located at the Royal Mint's headquarters in Llantrisant, South Wales, which opened in August last year.

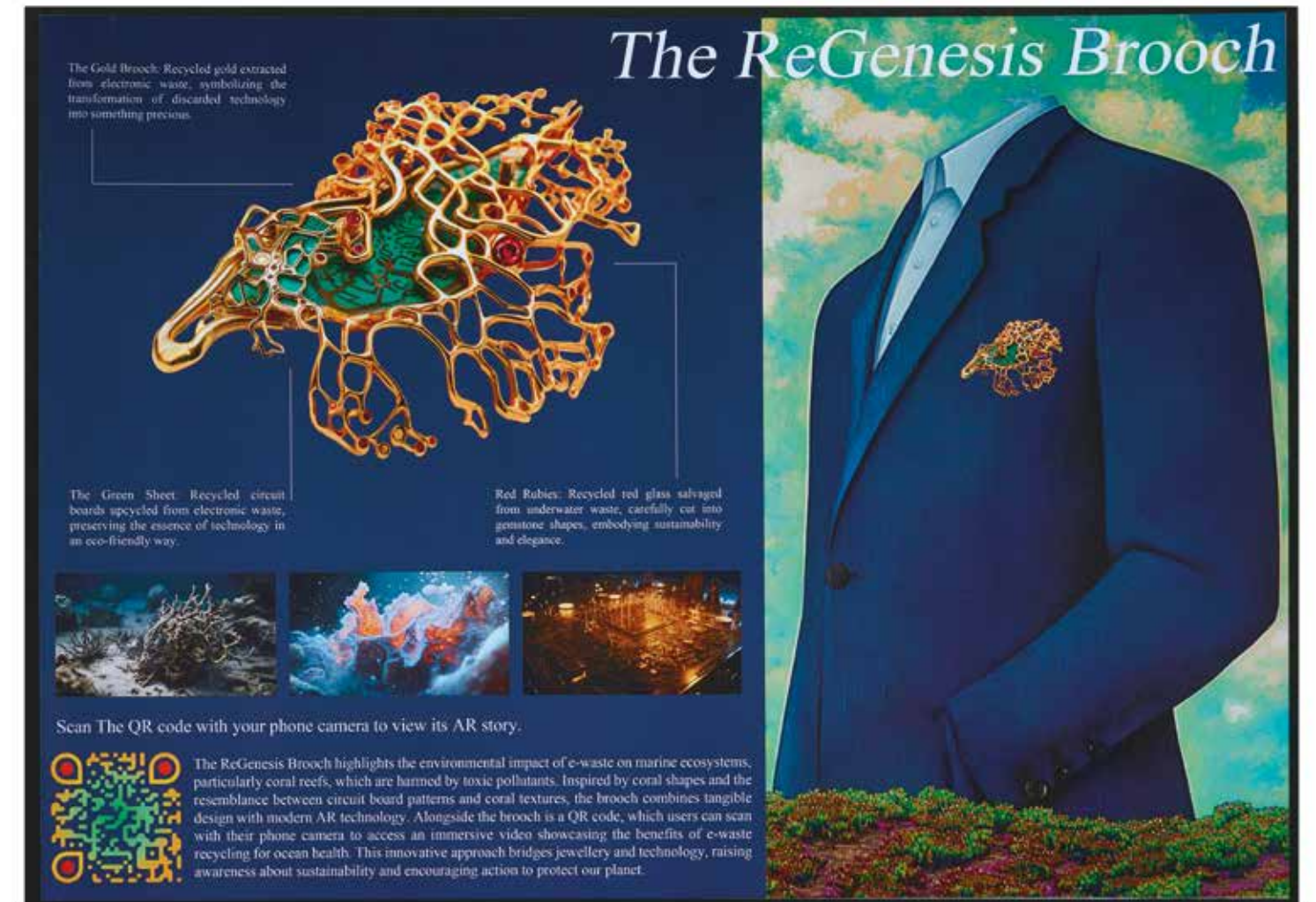
Via its partnership with Canadian clean technology firm Excir, the Royal Mint's new facility aims to extract gold from up to 4,000 tonnes of circuit boards per year, sourced in the UK from electronics including phones, laptops and TVs.

The proprietary technology recovers more than 99% of the gold contained within these used electronics at ambient temperature, and the process itself has been designed to extract all the usable materials possible.

Using e-waste as the basis for its competition brief, the Royal Mint asked entrants to produce a 2D design entry that incorporated electronic waste components. Matthew Wood and Shiyu Huang both received silver awards for their Wired Elegance and ReGenesis Brooch designs, respectively.

Shiyu's brooch highlights the environmental impact of e-waste on marine ecosystems, in particular the harm that toxic pollutants cause to coral reefs. Inspired by coral shapes and the resemblance between circuit board patterns and coral textures, the design depicts a fusion of nature and technology.

Meanwhile, Matthew Wood's Gala Collar is inspired by the elaborate geometric patterns found within circuit boards. He explains: "This design challenges the conventional notions of luxury and sustainability, proving that elegance and eco-consciousness can be integrated into high-end jewellery."





Elsewhere, also incorporating e-waste elements into her 3D jewellery design, Xinyi Chen was awarded a gold in the Ready-to-Wear Jewellery category, sponsored by the National Association of Jewellers (NAJ) and the British Allied Trades Federation (BATF), for her Baccata Earrings. These feature e-waste components set in 18ct gold-plated sterling silver. By blending tradition with modern technology, Xinyi repurposes e-waste to create a dialogue between the past and present, reflecting a new vision of sustainable living.

The exploration of alternative materials in jewellery design reflects both creativity and a growing commitment to ethical and sustainable practices. From the vibrant hues of niobium to the porcelain-like beauty of cacholong, and the serene appeal of magnesite to the innovative repurposing of e-waste components, these materials challenge traditional norms and open new aesthetic and sustainable possibilities.

As designers continue to push the boundaries of unconventional resources, they not only expand the visual and tactile language of jewellery, but also contribute to a more responsible and mindful industry. By embracing alternative materials, designers can create unique pieces that align with contemporary values of sustainability and individuality, paving the way for a more innovative and conscious future in jewellery design.

Opposite:
Matthew Wood
Wired Elegance

Right:
Xinyi Chen
Baccata Earrings





PREMIER AWARDS

The Lifetime
Achievement Award

The Jacques Cartier
Memorial Award

The Goldsmiths'
Company Award

The Lifetime Achievement Award 2025

Gay Penfold



Building

“Gay’s ability to connect people, drive meaningful change, and champion the next generation of makers has made a lasting impact. The Council wanted to recognise not just her achievements but the spirit of generosity and leadership that defines her work.”

John Ball, GC&DC Chairman

Bridges

Words by Katherine Payne



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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*

When weighing up her options as a school leaver, Gay Penfold confesses she had no idea about the industry she was destined to join. The careers advice she received at her girls' grammar school in Leeds she describes, diplomatically, as 'lacking'.

Drawn to creative pursuits and encouraged by her parents, Gay was already enrolled in Saturday art classes at Leeds College of Art, and used her bulging portfolio to apply to study at Goldsmiths' College in London. She recalls that in a careers interview with her then headmistress her ambition to train as an art teacher was not met with enthusiasm. "When I said I was applying to Goldsmiths' she looked down her nose at me and said, 'Oh my dear, that's a first choice College. You'll never get in there.'" "Right," she determined, young Gay thought to herself, "watch me."

Leaving Leeds and disparaging headmistresses in the dust, Gay departed for the bright lights of London and qualified as an art teacher. After the adventure of her student years in London, the beginning of her working life brought her back to her home county of Yorkshire with teaching jobs in Skipton, York, and eventually Sheffield. Following a hiatus of a few years during which she started a family, Gay concluded that – although she had enjoyed her time in the teaching – ultimately the profession was not her true calling. Wishing to return to her artistic roots, she applied for a place on the three-year BA Honours degree course for metalwork and jewellery at what was then Sheffield Polytechnic, now Sheffield Hallam University.

She chose to research the production of interwar silver tea and coffee services for her final year dissertation, hoping that with such a Sheffield-centric topic she would be able to balance her academic investigations with the demands of married family life. With the archive libraries of the Sheffield Assay Office and a plethora of silversmithing manufacturers on her doorstep, Gay soon found herself intrigued by the manufacturing processes involved in producing silver objects for the marketplace. "That was my first real taste of industry," Gay explains. "I had never been curious about how things were made until then—and suddenly I was fascinated."

Impressed with the depth of her original research, her tutor strongly advised her to pursue an MA degree. Supported by a Goldsmiths' Company bursary, Gay went on to complete her MA at the Royal College of Art and produced a thesis on the 'skilled supply chain' that comprised the silverware manufacturing industry.

In 1992, Gay joined the Birmingham School of Jewellery (SoJ) as industry coordinator, a role that focused on bringing industry, education and training together. When, in 1997, the SoJ set up the Jewellery Industry Innovation Centre (JIIC), Gay found herself 'shuffled in' to that team and working on exciting, new projects. She took over as manager in 2000, just as the JIIC was embarking on a substantial European Regional Development Fund project. The project's primary focus was on assisting businesses in the West Midlands that were interested in exploring how new technologies could be applied within a manufacturing environment as part of new product development. Companies who signed up to the project were eligible for forty hours of new product development, which included access to design and CAD teams, rapid prototyping and laser welding equipment.

"Rapid prototyping, CAD/CAM and laser welding equipment in particular is a huge investment for companies," Gay explains. "The sales pitch for these machines could be telling you that it can do all sorts and

even make your breakfast for you, but until you know how to use it and understand what it can and cannot do, it feels like a big risk. Our work was all about transferring knowledge and skills and trying to get the industry to appreciate that these new technologies could enhance what they already do and increase new product development capacity."

Building on its successes, the JIIC became involved in several European research projects, which saw Gay working in partnership with research institutes and companies across Italy, France and Germany and "really expanding our reach and understanding of the industry as a whole."

Gay is also still proud of the knowledge transfer partnerships she oversaw, operating on a more local level, which enabled universities to work with companies to source and employ talented, recent graduates for new, bold and exciting enterprises.

Speaking to Professional Jeweller in anticipation of her retirement in May 2016, she said, "Among many career highlights, I think the important role that I and JIIC team have played in breaking down the barriers and building bridges between education, innovation and business has been, and still is, the most rewarding."

Despite retiring from working life nearly ten years ago, Gay remains as engaged and energetic as ever in the world of jewellery and silversmithing.

Despite retiring from working life nearly ten years ago, Gay remains as engaged and energetic as ever in the world of jewellery and silversmithing. In 2023, she became Chair of the Benevolent Society, a charity that supports individuals who have worked in the giftware, jewellery, surface engineering, travel goods and fashion accessories industries. During her tenure, she has instigated a programme of bursaries that support the development of craft skills for individuals working to establish themselves in the sector. "It's great seeing other people move forward on their journey, gain skills and confidence, and in some instances, establish their own companies."

In addition to her charitable work, Gay joined the British Hallmarking Council in January 2020 and now sits on the Applications Committee, which is responsible for ensuring that all sub offices are of an equivalent standard to the main Assay Offices that run and manage them.

Like many in the industry, Gay has always thought of the Goldsmiths' Craft & Design Council Awards as the 'Jewellery Oscars'. "If you are a craftsperson or designer and you receive an award, it is a huge accolade for you as an individual. It's endorsement, it's support, it's praise - it's wonderful!" When asked how it felt to have received this year's Lifetime Achievement Award, Gay confessed to being 'taken aback' at first and then 'overwhelmed'. "To receive such an accolade is a massive honour in itself, but to know that your peers nominated you makes it truly special."

John Ball, Chair of the Goldsmiths' Craft & Design Council, summed up Gay's achievement as the recipient of the Council's 2025 Lifetime Achievement Award on the evening of the Awards. "Gay's ability to connect people, drive meaningful change, and champion the next generation of makers has made a lasting impact. The Council wanted to recognise not just her achievements, but the spirit of generosity and leadership that defines her work."

"Oh my dear, that's a first choice College. You'll never get in there."



Gay Penfold with Goldsmiths' Company Prime Warden, Richard Reid (L) and Thomas Fattorini (R), receiving the Lifetime Achievement Award at the Goldsmiths' Craft & Design Council Awards 2025

"Right," she determined, young Gay thought to herself, "watch me."

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.

Alexandra Raphael
The Honest Bowl

For 2025, Alexandra Raphael's exquisite plique-à-jour bowl was a stunning tribute to nature, and showed exceptional command of artistic and technical enamelling; a tour de force.



The Goldsmiths' Company Award

This delicate, ethereal brooch is made of carved magnesite, niobium, titanium, and peppered with sapphires and diamonds. Judges were in awe of both the design and craftsmanship.



THE GOLDSMITHS' COMPANY AWARD

Janet Barber
Moth Orchid Brooch

Awarded at the discretion of the Council for exceptional and outstanding design, this Premier Award is only given when, in Council's judgement, an entry achieves the highest standard of creative design and originality.

Introduced and established in the competition over 30 years ago, this award sought to reward a combination of high-quality craft and design skills in a 3D finished piece in any specialist aspect of the craft. With time, Council felt there needed to be greater distinction and difference from the Cartier Award, so changed the emphasis in this award to reward design, thereby including 2D design entries alongside 3D finished work. This highlighted the need to promote the crucial importance and contribution that design plays in the industry.

Over the ensuing period this shift in emphasis has given the Goldsmiths' Company Award its own unique identity in promoting design of the highest standard, showcasing excellence in skill, creativity and originality.





MAJOR AWARDS

The College Trophy Award

The Junior Award

The Senior Award



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
Bishopsland Educational Trust

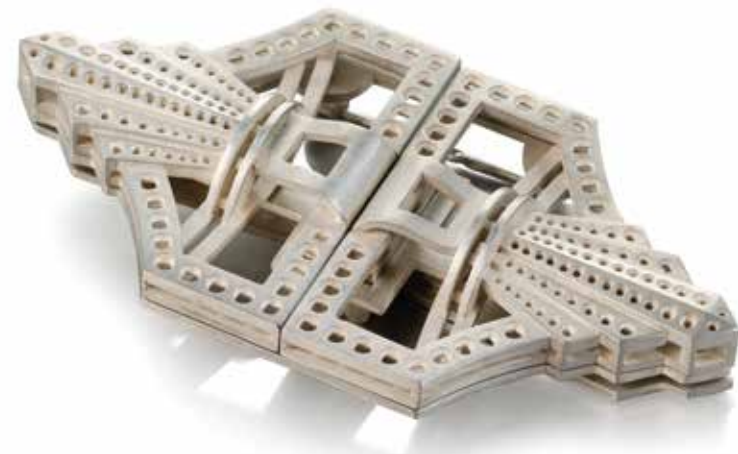
Second Place
Birmingham City University
School of Jewellery

Third Place
The Goldsmiths' Centre

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

Blythe Jolley-Ellis
Art Deco Lapel Pins/ Brooch



The Senior Award

Alexandra Raphael
The Honest Bowl





OTHER AWARDS

2D Hand Rendering Award

Creative Innovation Award

Podolsky Award

Apprentice & Master Award

Benevolent Society Skills Bursary

English Art Works Bursary

Gem-A Award

THE 2D HAND RENDERING AWARD

Sponsored by The 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

Janet Weller FIPG

Secret Snow Drops



Secret Snow Drops. The first white flowers of spring that push up through winter snow, signifying rebirth and renewal are the inspiration behind this versatile costume necklace in platinum, natural white, pink and yellow diamonds, with matching earrings. Deliberately displaying a mesmerising choreography of fluorescence under UV lighting, the 3ct and 4ct fancy yellow and pink pear shaped diamonds will bloom as white snowdrops, whilst the surrounding stones will emit subtle blue, yellow, green and orange hues revealing the mystique of their unique hidden fluorescence.

The all Canadian mined stones have tamper proof provenance and traceability with their unique digital ID by TRACR, through Distributed Ledger Technology (DLT). With this state of the art technology, each stone can be traced along its journey in the supply chain, providing every custodian with confidence in an ethical, sustainable and humanitarian process.

The above maps how the necklace can be separated into different arrangements, and the colour of fluorescence that will be displayed under UV light. The design encourages the owner to engage with both traceability and the unique quality of fluorescence in natural diamonds with even a simple coin sized UV light.

THE CREATIVE INNOVATION AWARD

Sponsored by Weston Beamor & Domino Jewellery

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.



Winners

Lee Simmons, Rupert Todd and Benjamin Ryan

Queen Elizabeth II – Silver Rose

PODOLSKY AWARD

Sponsored by the Podolsky Trust

This generous legacy to the craft and industry was established by the late eminent jeweller, Paul Podolsky, 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 craftsman in education or the industry up to the age of 30.

Winner

Isabel Freeman

Pheasant Plucker Flask



THE APPRENTICE & MASTER AWARD

Sponsored by Theo Fennell

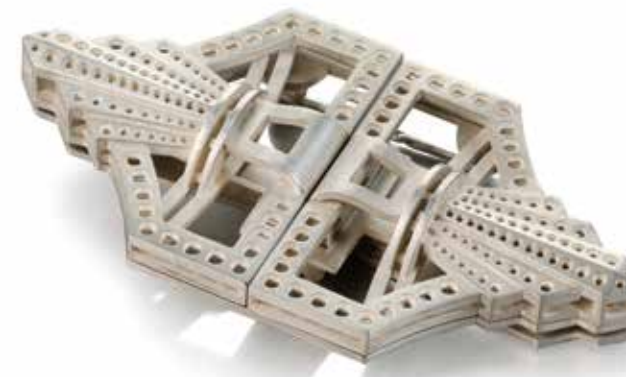
This special award is specifically designed to highlight, celebrate and record the importance and unique partnership between the quality craft skills of an apprentice and their master. This exciting incentive aims to promote high quality apprentice work and hand craft skills across any apprentice discipline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

Winner

Blythe Jolley-Ellis (Apprentice)

Victoria Cornelius-Nori (Master)

Art Deco Lapel Pins/ Brooch (1)



1

BENEVOLENT SOCIETY SKILLS BURSARY

Sponsored by The Benevolent Society

This special bursary is dedicated to promoting and supporting the craft of traditional stone setting.

Created to encourage professional development, it offers a structured training course designed to enhance and strengthen core stone setting techniques.

Open to entrants aged 21 and over, permanently residing in the UK and working within the allied trades, this exciting opportunity highlights the value of skill, commitment, and growth within the profession.

Selected by expert judges, including a representative from The Benevolent Society, the bursary celebrates craftsmanship and career advancement in the setting discipline.

Winner

Evé Avis

A Dream is a Wish Your Heart Makes (2)



2

ENGLISH ART WORKS BURSARY

Sponsored by Cartier

This unique new bursary champions the next generation of jewellery craftspeople through immersive work experience at Cartier's English Art Works workshop.

Aimed at students under 30, not currently employed in industry, the bursary supports those demonstrating exceptional potential through their competition entry.

Offering a placement at Cartier's English Art Works workshop, the experience provides rare, hands-on insight into fine craftsmanship within a leading commercial workshop.

Judged by a dedicated panel, this exciting initiative is a collaborative effort between Cartier and GC&DC to nurture emerging talent and ensure the future excellence of UK craftsmanship.

Winner

Maisy Beardmore
Persephone's Jewel



THE GEM-A AWARD

Sponsored by The Gemmological Association of Great Britain

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.

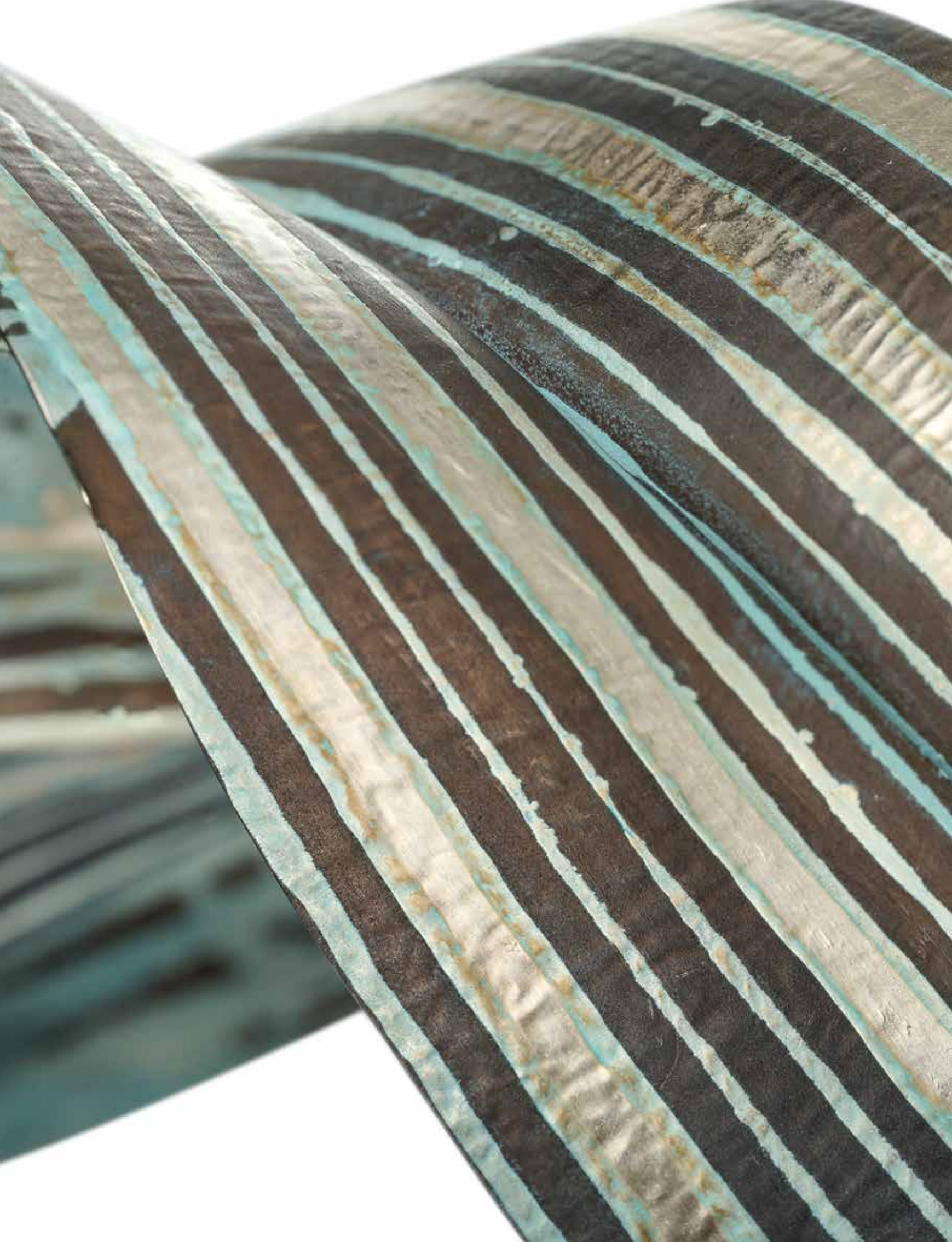
This prize was open to craftspeople and designers alike and should be considered an opportunity to expand their holistic industry knowledge, no matter their chosen path or specialism.

Winner

Mia Vilcins
Dirty Martini (1)

Heather Blake
Garlic Amulet (2)





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

MEDAL DESIGN

Arrivals and departures

This year entrants were invited to design an Art Medal on the theme of arrivals and departures, both literally and metaphorically.

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.

Silver Awards

Rebecca Howarth
Adventure into the Unknown (1)

Emily Yeats
The Swallow (2)

Amy Wiedmer
Wholesome Brokenness (3)

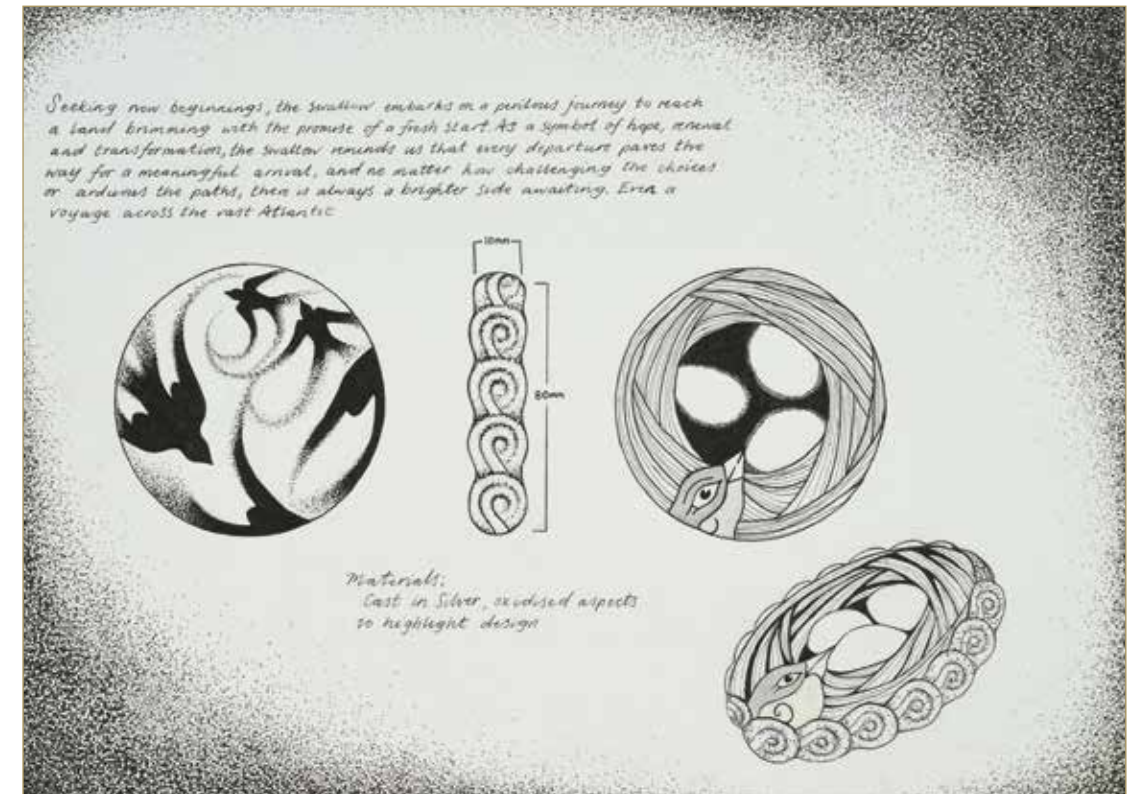
Bronze Awards

Mengyuan Xia
Life Journey

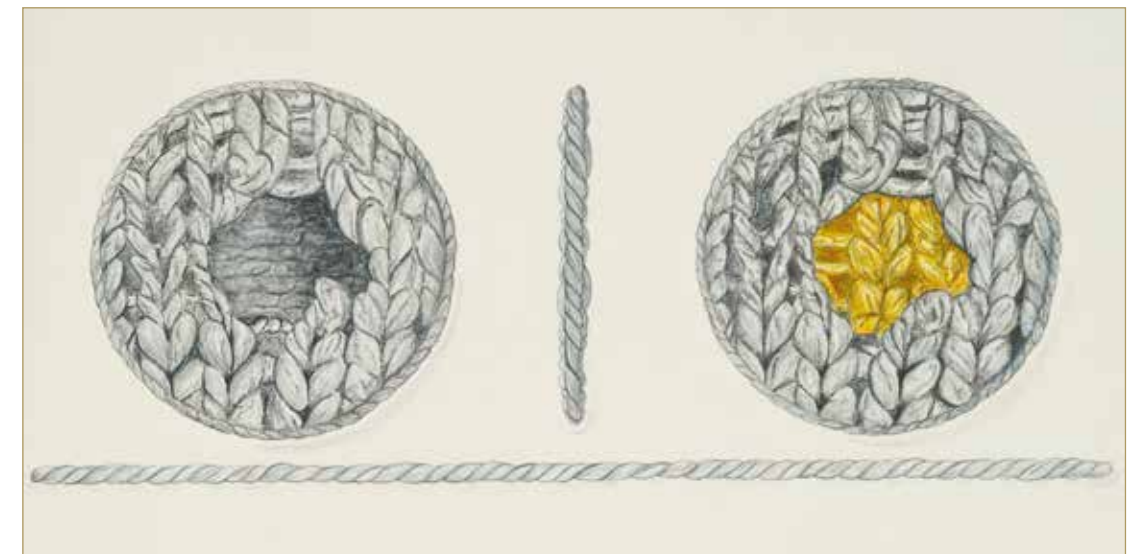
Clare Howe
Odyssey



1



2



3

E-WASTE JEWELLERY

Sponsored by The Royal Mint

We warmly welcome The Royal Mint as Named Award Patrons.

Entrants were asked to design sustainable jewellery using gold recovered from electronic waste (e-waste), thereby encouraging innovation, ethical practice, and consumer education on recycling precious metals and environmental responsibility.

Silver Awards

The Royal Mint Award

Shiyu Huang

The ReGenesis Brooch (1)

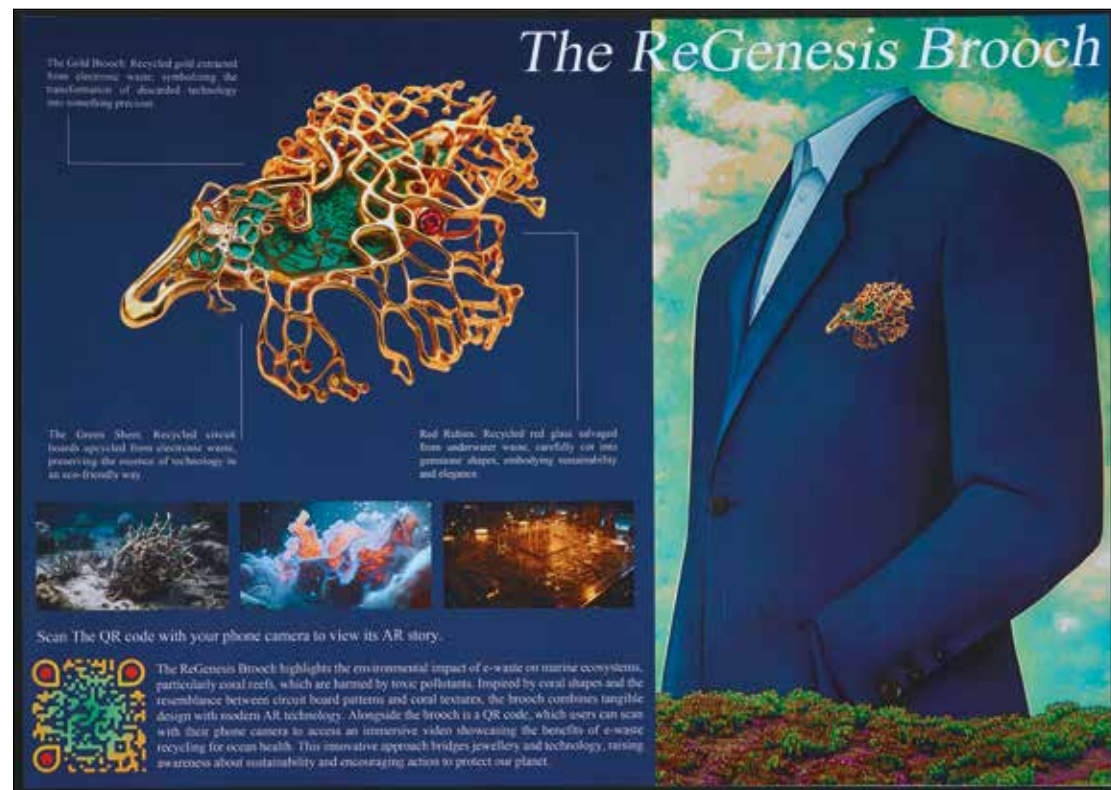
Matthew Wood

Wired Elegance (2)

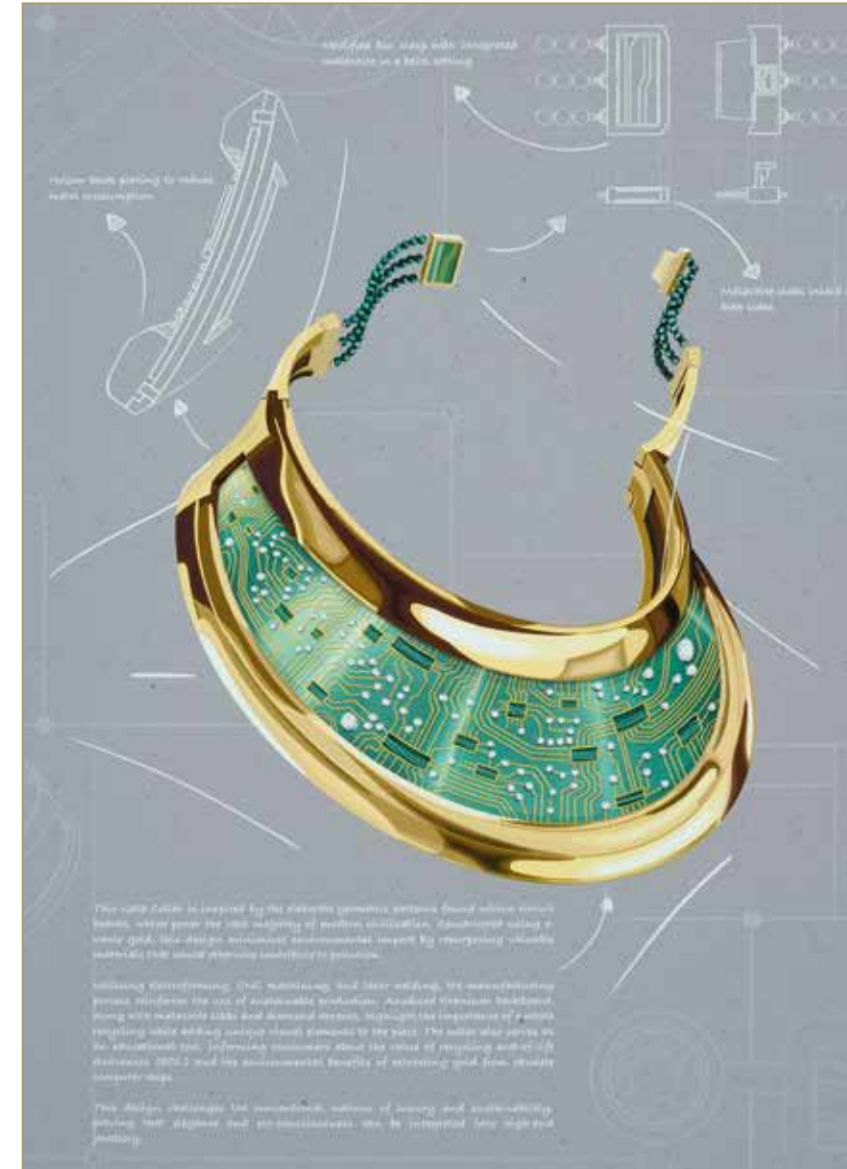
Bronze Award

Grace Honeybul

ReBoot



1



2

PLATINUM JEWELLERY

Sponsored by Platinum Guild International

Active Jewellery

We are delighted to welcome back Platinum Guild International as Named Award Patrons, once again promoting platinum – renowned for its purity, durability, and resistance to wear.

This year's theme, Active Jewellery, drew inspiration from Olympic athletes, street wear, and dynamic lifestyles. Designers were invited to create bold, stylish platinum pieces whilst remaining practical for everyday wear.

Bronze Awards

Jack Bainbridge

Corun-drome

Rhianne Hutchinson-Davies

Heaven is a Halfpipe

CONCEPTUAL JEWELLERY

Clumsy Chic

Entrants were asked to design jewellery that humorously captured human error, using playful forms and materials, turning clumsy moments into clever, lighthearted, and uplifting designs.

Gold Awards

Qiuwen Lyu
Sockcessory: Toe ring (1)

Rebecca Thompson
What's for Lunch? (2)

Silver Award

Jingchen Zhang
Portable Exhibition Frame (3)

Bronze Award

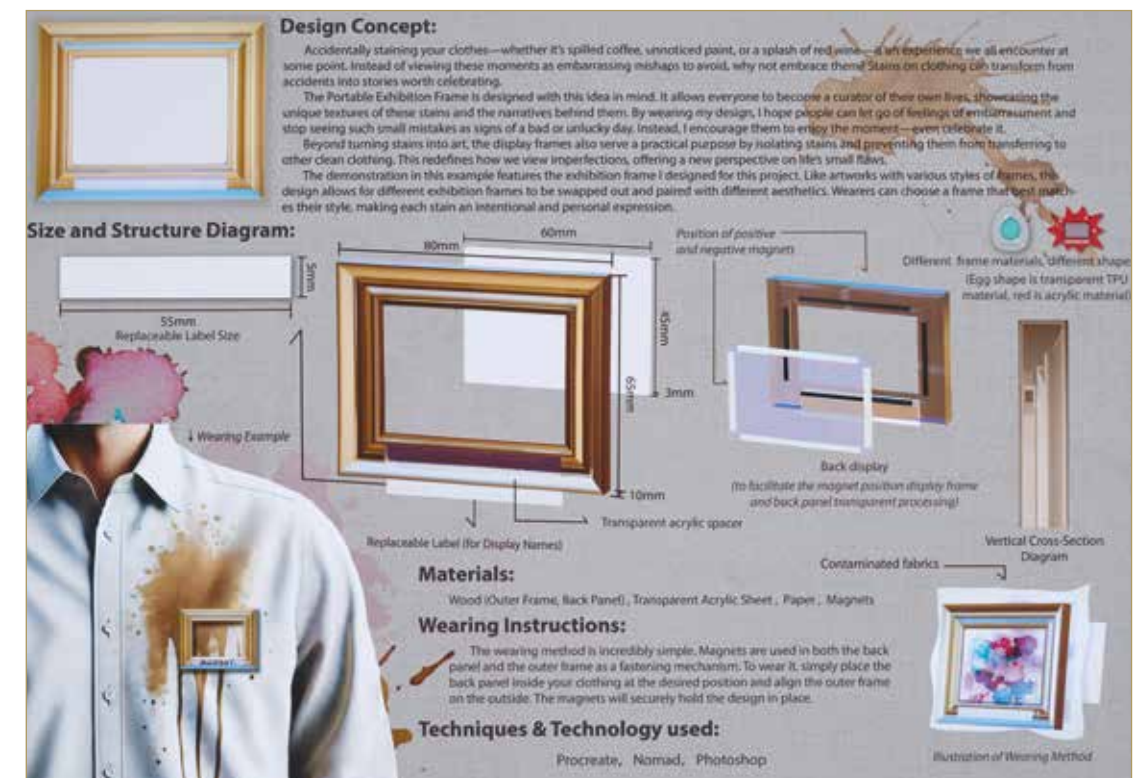
Guo Renzhi
Just a Brooch



1



2



3

Traceable Diamond Jewellery

SPONSORED BY TRACR
Principal Patron

Traceable Elegance
Tracr return for the 2024/25 competition with the new 2D Tracr Design Award, celebrating the fusion of creativity, craftsmanship, technology, and ethical transparency.

Entrants were asked to create a signature design that can serve as a blueprint for a broader commercial collection, incorporating Tracr-sized diamonds (30 points upwards) whilst showcasing the unique beauty of diamond fluorescence.

Silver Award
The Tracr Award
James Powell
The Metatron Cube Ring (1)

Bronze Award
Rachel Chung
Tracing The Hidden Path



1

MAKE YOUR MARK
Sponsored by The Goldsmiths' Company Assay Office

From Porridge to Pudding
Entrants were invited to design a sterling silver spoon that could be used as a personal, practical and portable piece of cutlery for every meal "from porridge to pudding".

The brief was inspired by one of the earliest items in the Goldsmiths' Company Collection to bear the London Hallmark, a silver spoon produced around 1425.

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.

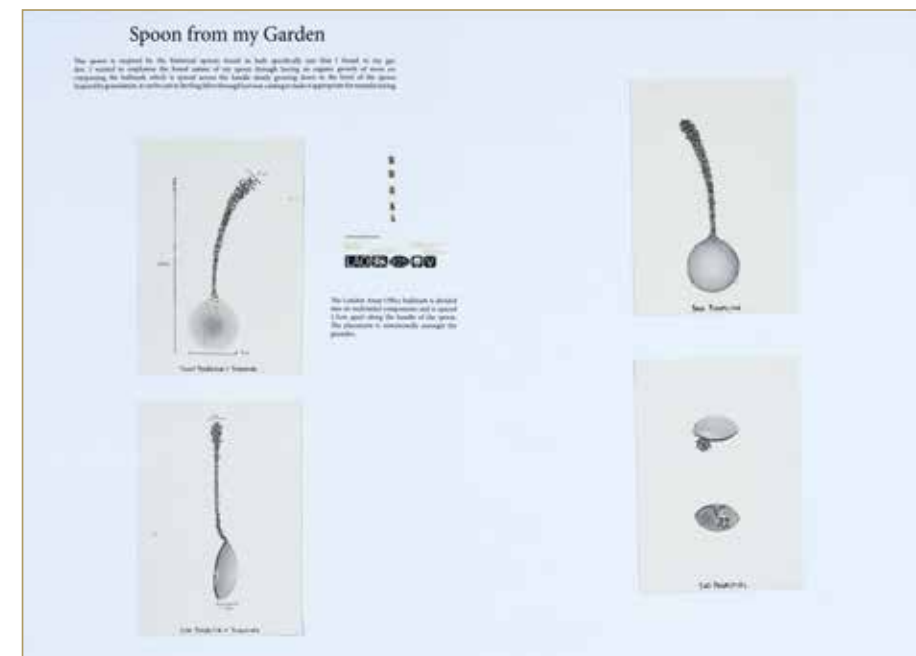
Gold Awards
The Goldsmiths' Company Assay Office Award
Kimahni Emsley
Vanguard (1)

Isabel Coles
Spoon from my Garden (2)

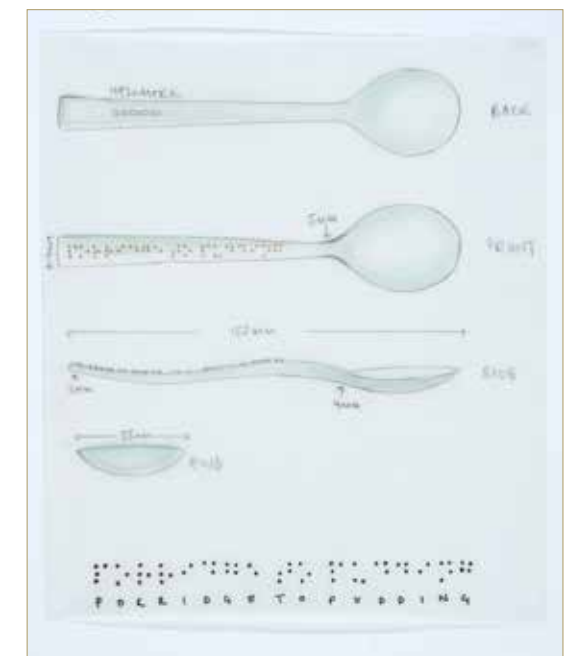
Silver Award
Suzanne Seed
Braille Spoon (3)



1



2



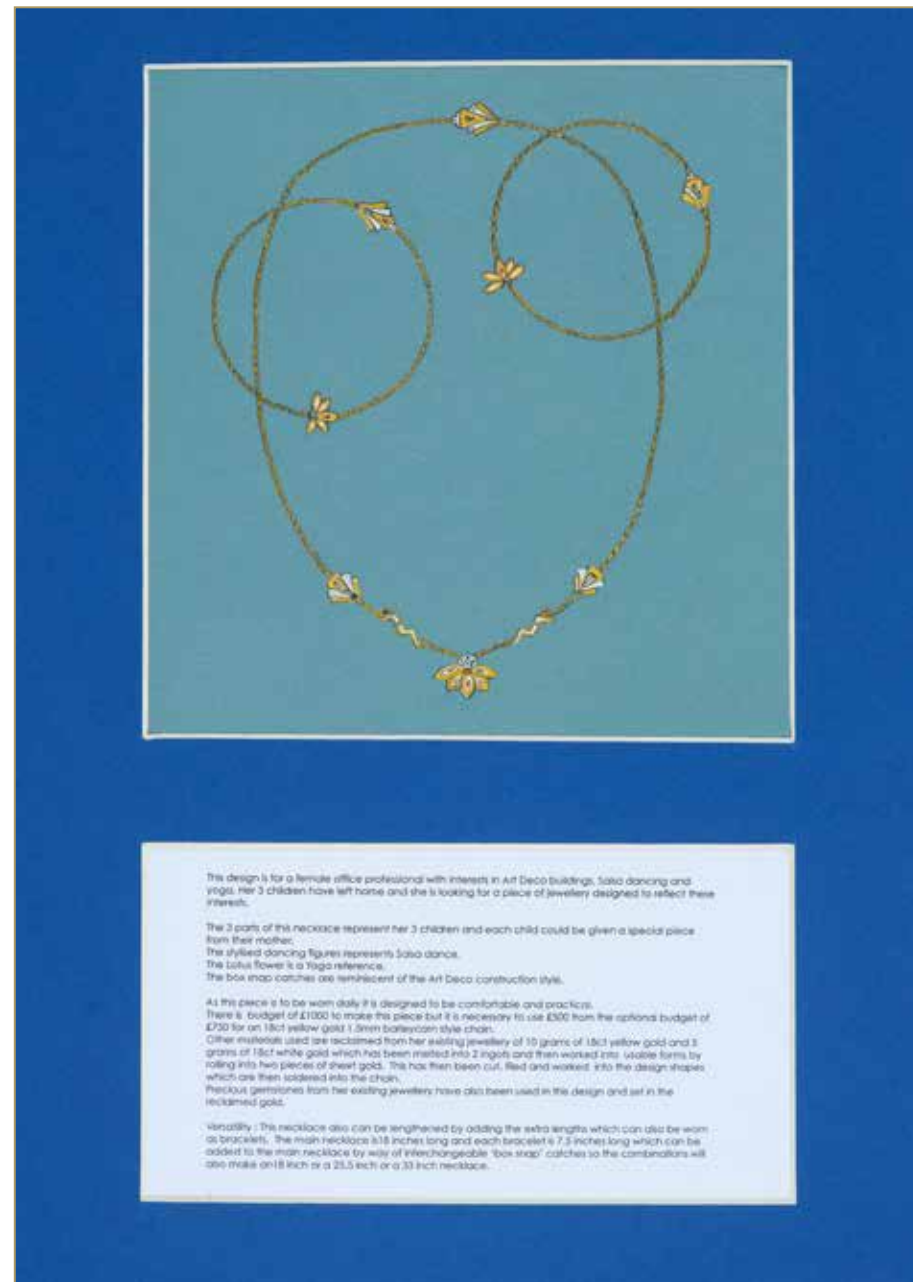
3

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 are invited to create an everyday piece of jewellery for a female client who is marking a significant milestone in her life.

Gold Award
The Vipa Designs Award
Melinda Scarborough
Everyday Elegance (1)



1

Silver Awards
Hannah Binns
Casual Elegance Ring Stack (2)

Tine Bladbjerg
It's a New Dawn Pendant (3)

Bronze Awards
Anna Malekou
Architecture Earrings

Jodie Henshall
A Mother's Hug Lasts Long After She Lets Go



2



3

SILVERSMITHS
Sponsored by Champagne Gosset

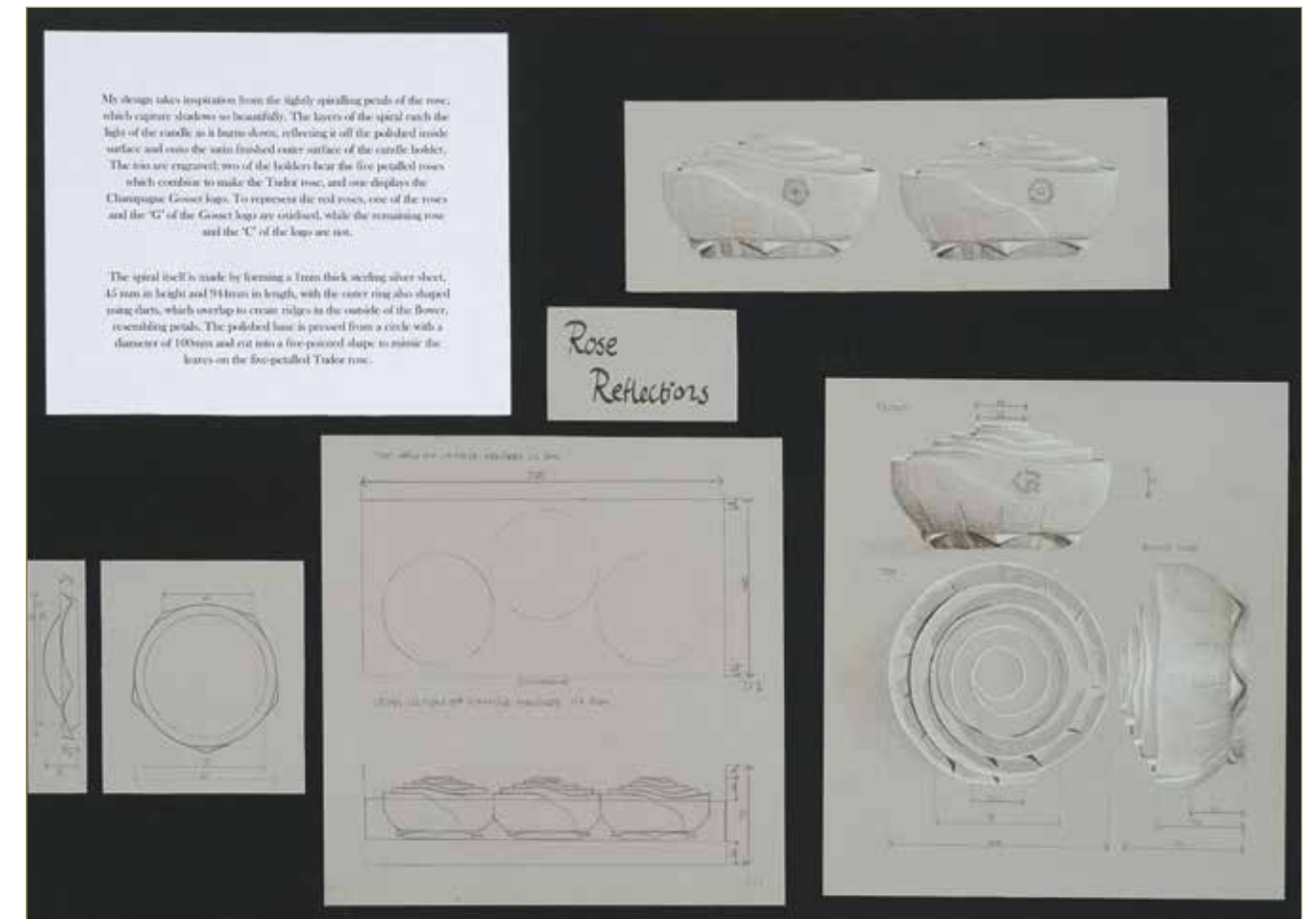
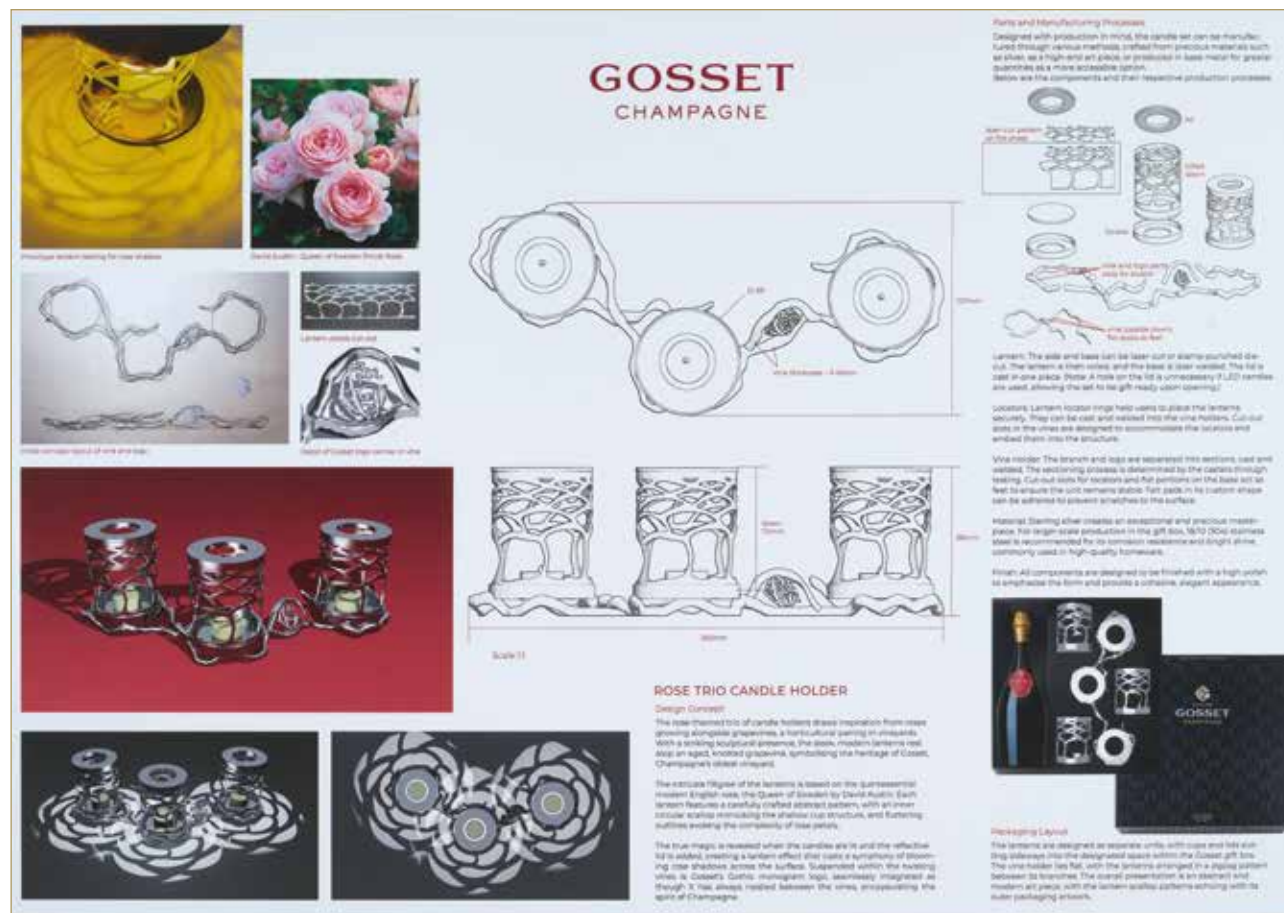
Since 2019, the Awards have been kindly supported by Champagne Gosset, a high-end, small production Champagne house situated in Epernay, northern France, and founded in 1884.

Entrants were asked to design a trio of silver candle holders that exploit the interplay of light, shadow and reflection to create an abstract representation of the traditional English rose.

Gold Award
The Champagne Gosset Award
Pearl Ng
Champagne Vines and Roses (1)

Silver Award
Evie Gregory
Rose Reflections (2)

Bronze Award
Dianrui Fu
Rosette Ensemble





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 Snap-on Inc.
Special Patron

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
The Drapers Goblet (1)

Silver Awards

Sheng Zhang
Trio Water Jug (2)

Dixin Zheng

The Consuming Spoon (3)

Bronze Awards

Jonathan Harry Stokes
Alewijn Slingerland
Kingston Chalice & Paten

Dixin Zheng

Interwoven Spoon I

Luciana Bohm

Hybrid VII



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.

Silver Award
 Simon Delavalle
 Hidden Heart Locket (1)

Bronze Awards
 Yujie Liu
 Nest

Caius Bearder
 View from the Asterix Box

Beca Fflur
 Llwybr Llechi Box



1



READY-TO-WEAR JEWELLERY

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

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.

Gold Award
 The NAJ & BATF Award
 Xinyi Chen
 Baccata Earrings (1)

Silver Awards
 Milton Stavrou
 Ta Very Much (2)

Kathryn Reid
 Sheep Nose Ring (3)

Bronze Awards
 Liu Yang
 Shimmer 1 & Shimmer 2

Kasun Ekanayake
 Touch No Evil



1



3



2

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.

Silver Awards

Liz Willis
Found Object Necklace (1)

Sahara Aburaneh
In the Sky... (2)

Kinga Olah
Double Finger Ring (3)

Cheuk Nga Lo
The Dance of Death: Bronze Requiem (4)

Bronze Awards

Lois Lo
Greenhouse Ring

Xinyi Chen
Synthocene Sun

Ruolang Zeng
Jade Green, Stamp Red

Tak Hei Tam
201 Queen's Gate, SW7 – Put Your Windows On



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.

Gold Award

Cathy Timbrell

Tate St Ives Angles (1)

Silver Awards

Alexandra Raphael

The Honest Bowl (2)

Elizabeth Jane Campbell

Summer Brooch (3)

Beca Fflur

Bwthyn (4)

Bronze Awards

Yuanyuan Yu

Entanglement

Margo Misiak-Orlovic

Z/G/T/H [01]

Beth Sanderson

Grating Brooch



1



3



2



4

Fine Commercial Jewellery

Sponsored by Beaverbrooks
Special Patron

We warmly welcome back Beaverbrooks to the 2024/25 Competition 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.

Silver Award
Clare Maiden
The Wave Collection (1)

Bronze Award
Elise Friedman
Riposato Rings



PRECIOUS JEWELLERY

Sponsored by Thomas Lyte

We are pleased to welcome Thomas Lyte back as Named Award Patrons.

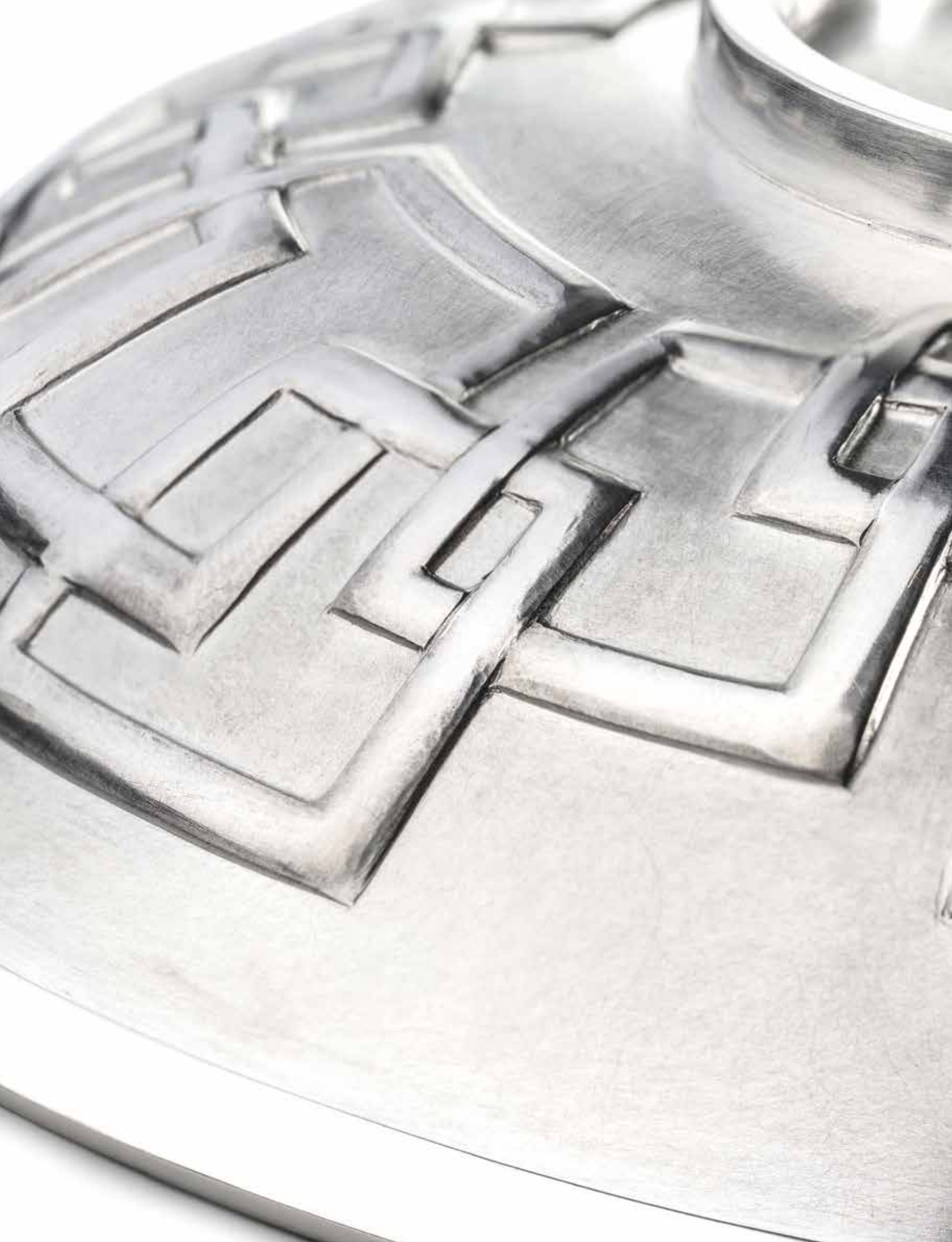
Precious jewellery is made from metals such as gold, platinum, palladium and silver, and typically incorporates gemstones, enamel or other decorative features.

Silver Award
The Thomas Lyte Award
Zeemou Zeng
Day & Night Earrings (1)

Bronze Awards
Sonia Cheadle
Smoke & Mirrors Brooch

Huimin Zhang
Live Like a Summer Flower Ring 04





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 UK, 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

Luke Potts

Vase and Clock (1)

Silver Award

Jonathan Harry Stokes, Alewijn Slingerland

Kingston Chalice & Paten (2)

Bronze Awards

Daniel Bollard

The Company Of Entrepreneurs Trust Goblet

Alewijn Slingerland

The Drapers Goblet

Dixin Zheng

The Consuming Spoon



1



2

SILVERSMITHS (continued)
Sponsored by Grant Macdonald Silversmiths

SENIOR
Gold Award
Alan Chalker
Henley Base (1)

Silver Awards
David James Ramsay
The Camanachd Cup (2)

Benjamin Ryan
Queen Elizabeth II – Silver Rose (3)

Bronze Award
Sheng Zhang
Trio Water Jug



1



2



3

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****Jamie Watson***Chain² Bowl (1)*

1

Silver Awards**Michael Bousfield***Who Nose (2)***Esther Ilett***Neuroalignment Pendant (3)***Bronze Awards****Raphael Moreau***Flow***Alice Baker-Russell***Henley Base***Caius Bearder***Fish Head Beaker***Jamie Watson***Shifting Sands Spinning Bangle*

2



3

CHASERS (continued)

SENIOR

The Birmingham Assay Office Award

Gold Award

Paul Kircos

The Camanachd Cup (1)

Silver Awards

Anna Ólafsson

Kría – Arctic Tern Vesse (2)

Katie Watson

Rembrandt Tulip Vase (3)

Bronze Awards

Alice Fry

The Gems and Stars Goblet for

The Company of Entrepreneurs Trust

Katie Watson

A Tale of Four Kingdoms Centrepiece



1



2



3

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 Awards

Manuella Bonomi
Dolphin and the Sea

Céline Munisso

Untuk Ho-ting (For the Casque)

SENIOR

Silver Awards

The Cookson Precious Metals Award

Jane Frost

Roman Village Double Ring (1)

Andrew Birks

Girl Underwater (2)

Bronze Awards

Anne Marie Walters

Always A Dancer

Kathryn Reid

Sheep Nose Ring

Mark Hampson

At the Watering Hole



1



2

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

Silver Award

Isabel Freeman

Pheasant Plucker Flask (1)

Bronze Award

Annabel Hood

Celtic Beasties



1

SENIOR

Silver Award

Robert Elderton

Steel Die Portrait of Cowboy (2)

Bronze Awards

John Cook

Travel Clock

John Cook

Saxophone Mouthpiece



2

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

Holly MacDonald

Stirling University Ceremonial Staff Heads (1)

Silver Award

Haozhe Chang

Press to Release (2)

Bronze Award

Maisy Beardmore

Persephone's Jewel



2



1

POLISHERS

SENIOR

Gold Awards

Benjamin Ryan

Queen Elizabeth II – Silver Rose (1)

Chris Longstaff

Vase and Clock (2)



1



2

POLISHERS (continued)

SENIOR

Gold Awards
Chris Longstaff
Henley Base (3)

Yu Kwan Chin
Sol (4)

Silver Awards
Jorge Mario Agudelo Guzman
Mirage (Bracelet) (5)

Colin Golder
The Camanachd Cup (6)

Bronze Award
Erin Swanson
Celestial Halo



6



4



5



3

Jewellers

THE BROWN & NEWIRTH AWARD *Principal Patron*

Sponsored by Brown & Newirth

The Jewellers section, sponsored by Principal Patron Brown & Newirth, is designed to identify and reward high quality craft skills demonstrated in fine jewellery.

Entries normally include precious metals in any colour or combination but can be in base metals.

SENIOR

Silver Awards

The Brown & Newirth Award
Marco Paonessa
Siddhi Necklace (1)

Zeemou Zeng
Day & Night Earring (2)

Bronze Award
Elinn Fang
Midnight Tide

1



2

JUNIOR

Bronze Awards

Lauren Nicholson-Little
Wildflower Memories

Percy Graham
Festive Elephant Ring

Huimin Zhang
Live Like a Summer Flower Ring 04

DIAMOND MOUNTERS

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

Blythe Jolley-Ellis

Art Deco Lapel Pins / Brooch (1)

Josh Hook

Clean-cut Cufflinks (2)

Silver Award

Krishnan Vara

Ilex Brooch (3)

Bronze Awards

Krishnan Vara

Silver Flower Box

Raphael Moreau

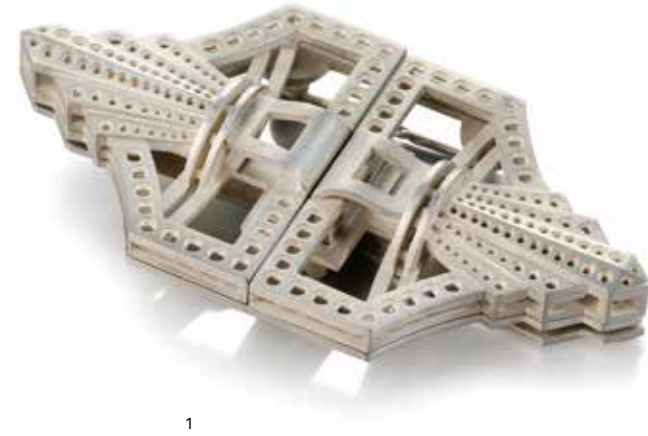
Modern Pompadour Ring

SENIOR

Bronze Award

Gerry Summers

Aurora



1



1



3



2



2

SETTERS

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

JUNIOR

Silver Award

Alysha Strong

Dragonfly Brooch (1)

SENIOR

Silver Award

Antonio Bonanno

Starry Night (2)

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 Award
Beca Fflur
Bwthyn (1)



2



3



1



4



7



8

CRAFT – 3D FINISHED PIECES



6



5

SENIOR Gold Award
Alexandra Raphael
The Honest Bowl (2)

Silver Awards
Elizabeth Jane Campbell
Summer Brooch (3)

Kerry Lawrence
Bluebird Perfume Atomiser (4)

Zoe Slattery
Dandelion (5)

Heather Larson
Sandeels Pendant (6)

Sylvaine Frouin
Enamel Fan Pendant (7)

Cathy Timbrell
Tate St Ives Angles (8)

Bronze Awards
Kasun Ekanayake
Tartan Ring

Linda Connelly
Evolution

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

Gold Awards
Heather Blake
Garlic Amulet (1)

Xiaoyu Li
Stone Set Stone (2)

Silver Award
YouJin Seo
Empty Rings (3)

Bronze Awards
Liu Yang
Shimmer 1 & Shimmer 2



SENIOR

Gold Awards
The C.W. Sellors Fine Jewellery Award
Janet Barber
Moth Orchid Brooch (4)

Maiko Nagayama
Celestara (5)

Silver Awards
Elsa Tierney
Jade Angel Ring (6)

Francesca Marcenaro
The Black Flower Brooch (7)

Bronze Award
Joanna Chard
Eternal Spirit



SMALLWORKERS & MODELMAKERS

Sponsored by Cleave & Company

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.

SENIOR

Gold Awards

The Cleave & Company Award

Justin Richardson

432 Facet Tank Gents Watch (1)

Justin Richardson

828 Octavo Evening Ladies Watch (2)

Silver Award

Vicki Ambery-Smith
& Mary Ann Simmons

Manor House (3)

Bronze Awards

Machi de Waard

44:44 box

Simon Delavalle

Hidden Heart Locket



JUNIOR

Bronze Awards

Caius Bearder

View from the Asterix Box

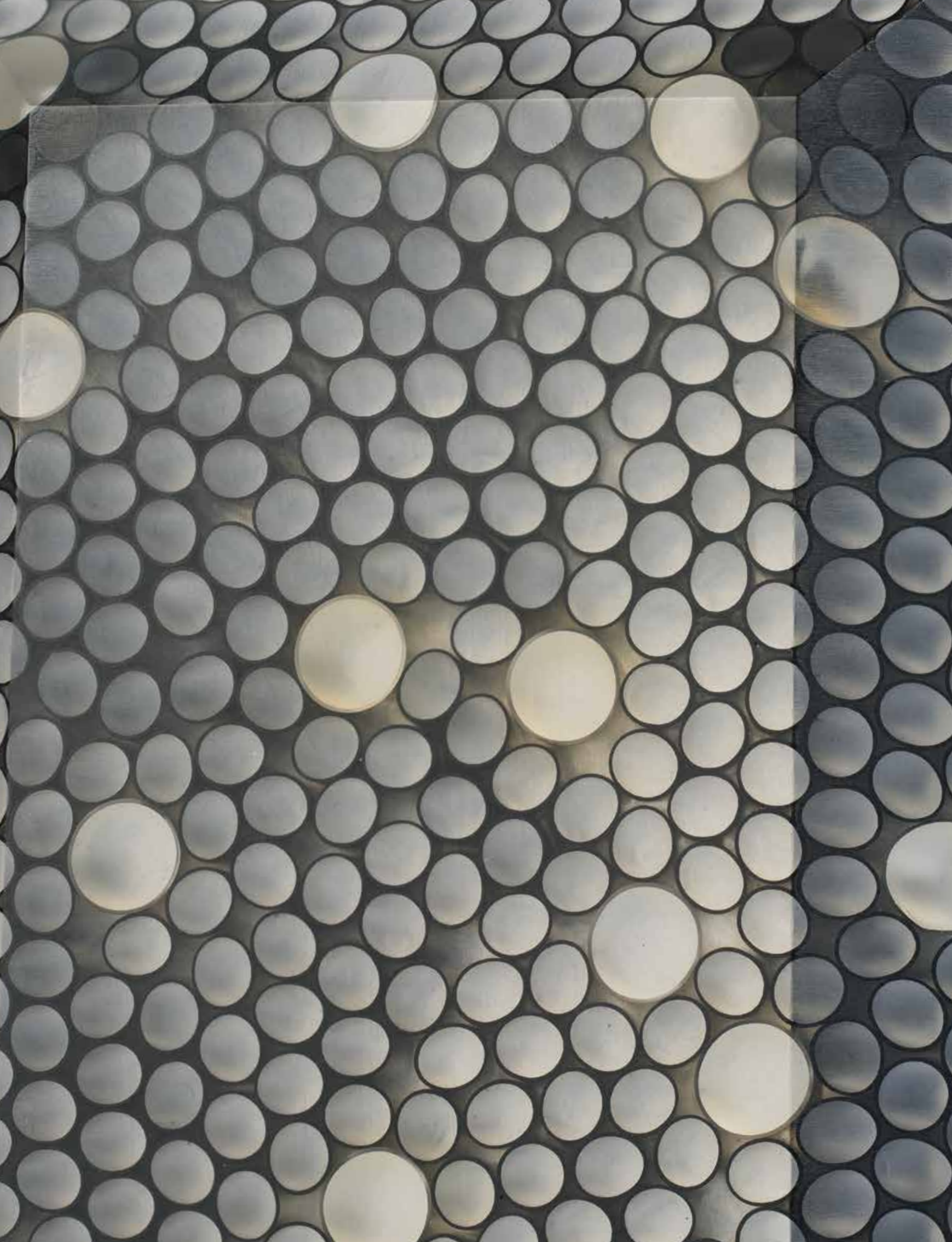
Beca Fflur

Llwybr Llechi Box

Tak Hei Tam

201 Queen's Gate, SW7

– Put Your Windows On



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
Jonathan Harry Stokes
Alewijn Slingerland
Kingston Chalice & Paten (1)

Silver Awards
Luke Potts
Vase and Clock (2)

Daniel Bollard
The Company Of Entrepreneurs Trust Goblet (3)

Bronze Award
Hannah Keddie
Lamellae Cup



1



2



3



2

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.

Gold Award

The Boodles Award
Elinn Fang
Midnight Tide (1)

Silver Award

Olivia Yee Tsang Lee
Yin & Yang (2)

Bronze Awards

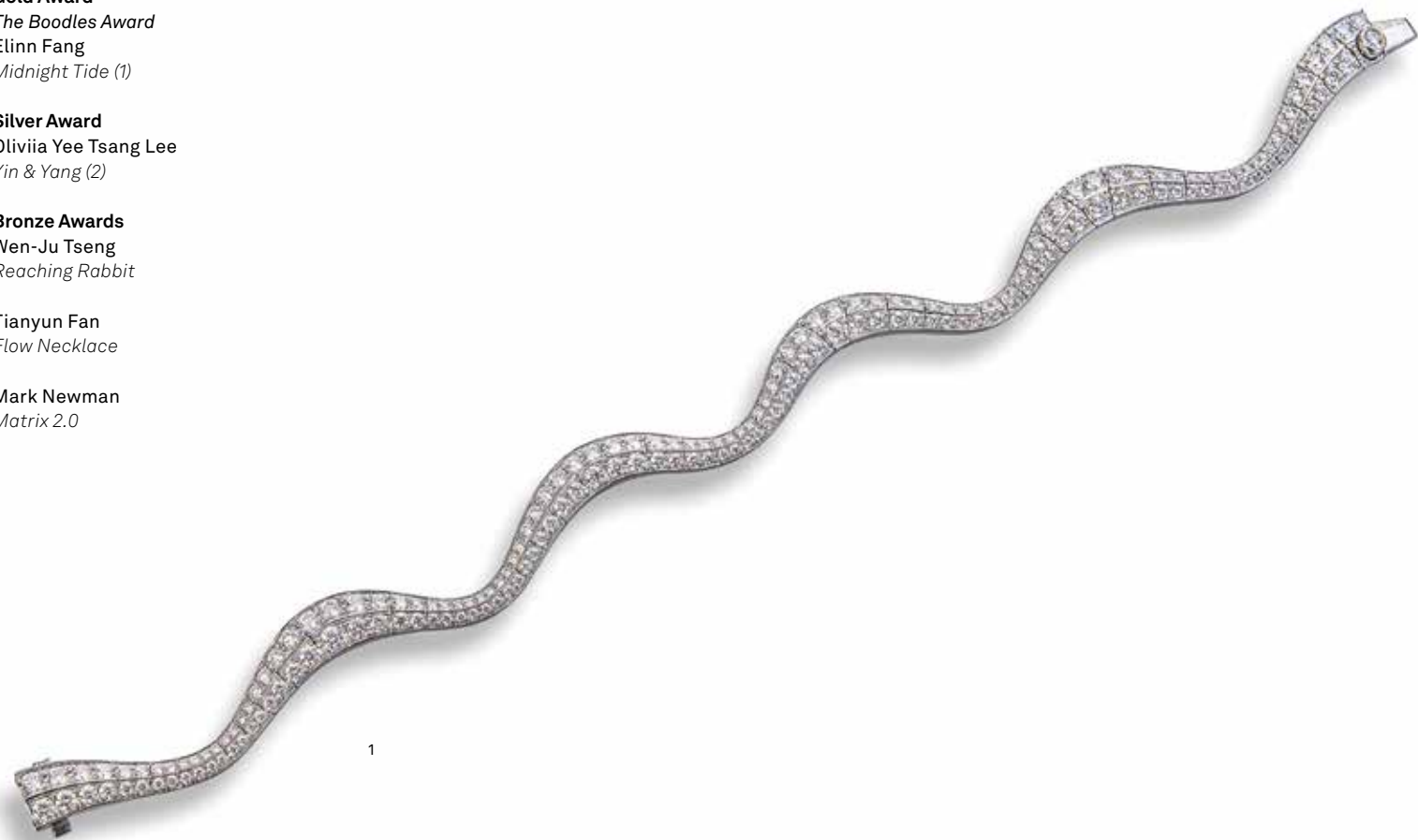
Wen-Ju Tseng
Reaching Rabbit

Tianyun Fan

Flow Necklace

Mark Newman

Matrix 2.0



1

WIRE INNOVATION

Sponsored by the Worshipful Company of Gold & Silver Wyre Drawers

The Wire Innovation category seeks to encourage and reward innovative design and making that incorporated actual wire (not cast) in all its forms across jewellery, smallwork and silversmithing.

Gold Awards

The Gold & Silver Wyre Drawers Award
Alexandra Raphael
The Honest Bowl (1)

The Gold & Silver Wyre Drawers Award

Huimin Zhang
Live Like a Summer Flower Ring 04 (2)

Silver Award

Victoria Fisher
Nexus & Entwined (3)

Bronze Awards

YuYi Cheng
A Soaring Phoenix Brooch

Sue Hiley Harris

Tracks IV



2



3



1

Laser Technology

Sponsored by ALPHA LASER GmbH & TLM Laser
Special Patrons

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.

Gold Award
The ALPHA LASER GmbH & TLM Laser Award
Lois Lo
Greenhouse Ring (1)

Silver Awards
Rupert Todd
Queen Elizabeth II – Silver Rose (2)

Yuxuan Liu
Shimmer (3)

Bronze Awards
Milton Stavrou
To Very Much

Fenghua Ye
Where the Shadow, Where the Dough



1



3



1



3



2

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
Finlay Grant
Straw Brooch (1)

Andrew Birks
Girl Underwater (2)

Silver Awards
Danila Tarcinale FIG
Cicada (3)

Huimin Zhang
Sniffing Out Interesting Souls (4)

Bronze Awards
Emily Parkin
Fragment Kiltpin

Heather Coleman
Lunaria



4



2

Creative Setting

Sponsored by Louisa Guinness Gallery
Special Patron

We are delighted to be partnering again with Louisa Guinness Gallery as a Named Award Patron. Following last year's Creative Setting Award, we are now presenting this a dedicated stand-alone category, separate from the traditional setter's section that focuses on the execution and quality of traditional craft setting techniques.

Gold Award
The Louisa Guinness Award
Liu Yang
Shimmer 1 & Shimmer 2 (1)

Silver Awards
Lois Lo
Greenhouse Ring (2)

Janet Barber
Ametrine Ring (3)

Bronze Awards
Hannah Schofield
Fragmented

Isabelle Capitain
Smoke and Mirrors Brooch



1



2



3

Mixed Metals & Patina Award

Sponsored by Louisa Guinness Gallery
Special Patron

This brand-new Patron Named Award, sponsored by the Louisa Guinness Gallery seeks to encourage and support entrants to explore and experiment with alternative metals other than gold and platinum, to a fine jewellery standard.

Entrants were encouraged to mix alloys or use alternative metals to create unusual forms, decorative and aesthetic outcomes, but always aiming for a high standard of fine jewellery.

Gold Award
The Louisa Guinness Award
Caitlin Murphy
Imitation Brooch (1)

Silver Awards
Janet Barber
Moth Orchid Brooch (2)

Rachael Plassard
Acanthus Frame Necklace (3)

Bronze Award
Roxanne Gilbert
Blue Moon Earrings



1



2



3

Image Credits

p.2 Annabel Hood, *Celtic Beasties*
 p.24 Hannah Keddie, *Lamellae Cup*
 p.34 Youjin Seo, *Empty Ring*
 p.40 Cathy Timbrell, *Tate St Ives Angles*
 p.48 Luciana Bohm, *Hybrid VII*
 p.62 Roxanne Gilbert, *Blue Moon Earrings*
 p.74 Jamie Watson, *Chain 2 Bowl*
 p.102 Finlay Grant, *Straw Brooch*

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Cover image
 Caitlin Murphy
Imitation Brooch
 The Louisa Guinness Award

